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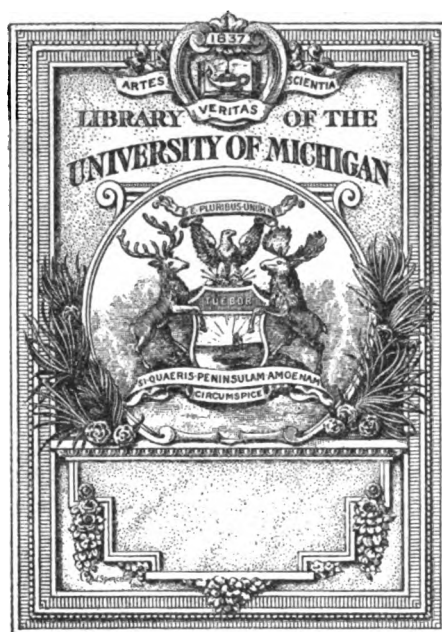
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*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
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LITERATURE.

The Conquest of England. By John Richard Green. With Portrait and Maps. (Macmillan.)

It has been well said of Mr. J. R. Green that the great love which he bore to his country was "the true inspiration of his life," and that his single aim was "to bring home to every Englishman some part of the beauty that kindled his own enthusiasm in the story of the English people." These noble qualities appear in the indomitable efforts by which he succeeded in throwing into a permanent form the greater part of his work on *The Conquest of England*, though oppressed by heavy suffering and lying in the grasp of death. We learn from the touching Preface, in which his widow has described his purpose, that he had intended at first to have closed this volume with the account of the Danish Conquest, reverting to the method of his *Short History*, where the victory of Swein and the settlement of the kingdom by Cnut were taken as a chief turning-point; "and a new period in the history of England began from the time when the English people first bowed to the yoke of foreign masters, and kings from Denmark were succeeded by kings from Normandy, and these by kings from Anjou." It seemed to him, however, after printing the book according to this earlier plan, that it would be wiser to re-cast his work, and to make those changes in its order which appear in the unfinished volume before us. He wrote a new introductory chapter describing the England of Egberht, and tracing the political and social changes which had followed the settlement of our forefathers in Britain, the gradual advance of civilisation, and more especially the mighty change in all departments of English life which was the necessary result of the conversion of the people to Christianity. Mrs. Green's account of his last labours recalls to the mind the pathetic scene of the death of the Venerable Bede as he finished his translation of the Gospel. We are told that, as the chapter drew to its end, Mr. Green's strength completely failed.

"The pages which now close it were the last words ever written by his hand—words written one morning in haste, for weakness had already drawn on so fast that, when in weariness he at last laid down his pen, he never again found strength even to read over the words he had set down. 'I have work to do that I know is good,' he said when he heard that he had only a few days to live; 'I will try to win but one week more to write some part of it down.'"

As death drew nearer we are told that he said, for the first time,

"'Now I am weary; I can work no more.' Thus he laid down with uncomplaining

patience the task he had taken up with unflinching courage."

The work, as it now stands, consists of eleven chapters, of which the first six may be taken as representing his final plan, subject to some possible alterations in his introductory description, and in his account of the origin of the English shire-system, which might to the advantage of the public have been somewhat further amplified. The two following chapters, on the rule of "the great ealdormen" and on the breaking-up of English society in the course of the Danish Conquest, were left in an unfinished state; but, though they are incomplete as a chronicle of historical events, they are full of valuable information as to the social and industrial condition of the English and the causes of the Danish victory. The three closing chapters are less complete. They appear to have been written some years ago, and to have been laid aside without revision. The materials out of which they have now been reconstructed were partly printed for future correction and in part consisted of loose notes and memoranda. It had been the author's intention to extend this part of his work by introducing a full account of the social history of England during the period which immediately preceded the Norman Conquest; and we can only regret the more that he was unable to complete the work when we read the excellent descriptions of London and the principal trading towns which were, at his own desire, inserted in the chapter which deals with the reign of Cnut.

We know from Norwegian history what resistance was made to the introduction of the Christian Calendar, with its "scattered holidays and Sunday rests," which were institutions abhorrent to all the Teutonic peoples in their days of heathenism. Mr. Vigfusson has recently shown us, in an Excursus to his Collection of the Poetry of the North, that the fast and the Sabbath were the great causes of hostility:

"the Friday fast was opposed by the thralls, who objected to work without food; and the Sunday feast or holiday was opposed by the farmers, who declared that they could not give their men food if not allowed to make them work."

Mr. Green has enlarged the subject by showing the nature of the revolution which was wrought by the influence of the Church in individual life. "By the contact with Christendom," he says, "the whole character of English ceremonialism was altered." The rules of marriage were changed, the child was no longer "dragged through the earth," and the burial-fires were abolished. The new faith had forced on the Englishman a new law of conduct from the cradle to the grave.

"It entered, above all, into that sphere within which the individual will of the freeman had till now been supreme—the sphere of the home; it curtailed his powers over child and wife and slave; it forbade infanticide, the putting away of wives, or cruelty to the serf. It challenged almost every social conception; it denied to the king his heritage of the blood of the gods; it proclaimed slavery an evil, war an evil, manual labour a virtue. It met the feud face to face, by denouncing revenge. It held up gluttony and drunkenness, the very essence of the old English feast, as sins. It claimed to control every circumstance of life."

He shows, indeed, how long was the

struggle before the remains of a rude nature-worship could be effaced from the minds of men; and how many of the pagan ceremonies long survived in the rustic superstitions of the peasantry—in the bonfires and May-day games, the mummings and maskings of Christmas, and the revelry of the harvest-feast. It is more important to notice the change from the monastic system under which the country was converted to the parochial organisation by which English society was to be penetrated. This part of the history is worked out with great skill. The three classes of churches which we find noted in the laws mark so many stages in the religious annexation of the country. The great "minster" recalls the time when the monks went forth as missionaries over the face of the land. The manorial church is part of the system under which the private lords set up that ecclesiastical system which, in course of time, has transformed the township into the parish. This system was nearly complete about the beginning of the ninth century; but the growing demands of the people soon led to the building of a great number of churches or chapels of ease of a subsidiary class to supplement the main parochial organisation.

Mr. Green is very successful in his treatment of the development of the royal power as the small tribal kingdoms disappeared, and as the class of nobles by blood was superseded by the rich and rapidly increasing body of thanes or nobles by service. The causes of the ultimate predominance of Wessex over the Midland and Northern kingdoms are clearly explained, as well as the difficulties which prevented the existence of a really national sovereignty before the days of Dunstan. "The effort after such a sovereignty had hardly begun when it was suddenly broken by the coming of the Danes." And this was the beginning of a savage strife that was to last till the eve of the Norman Conquest. The life of the pirates in their Northern home is described in the vivid and picturesque style which might be expected from the author of *The Making of England*. Perhaps too much reliance is placed on the Sagas in Snorro's romantic history; and we must regret that the *Corpus Poeticum Boreale* had not appeared in time to illuminate the details of the history. It would have removed at any rate several difficulties in the account of the sons of Harold the Fair-haired. Mr. Green appears to have doubted whether Hakon the Good was the foster-son of the great Æthelstan, or of the Danish king whom Alfred conquered and to whom the same name was given on his baptism; and he follows Adam of Bremen in rejecting the notion that the king who was slain at York in 954 was the brave and unfortunate Eric of the Bloody Axe, the husband of the famous witch Gundhild, surnamed "the Northern Jezebel." There seems, however, to be little doubt, when one reads the Dirges of Eric and Hakon with the commentaries of their latest editors, that the older tradition should in each case have been accepted.

After an interesting chapter on "the making of the Dane law," in which the author has traced with great skill and industry the abiding influences of the Danish settlement, he passes to the reign of Alfred,

for which Asser's work is accepted as the main authority. An important passage is devoted to showing how the standing army was developed out of the class of "thanes," which about this time received a very wide extension; and good reasons are given for the belief that at this point in our history the class of small freeholders independent of a territorial lord was almost completely extinguished. In the long conflict with the Danes the English had not only lost their ancient freedom, but had sunk into the most degraded ignorance, till the good king "sought in Mercia for the learning that Wessex had lost," and called the whole nation again to the knowledge which it had totally abandoned. English poetry, as the historian shows, had long before attained to a vigorous excellence. It is enough to mention the Miltonic stateliness of *Cædmon*, the grandeur of the Song of *Beowulf*, and the noble lyrics of *Cynewulf* preserved in the precious "Exeter Book." But Alfred, as we are here told, "changed the whole front of English literature;" and a national prose literature "sprang suddenly into existence," which at that time was without an equal or a rival in the Western world. We owe to Alfred the existence of our national chronicle in its present form, and with it our history "became the heritage of the English people:" it served to put an end to the minor provincial annals in the Northumbrian and Mercian kingdoms "and to help on the progress of national unity by reflecting everywhere the same national consciousness." Mr. Green has shown how every power in Alfred's mind was bent towards the restoration of his wasted kingdom, and how his capacity for inspiring trust and love "drew the hearts of Englishmen to a common centre." The King desired above all things to leave a remembrance of himself in good works.

"His aim has been more than fulfilled. His memory has come down to us with a living distinctness through the mists of exaggeration and legend which time gathered round it. The instinct of the people has clung to him with a singular affection. The love which he won a thousand years ago has lingered round his name from that day to this."

The chapter dealing with the House of Alfred is distinguished by a learned and original essay on the beginnings of the English shires, which are attributed, after a cogent argument, to the customs of that oldest Wessex which lay between the Southampton Water and the great Forest of Selwood. Our system of county government began to exist, on this theory, even before Somerset and Dorset had begun to attain that "rude unity" which had already given importance to Wilton and Southampton as the centres of the oldest shires.

The last of the finished chapters is devoted to the relations between Wessex and the Danelaw after the great fight at Brunanburh, "such a battle," as the gleeman sang, "as had never been seen by the English since from the east Engle and Saxon over the broad sea sought Britain." The story of St. Dunstan is told so as to give us a bright view of the life of Englishmen in the west "at a time when history hides it from us beneath the weary detail of wars with the Danes." Dunstan's childhood was passed on his father's estate at the foot of Glastonbury Tor, not far from

the island-fort of Athelney where Alfred had paused to recover strength for his battle with the pagans of the Northern Sea. We are told of his happy youth, his love for a noble lady, his devotion to art and learning; "we see him followed by a train of pupils, busy with literature, harping, painting, and designing." The jealousy of the King, with whom his youth had been spent, involved him in apparent ruin, when an accident suddenly restored him to power.

"A red deer which Eadmund was chasing over Mendip dashed down the Cheddar cliffs, and the King only checked his horse on the brink of the ravine. In the bitterness of anticipated death he had repented of his injustice to Dunstan; and on his return from the chase the young priest was summoned to his presence. 'Saddle your horse,' said Eadmund, 'and ride with me!' The royal train swept over the marshes to Dunstan's home, and greeting him with the kiss of peace, the King seated him in the abbot's chair as Abbot of Glastonbury."

It is from this time that, in the words of our historian, we must date the rise of the second English literature, which bears the stamp of Wessex, as the first had borne the stamp of Northumbria. Mr. Green's completed work ends with the scene at Glastonbury when news came in November, in the year 955, that the Abbot's friend, King Eadred, lay dying in his palace at Frome. The King wished to see once more the treasure that was stored in the Abbey:

"but while the heavy wains were still toiling along the Somersetshire lanes the death-howl of the women about the Court told the Abbot that the friend he loved was dead; he found the corpse already forsaken, for the Thegns of the Court had hurried to the presence of the new King, and Dunstan was left alone to carry Eadred to his grave beside Eadmund at Glastonbury."

CHARLES I. ELTON.

Egypt after the War. By Villiers Stuart of Dromana, M.P. (John Murray.)

MR. VILLIERS STUART'S important, impartial, and authoritative book is published not a day too soon, and, fortunately, not a day too late. *Egypt after the War* is the very guide which we are all wanting to enable us to take a just view of the Anglo-Egyptian situation. It tells us precisely what we require to know about the social and financial position of the country. It bares every sore and scar of the administrative system. It goes searchingly into the momentous question of the indebtedness of the fellaheen. It takes us into the provincial court-house, the Government prison, the sugar factory, the cotton factory, the oil mill, the rice mill, the luxurious home of the Christian usurer, and the miserable mud-hut of the bankrupt peasant. Of the wrongs and sufferings of that unhappy peasant Mr. Villiers Stuart draws a heartrending picture. Between the tax-collector and the money-lender, he literally bleeds to death. Some of the burdens imposed upon him are peculiarly exasperating. The date-tax, for instance, would be a legitimate source of State revenue if levied only upon the fruit-bearing trees and in proportion to their produce; but the young palms, which have six years to grow before they yield a date, and the male palms which never bear at all, must be paid for as heavily as the best.

In Upper Egypt, again, where he can find desert-salt in abundance, the fellah is nevertheless compelled to pay the Government salt-tax for every member of his family, down to the infant in arms. In other places, where desert-salt is not to be had, the Government-salt is either withheld or delivered in half-quantities, though the full amount of tax is rigidly exacted. The sheep-tax is so high as to be almost prohibitive, many small cultivators being unable to keep the sheep for the feeding of which they have sufficient refuse-produce. As an example of how local taxation is super-added to general taxation, Mr. Villiers Stuart adduces the case of a town called Benha-el-Assa, in the Delta, where the river-traffic is actually saddled with a toll for liberty of passage under a railway bridge which spans the Nile at this point. As for the usurers,

"they are at this moment extorting three, four, and five per cent. per month of four weeks for sums owing or claimed—i.e., from thirty-nine to sixty-five per cent. per annum. They have woven around the fellaheen a tangled network of debt which no Colenso could unravel—the moderate sum originally advanced, compound interest at exorbitant rates, sums advanced successively since, with their interests, the reckoning further complicated by sums paid on account, no receipts being given" (p. 57).

The final result being that the money-lender goes on adding house to house and field to field, till he has absorbed all the land of the neighbourhood in which he lives. In numerous districts visited by Mr. Villiers Stuart the foreign usurer had become a wealthy land-owner, while not one of the natives had more than a few acres left. The time, in short, cannot, in his opinion, be far distant when every peasant proprietor will be reduced to the position of a labourer on the Greek's all-devouring estate. And these, it must be remembered, are not the superficial notes of a merely casual tourist. Mr. Villiers Stuart's acquaintance with Egypt extends over a period of nearly thirty years; and it was in virtue of that experience, and "in order to obtain for those on whom devolved the task of reconstruction in that country trustworthy information on a variety of points," that he was last year commissioned by the British Government to undertake that tour of official inspection the results of which are recorded in the present volume. Of the thoroughness with which he performed his work there can be no second opinion. He traversed the Delta literally in all directions, visiting the towns and villages, interrogating the notables, interviewing the peasants in their own homes, enquiring into popular grievances, and ascertaining the general temper of the agricultural classes towards Arabi, the Khedive, and the English. The evidence thus carefully collected was embodied, it will be remembered, in those admirable official Reports (Egypt: No. 7, 1883) for which Mr. Villiers Stuart last summer received the thanks of Her Majesty's Government, and which were quoted by Lord Dufferin in his celebrated despatch. Parliamentary papers, however, are not generally attractive; and to most of Mr. Villiers Stuart's readers the facts which he relates in *Egypt after the War*, with their incidents of local colour, of humour, and of pathos, will be as fresh as if his previous Reports had never been published.

Want of space forbids me to do more than

refer those who are interested in the fortunes and misfortunes of Egypt to various other important points in Mr. Villiers Stuart's narrative. For instance, to his description of the forced-labour system, as he saw it—as I have myself seen it—in actual operation, and to his excellent suggestions for its better regulation; to his account of the existing abuses of the conscription-system, and of the universal dishonesty of the official classes; to his evidence in regard of the dangerous antagonism which everywhere subsists between Arab and Copt; to his frank and far-sighted opinions upon the necessity for a prolonged military occupation and a vigorous, though temporary, substitution of English for native government; lastly to his very remarkable and somewhat startling estimate of the character of the Egyptian peasantry. "It is too readily taken for granted," says Mr. Villiers Stuart,

"that the fellahs are so docile and unresisting that no revolt need be apprehended. Speaking, however, not from an experience of a few months, but from an acquaintance with them extending over more than a quarter of a century, I assert that there is a latent tiger in their composition ready to come to the surface when some agitator may touch the right key" (chap. xxxiv., p. 341).

Mr. Villiers Stuart need not cite four thousand years of history in support of the justice of his views. The Alexandria massacre is yet fresh in the public memory; to say nothing of isolated, and still more striking, cases of unprovoked barbarity. It ought not to be forgotten that a European family was deliberately crushed to death under the wheels of a locomotive at one of the provincial railway stations in Lower Egypt, and that this was but one incident among many.

The ninth chapter of *Egypt after the War* is devoted to the battle of Tel-el-Kebir, of which Mr. Villiers Stuart gives a succinct and spirited account, illustrated with sketches and sections of the trenches, and with a capital plan of the field, showing the lines of earthworks, and the relative position of the Egyptian camp, the English force, and the Sweetwater Canal.

Chap. viii. contains an interesting description of the site of Pithom (Tel-el-Maskoutah), which the author visited during the course of M. Naville's excavations in February 1883. It is strange that Mr. Villiers Stuart should have something to tell *à propos* of this ancient Biblical "treasure-city" which is new to myself, and, I presume, to my co-secretary, Mr. B. Stuart Poole; but the following curious details do not, to my knowledge, occur in any other description of these remarkable ruins that has hitherto been published.

"Among the articles which I saw in the store-chambers was a beautifully made bronze brazier for holding fire; soon after its discovery, however, it fell to pieces from the action of the air. In one of the chambers near the river, M. Naville showed me an immense collection of bones of various quadrupeds, birds, and even fish; they were fragile from age, and we could not account for their presence. I saw also, in another chamber close by, masses of a species of gum or resin; the mark of the sacks in which it had been contained was still stamped on the outside, although the sacks themselves had long since fallen to dust. I took some of this away

with me, and, on setting fire to it, found that it burned with a strong aromatic perfume. It had, in fact, been frankincense, and was, no doubt, stored there for the use of the temple.

As we looked down from the desert-level upon the structures now laid bare, we were reminded of Pompeii. Beneath our eyes, like cells in a honeycomb, lay the chambers built by the contemporaries of Moses for Rameses and his successor. It was a spectacle the interest of which it is not easy to exaggerate, and it was a most encouraging augury of the future success of the Egypt Exploration Society" (chap. viii., p. 83).

As regards the bone problem, it is to be remembered that these Pharaonic "treasure-cities" were, in fact, frontier-forts especially constructed for the storage of provisions, booty, and munitions of war. This particular chamber, or cellar, may, therefore, have contained a stock of salted fish, flesh, and fowl. The odoriferous resin was probably tribute from the Somali country temporarily warehoused at Pithom, on its way to Bubastis or Tanis. The quantity would seem to be in excess of the needs of the tiny temple found by M. Naville in a corner of the great enclosure. It can scarcely be doubted that in these curious masses of ancient resin we beheld an actual sample of that much-prized product of the land of Punt which figures so frequently in Egyptian inscriptions, and which has given rise to so much archaeological speculation.

Like all the works of this author, *Egypt after the War* is printed in large type upon excellent paper, and is abundantly illustrated. I do not think, however, that Mr. Villiers Stuart was well advised when, instead of issuing a second edition of *The Funeral Tent of an Egyptian Queen*, he embodied nearly the whole of that work in his present volume. The reproduction of so many familiar plates has the effect of making the whole book look like a reprint, while the interpolation of old matter adds enormously to the bulk and cost of the whole. Again, that which is new in *Egypt after the War* appeals to a class of readers whose tastes and sympathies are altogether distinct from the tastes and sympathies of those who exhausted the first edition of *The Funeral Tent of an Egyptian Queen*. Politicians are not generally archaeologists; and archaeologists are still more rarely politicians. Readers who are interested in the Egyptian question, and who will most appreciate the important facts brought to light by Mr. Villiers Stuart in the course of his official tour (the first of its kind ever made in modern Egypt), will care not at all for the leather canopy of Isi-em-kheb, or the identity of Khoo-en-Aten, or the revised texts of the tomb of Rames. All these, together with some new and curious observations made by Mr. Villiers Stuart at Gew-el-Gharbieh and Sakkarah, would have been more acceptable, and more accessible, in a book by themselves. For information about the pyramid of Unas, Egyptologists will of course turn to Prof. Maspero's learned and exhaustive series of articles now in course of publication in the *Revue des Travaux*; but Mr. Villiers Stuart's discovery of the remains of a funerary chapel built apparently of alabaster "in enormous blocks," such as those employed in the famous chapel of Khafra, called "The Temple of the Sphinx," and his simultaneous discovery of ten large alabaster basins, "each measuring fifteen feet in cir-

cumference, and supported at their outer edges by twenty-four little pilasters, each of which was cupped at the top," are facts of real interest and value. The spot, described as "near a ruined pyramid in an isolated situation between Ghizeh and Aboosir," must be Zawyet-el-Aryan. The alabaster basins can hardly be anything but libation-tables of a new and composite design, no previous specimens of which have, I think, been discovered.

AMELIA B. EDWARDS.

English Comic Dramatists. Edited by Oswald Crawford. "Parchment Library." (Kegan Paul, Trench, & Co.)

THE fact that this little volume is entertaining without being unsatisfactory or tantalising speaks as ill for the structure of our English comedies as it speaks well for their wit. The ideal comedy should be one and indivisible. When we can take pleasure in a series of fragments, each introduced by the briefest possible account of the work to which it belongs, it is clear that these works must contain much irrelevant dialogue and episodic situation. In most cases, indeed, the ordinary reader has a fuller knowledge of the dramatic context than can be given in the introductory note, but his pleasure does not, as it should, depend on such knowledge. Comedy should be like a mosaic, in which each fragment acquires value and meaning from its relation to all the rest, and, when out of its setting, is a mere piece of gaudy enamel. Our comic dramatists have often been too careful of their material, and too careless of their design. They have worked in jewels instead of in enamel, and have produced not pictures, nor even patterns, but conglomerations of formless brilliancy. It is this defect which renders possible and tolerable such a selection as the present.

Mr. Crawford is rash enough to start with an exact definition of comedy. It is to "furnish cause for mocking but not ungenial laughter;" it is to deal with real life and not be clothed in "the glamour of romance;" it is to eschew "exaggeration and caricature" on pain of sinking into farce; and it is not to be "cynical and contemptuous" on pain of deepening into satire. A definition, this, to which no one will object who admits the wisdom of defining at all. But definition, the necessary preliminary of an argument, is by no means so necessary in introducing an anthology. Darwinism is finding its way into aesthetics, and we are beginning to recognise the impossibility of drawing hard-and-fast boundaries in the debatable border-lands of literary species. For purposes of exposition the impossible must be attempted, but Mr. Crawford's purpose is not expository. The sole result of his definition is to provoke cavil at a selection which is in itself judicious enough. If all that is cynical and contemptuous is to be excluded as satire, why include the grim sarcasms upon human nature embodied in Sir Epicure Mammon and the courtiers of Volpone? If we are to distinguish exactly between comedy and farce, how can we admit the humours of Bessus from "A King and no King," or the scene of the terrified servants from Addison's "Drummer"? Can "The Beggar's Opera" rank as pure comedy any more than "H.M.S. Pinareo" or

"Iolanthe"? And if the laughter called forth by comedy is to be "not ungenial," how can we include anything from the saturnalism of cynicism which bears the names of Wycherley and Congreve?—names which in this respect, at least, must be bracketed, in spite of Mr. Swinburne's protest. A selection of English comedy with these writers unrepresented would be glaringly incomplete; but why adopt a definition which ought to exclude them? His definition apart, Mr. Crawford has dealt judiciously with his embarrassment of riches. A scene from Massinger might perhaps have replaced one of the three from Ben Jonson, Colley Cibber might have been shortened to make room for a passage from Steele, and Cumberland scarcely deserves a place in a selection from which Macklin is omitted. Any other faults one might find rest on mere differences of personal taste, and are not worth dwelling upon.

Mr. Crawford's critical remarks are sometimes so suggestive as to make one regret their extreme conciseness. A fuller contrast between the comedy of types and the comedy of individuals would have been especially welcome, as this selection amply illustrates it. As we pass from Falstaff to Sir Epicure Mammon, from the Foibles, Frails, and Froths of Congreve to Honeywood, Miss Richland, and Mr. Hardecastle, we feel strongly the superiority, for us Teutons at any rate, of the comedy of men over the comedy of masks. Lessing, who discusses at great length the tendency of comedy, as compared with tragedy, to deal in personifications rather than characters, does not recognise the distinction of schools within the sphere of comedy itself. The tendency he notes is, indeed, unquestionable. Comedy deals with physiology rather than pathology, with normal rather than abnormal conditions. When it touches on the morbid, it confines itself to those developmental diseases which all flesh is heir to. Hence its characters are apt to be generalisations rather than individual studies. This tendency, however, is to be struggled against, not elevated into a principle. The typical character—the allegorical figure of avarice, or envy, or jealousy, or hypocrisy—gravitates towards farce, and often towards grotesque and cruel farce. An abstract presentation of a human passion, even of one in itself noble, awakens the lurking cynic in our composition. A man all love or ambition, even a woman all charity or chastity, tends to show the pettiness of human nature at its noblest. Only when the passion is rooted in a conceivable, credible, many-sided human organism does it become sympathetic. Again, the comedy of types is apt to lose all relation to nature, and to exist, like the Indian art denounced by Mr. Ruskin, as a thing apart, revolving endlessly on its own axis, interpreting nothing but worn-out conventions, revealing nothing but the cleverness of its manufacturers. Such is the comedy of Congreve. His figures are mere masks, not even of universal-human characteristics, but of artificial vices. His world of self-conscious wits is if possible more painful than the American novelist's world of self-conscious psychologists. How refreshing to pass from it, through the reviving naturalism of Farquhar, to the genial humanity of Goldsmith.

In such a collection as "The Parchment

Series," absolute correctness of typography should be held essential. In this volume there are, unfortunately, several errors of the press. For example, one sentence in the Introduction is quite unintelligible, and in the scene from "The Alchemist," "through" is printed for "thorough," to the ruin of the blank verse. Nor is the elegance of Mr. Crawford's English always in keeping with that of the dress in which it appears. "Typist" and "dialogist" are pieces of half-American slang, which lead by necessary sequence to "playist" and "knowist." Nor can the following sentence be called happy:—

"When all is done that wit and epigram can do, no way at all hardly is made with the comedy unless all these intellectual fireworks are homogeneous to the play, promote its plot, or set forth its purpose."

So true a thought was worthy of more careful expression.

WILLIAM ARCHER.

The Life and Times of Jesus the Messiah. By Alfred Edersheim. (Longmans.)

THIS book differs from its English predecessors in several important particulars. In the first place, although written in a popular style, it is saturated throughout with the higher erudition of its subject, which Dr. Edersheim has striven, not without success, to bring down to the level of ordinary comprehension. Further, the author has neither been content, nor compelled by stress of ignorance, to derive this special knowledge from the published works of English and foreign experts. He is himself profoundly acquainted with the entire store of Jewish Rabbinical literature. He quotes and refers to Talmud and Midrashim, as one to whom every page and line of those famous repertoires of Jewish lore are as familiar as the alphabet. But, although he starts with these unusual qualifications for the work of "presenting the life and teaching of Christ in all its surroundings of place, society, popular life, and intellectual or religious development," the author has not grudged the labour demanded for the examination of all the principal, and of many obscure, German, French, Italian, and English writers who have contributed anything to the discussion of the momentous problems connected with the *origines* of Christianity. We are not, therefore, surprised to learn that, as he states in his Preface, he has spent over his book "seven years of continual and earnest labour," or—as, with a native touch of that Masoretic fondness for minute calculation traces of which are discernible in his work, he declared to the writer of this notice—"more than twelve thousand hours."

To say that Dr. Edersheim's standpoint is orthodox might raise in some minds a prejudice against the result of his arduous labours. We shall, therefore, be doing him mere justice in setting before our readers his own account of the dominant idea of his work. Deprecating at the outset the assumption of any pretence on his part to write a life the materials of which do not exist, he proceeds in the next place to disavow "any predetermined dogmatic standpoint." "I wished," he says,

"to write, not for a definite purpose, be it even that of the defence of the faith, but rather to let that purpose grow out of the book as would be pointed out by the course of independent

study, in which arguments on both sides should be impartially weighed, and facts ascertained. In this manner I hoped best to attain what must be the first object in all research, but especially in such as the present—to ascertain, so far as we can, the truth, irrespective of consequences."

To most Christians, in default of special historical study of what may be called the *milieu* of the Gospel story, the chief actors therein stand out in a kind of heroic or superhuman isolation against the dim background of a little-known contemporary world. Their severance from the flow of the common life that constituted their real environment is ideally absolute. We do not say that the Gospels, rightly understood, justify this impression. The impression prevails because the Gospels are misunderstood. Dr. Edersheim's work will undoubtedly do much towards the diffusion of correct conceptions about those conditions of Jewish life and thought which determined the outward form and manner of the teaching of Christ; and in achieving this it will also furnish, as he desires, a vindication and illustration of the Gospel narratives, as presenting "a real historical scene" in a form wholly characteristic of the times. All English readers may now know what hitherto has been too much the *peculium* of a select body of scholars. They may become acquainted with "the leading personages in Church and State in Palestine at that time, their views, teaching, pursuits, and aims, the state of parties, the character of popular opinion, the proverbs, the customs, the daily life of the country." And not only this,

"they can, in imagination, enter their dwellings, associate with them in familiar intercourse, or follow them to the Temple, the Synagogue, the Academy, or to the marketplace and the workshop. . . . They may know what clothes they wore, what dishes they ate, what wines they drank, what they produced, and what they imported: nay, the cost of every article of their dress or food, the price of houses and of living—in short, every detail that can give vividness to a picture of life."

It is hardly necessary to add—it will have already been inferred—that the author by no means ignores the question of questions, with which, in fact, every writer claiming serious attention in this subject is bound to grapple. He is especially careful to consider the arguments advanced by supporters of the so-called "mythical" theory; and he labours, often with striking effect, to establish the thesis underlying his own work, which, shortly stated, is this—that, while the forms of thought and speech, the theological dialect of the day, were the same for Christ as for the Rabbis, the inner spirit and entire tendency of His doctrine were absolutely antithetical to those of the Synagogue.

Little space remains for points of detail. We have noticed a great want of uniformity in the transliteration of Hebrew terms; occasionally, also, an interpretation or an etymology such as would approve itself to a mind whose Hebrew scholarship was rather of a Rabbinical than of the newer philological type. Sometimes questions of Old Testament criticism are glanced at in a manner not wholly satisfactory. Here and there the English halts; and isolated examples of chro-

nological inaccuracies are not entirely absent. But these *maculae* are incidental, not pervading. None is of such importance as to affect the substantial value of the work considered as a whole.

C. J. BALL.

Life and Letters of William Ballantyne Hodgson.
Edited by Prof. J. M. D. Meiklejohn.
(Edinburgh: David Douglas.)

THIS work will not be considered quite satisfactory by persons who know, and even by persons who knew much of, the late Dr. Hodgson, of Edinburgh. Prof. Meiklejohn is enthusiastic, indeed, even to provincialism of style, as when, in his Preface, he laments his inability to

"reproduce for the public the earnest and intense presence, the quick thought, the steady judgment, the powerful eye that flashed at sense of smallest wrong; the clear, vivid, and firmly knit speech; the argument that seemed to develop itself as by an innate necessity, the glowing eloquence that caught fire as it went on, and kindled fire in the listeners."

But he has not fulfilled his own desire "to build up an intellectual portrait in mosaic of the man from his letters at different periods." There is, in fact, no life-like sketch of Dr. Hodgson in this volume except a representation of him as teaching his class of political economy in Edinburgh by Mr. Eric Robertson, the warm colouring of which is due to a student's pardonable enthusiasm. The impression of Dr. Hodgson that is too likely to be carried away by people who make his acquaintance for the first time through the medium of Prof. Meiklejohn's biography will be that he was a restless and indeed rather self-conscious and priggish man, who was perpetually writing letters on the ephemeral subjects of the day, lecturing his friends, and endeavouring to say smart things. This is not the Dr. Hodgson of fact, the active educationist of Manchester and Liverpool, much less the kind host of Bonaly Tower.

Prof. Meiklejohn's biographical method is, in truth, far from good. His book is built up too much on what is known in naval architecture as the compartment principle. Thus, instead of associating a number of Dr. Hodgson's letters with different periods of his life, he reserves them for special chapters having such imposing titles as "Religion," "Politics," "Education," "The Encourager," and "Glimpses of Places, Books, Friends, and Acquaintances." Letters, dealing necessarily with matters of controversy, may be interesting as showing the mental growth of the writer of them; but, when they are printed under separate headings, they invite judgment on their positive as distinguished from their relative value. Many letters here given by Prof. Meiklejohn will not stand such criticism. It may be doubted if much good can be done at this time by letting the world know that Dr. Hodgson wrote,

"We all suffer for others' transgressions as well as for our own. This is the inevitable condition of society, form or change it how you may. . . . It is sad to see the same blunders committed everywhere without profiting from distant example, and to think that improvement seems attainable only after blunders have been exhausted. . . . If Christ were to revisit the earth and appear in Edinburgh streets, it is an inter-

esting question what he would set himself to do. . . . Capital milk, and oat-cakes, with a dash of whisky, were very acceptable."

Prof. Meiklejohn's last five chapters, embracing nearly two hundred pages, ought to have been confined within fifty; and the contents of these, in turn, might have been distributed over the narrative portion of the work. Prof. Meiklejohn tells us, further, far too little of the personal and domestic life of Dr. Hodgson. We learn next to nothing of his parents or of the family circle of his infancy, although a gloomy father and a quarrelsome sister appear, on his own showing, to have done their best to spoil his character. Of his life between leaving Edinburgh College and being appointed secretary to the Mechanics' Institute at Liverpool at the age of twenty-three, it is only said that it was divided between lecturing and editing; and that these "were confined chiefly to the county of Fife, where he made many useful and valuable friendships, which he retained throughout his life." He was much attached to his brother Thomas, who was lost in a shipwreck off the Farn Islands in 1843; he was twice married, and was an affectionate husband and father; and we learn from Prof. Meiklejohn that he befriended many unfortunate and struggling persons. Upon this aspect of Dr. Hodgson's life—the history of his heart, so to speak—his biographer is singularly, disappointingly reticent. Yet Dr. Hodgson was not, and did not pretend to be, a being so bright and good as to have led only what Prof. Meiklejohn would style an "intellectual" existence.

Dr. Hodgson was born in Edinburgh in 1815, and died of *angina pectoris* in Brussels in the autumn of 1880. At the time of his death he was Professor of Political Economy and Mercantile Law in the University of Edinburgh, and he was an enthusiastic exponent of what may be termed the Turgot Economics. But he gave the best of his life and thought to education. He was, in a sense, a martyr to it; for his death was at least hastened by hurrying to attend an educational conference in Belgium. By far the most readable chapters of Prof. Meiklejohn's book are those which tell of Dr. Hodgson's teaching, and still more of his organising work, as an educationist in Liverpool and Manchester. He was, in the first instance, as has been already noticed, appointed secretary to the Liverpool Mechanics' Institute in 1839. Having been eminently successful as secretary, he was, in 1844, appointed principal of the Institute. It was in this position, and in the office which he subsequently held, of principal of Chorlton High School, in one of the suburbs of Manchester, that he showed his great powers of organising and managing large schools. His views on education, which were associated with the phrenology he had learned and lectured on earlier in life, were not original, but he showed much enthusiasm in applying them. In 1851 he left Manchester and spent a rather wandering life for some years. Such of the letters he wrote at this time indicate quick-wittedness and capacity for intense absorption in the interests of the moment rather than reflectiveness, although some of the observations he made in Paris at the time of the *coup d'état* are not devoid of

sagacity. In 1858, Dr. Hodgson came to London as assistant to the Royal Commission appointed to enquire into the state of Primary Education in England, and found his work thoroughly congenial. In 1871 he was elected to the Chair of Political Economy in Edinburgh; and three years later removed finally to Bonaly Tower, which had been previously occupied by Jeffrey's friend, Lord Cockburn.

Dr. Hodgson came across some of the more eminent of his contemporaries apparently when he visited London rather than when he lived in it; his accounts of his meetings with such are fair examples of bright reporting of the personal kind. In 1854, he thus describes a visit to Carlyle:

"Mr. C. had been asleep on the sofa, tired with a journey from Lord Ashburton's. Tea and rather indifferent miscellaneous talk, with strong denunciations of the Glass Palace, and many things beside. He and I then smoked two pipes each in the little garden behind, enclosed by high walls. He talked much and strikingly about silence, and the duty of doing, not writing and speaking, of needlewomen and incapacity, and the Corn Laws, &c., &c. . . . He is an unsatisfactory man. Walked home all the way, cold night, to bed at one."

If Prof. Meiklejohn had given a little more of this kind of thing, and a little less about education, politics, and religion, his biography would have been much more enjoyable, and would have been more appreciated by the friends and admirers of Dr. Hodgson.

WILLIAM WALLACE.

NEW NOVELS.

Hester. By Mrs. Oliphant. In 3 vols. (Macmillan.)

Sweet Mace. By Geo. Manville Fenn. In 3 vols. (Chapman & Hall.)

A Late Remorse. By Frank Lee Benedict. In 3 vols. (White.)

The Philosopher's Pendulum, and other Stories. By Rudolph Lindau. (Blackwood.)

Sister Clarice. By Mrs. C. Hunter Hodgson. (Griffith & Farran.)

Aleriel; or, a Voyage to other Worlds. By Rev. W. Lach-Szyrma. (Wyman.)

MRS. OLIPHANT writes so fast that it is almost impossible to keep pace with her. All she produces is readable; only a little of it is memorable. It is a thousand pities that she cannot bring herself to write less and work more; for, at her best, she is, I think, with one or two exceptions, the best of living English novelists. She is at her best in *Hester*. There, from first to last, she is the Mrs. Oliphant of *Salem Chapel* and *Miss Marjoribanks*—an artist, that is, in portraiture and observation, an excellent humorist, a master of human character, and an adept in certain forms of human experience. Not since *A Beleaguered City*—that admirable allegory, in some ways surely the best of its kind we have had since Bunyan—has she done anything, as it seems to me, so vigorous and sound, so rich in quality, and so capable in style. It is a story of life in an English country town—Redborough, to wit—and it sets forth the fortunes, material and spiritual, of divers members of a certain family from the head of the house down to the poor relations

and the relations by marriage. In the beginning, which is a long way back, John Vernon, the managing partner in Vernon's Bank, has slighted his cousin, Catharine Vernon, and married another woman. He goes on to live hard and squander the Bank's money; and one fine day he disappears. The Bank is on the verge of ruin; but Catharine, who is a woman of genius, steps in and saves it, and with it the family honour. She sticks to her work, and in her hands the Bank grows greater and stronger than ever; while she, for her part, becomes a local magnate, after whom people name their houses and builders their terraces and squares, and who, for her charity, her enterprise, her fine clear head and good strong heart, is practically the queen of Redborough. Among her works of mercy are the transformation of an old family house, the Heronry, into a set of tiny mansions called the Vernony, and the installation therein of a certain number of decayed Vernons, and, on her own retirement from active business, the elevation to the chief command of the Bank of two of her young cousins, Harry and Edward. Meanwhile, to John Vernon and his wife, walking between tavern and tavern all the Continent over, and living the life of shabby-genteel dishonesty, there has been born a daughter, Hester, in whom we have to be heroically interested. John Vernon dies; and Mrs. John and Hester, on Catharine's invitation, take up their quarters in the Vernony. Thenceforth Hester is our heroine. At fourteen she is bold, intelligent, independent, incorruptibly just: as like Catharine as one pea is like another. The two, however, do not hit it off together. They begin by misunderstanding each other—their first interview is capital comedy; for Catharine, as becomes a benevolent despot, who is also an old maid, and withal a person of brains, has acquired habits of superiority, and has got into the way of being an amused observer of the meannesses and littlenesses with which she is brought into contact. These peculiarities are abominable to Hester. She learns to detest Catharine; to pity, and perhaps despise, her poor, feeble, gentle, idiotic little mother; to scorn and avoid the back-biting, small-talking, envious creatures who are her fellow-pensioners—Mr. Mildmay Vernon, the carping, acrid, egoistic old bachelor, and the two Miss Vernon-Ridgways, who are a couple of villanous old maids; and to make friends and relatives of old Captain Morgan and his wife, who, not being Vernons, but only poor relations of Catharine's mother, are intolerable to all the Vernony besides, and who are, perhaps, the sweetest old couple ever put into a book. In these thoughts and among these influences Hester ripens into such a brilliant and commanding young maiden as exists, that I know of, nowhere else in English fiction. How her heart begins its life of love, how she and Catharine come to understand and esteem each other, and how, when it is all too late, her eyes are unsealed and the mystery of existence is made plain and open to her, I shall not say. Mrs. Oliphant's own work is too good, too full, too complete and rich, to be made the subject of compression and an impertinent *précis*. Besides, I have had so much pleasure in the book—its immeasurable delicacies of observation, its

keenness of perception, its many moving touches of humour and wit and fine creativeness—that I prefer to leave it as nearly virgin as possible. I confess myself in love with Hester and with all her surroundings, from Catharine herself to Mrs. John, from the Morgans to their grandchild, the admirable Emma. To me *Hester* combines the best qualities of *Miss Marjoribanks* and *Salem Chapel*, while it has a certain distinction of manner, an easy mastery of method, and a fine superiority of mental attitude in which both these are lacking. Next to *A Beleaguered City*, I cannot but esteem it as its author's best and strongest book.

Mr. Fenn is always sound and honest and pleasant, has always some stirring concept to set forth, some vigorous imagining to develop and complete. In *Sweet Mace*, his story is one of England under the British Solomon—"the damnedst fool" (as one of his lieges is made to asseverate) that ever did so and so or said such and such a thing. There is a heartiness about the sentiment and the expression which is characteristic of all the author's work. Here we have him at his freshest. His hero, Gil Carr, is one of the valiant crew that followed Raleigh in his quest of El Dorado. His heroine, Sweet Mace Cobbe, is daughter of a mighty founder of cannon and maker of powder. What happens between these two I shall not attempt to say. Mr. Fenn is a teller of stories; and the man that would lay his hand upon a mystery save in the way of aid and concealment has always seemed to me unworthy the name of an English critic. I shall, however, be breaking no confidence if I note that Mr. Fenn has a Scotch courtier for his villain and a real authentic witch for his villainess: he is writing of good King James's palmy time, and he is an Englishman, so how could it be otherwise? Nor shall I be held a betrayer of secrets if I mention that among the personages of his story he has a capital old sailor, and a very pleasant pair of priests—a Roman and an Established Churchman: he is dreaming of Raleigh's "remainder biscuit," he has a privateering hero, and he is working and thinking, and surveying mankind and romance from the heights of this noble nineteenth century, so what else could he do? I shall have said enough in any case if I add that he has also a cave (a real cave!), an explosion, a mystery, a witch-burning, a traitress with red hair and a very natural desire to get married, and a good deal of pleasant description and strong, exciting drama; and that his book—though specialists might scoff at it—is very readable and fresh indeed: reminding you, as it does, of Harrison Ainsworth, but of Harrison Ainsworth knowing much more, and writing much better, and furnished with a quite considerable endowment of the quality which among artists is figured by the monosyllabic equivalent for "intestines."

Mr. Lee Benedict's new novel is, by many degrees, the poorest of his I have seen. Usually he has something moving to give us in the way of invention, something human and natural in the way of character. Here he is absurdly uninteresting, and almost fantastically old-fashioned and unreal. We have the Haughty Wicked Mother, the Proud and Idiotic Son, the Virtuous but Wronged

Heroine, the Villain Born for Better Things, and so forth and so forth. The story is one of what to the excellent Mr. Jack Dawkins was known as "deformation of character." Elinor Stuart, the heroine (heroines with such noble names are really more than one can bear!), is an American schoolmistress, possessed of all the virtues, rich in all the talents, and withal "high-toned" to a degree. She is moved, out of sheer beauty of character, to give lessons in reading, writing, and arithmetic to a certain Will Hudson, an American working-man. Of course Will Hudson falls in love with her; of course his sweetheart, Madge, is violently jealous; of course the high-toned Elinor is in love with the god-like form of Kenneth Alderly; of course Kenneth Alderly is a complete and perfect ass; of course his mother—the Beautiful and Unscrupulous Mother with a Passion for her Gallant Boy of old style melodrama—is opposed to the match; and of course Will Hudson and Madge are seduced by her into babbling away the reputation of the lovely and accomplished idiot to whom her 'Aughty son has pledged his love. Of course, too, all this blackguardism is only triumphant for a time. Will Hudson is killed in the inevitable accident; Madge has the fever that is usual in these cases, and is nursed, it need hardly be noted, by the unparalleled governess; and Mrs. Alderly, when the game is up, and the dying Hudson's confession is, as everybody anticipates, in everybody's hands, succumbs to a fine old crusted paralytic stroke, and dies, a prey to "A Late Remorse," in the act of joining the hands of her 'Aughty son and his Lovely bride in the old familiar way. Mr. Lee Benedict's story is usually his strongest part; and that is all the story he has to tell us. As his characters are all manifestly of cotton wool or (at the best) of wood, I do not feel called upon to offer any more remarks on his work.

Mr. Lindau's stories are all very careful and, to me at least, all very dull. They appear to have been inspired by the reading of Turgueneff; but that is all I can say in their favour. In their dispraise it may be noted that they are terribly superfluous. There is no reason at all why they should never have been written; but there are many why they should never have been printed. They are naturalistic after a fashion, but they will amuse nobody—nobody, at least, who has read Turgueneff. He was naturalistic, too. But he was also a great artist; he had, moreover, something to say; also, his reticence and sobriety were effects of an admirable imagination, an irresistible mastery of character and romance, a victorious experience of life. Mr. Lindau resembles him in nothing. He is not a great artist; he has very little to say; his reticence and sobriety are effects over which the Russian would have shaken his big white head. Decidedly it is better to read Turgueneff in the original.

Mrs. Hunter Hodgson, in *Sister Clarice*, is fearfully eloquent; she is also deplorably ineffectual. Her heroine is pre-eminently a thing of beauty, and has all manner of virtue to boot; her hero is a painter of genius, with Mario's voice and more than Mario's charm. A forged letter comes between them and happiness, and the heroine becomes a Sister,

while the hero seduces a lovely American, has a child by her, and bolts. Years after Sister Clarice sees a gorgeous stranger ride over a beautiful boy, the only offspring of a wonderful widow. It need hardly be added that the Stranger is the hero, that the Boy is his offspring, and that the Widow is his victim. What happens is soon told. The Boy expires, Sister Clarice does her duty, and Claud (His name is Claud!) and his Victim (who, by-the-way, is good-looking enough for anything) are married. Two years afterwards, or thereabouts, Claud is brought into the hospital to which Sister Clarice is attached. He is mortally hurt; but he expires in her embrace, and she sees how horribly good, and kind, and self-sacrificing in his dealing with his wife he has been. All this is inexpressibly comforting to her, and to the Victim likewise; and we take leave of the pair in a soft and shining aureole of sisterhood and self-satisfaction. I hasten to add that their story will do nobody any harm. It is, as English persons would say, "a trifle silly;" but, as Americans would put it, it is also "superbly high-toned." To read it is to be the subject, not of demoralisation, but of a respectful indifference.

In *Aleriel* there is a great deal of earnestness and a great deal of cheap astronomy. The narrator is (I think) a kind of clergyman; the hero is a native of the planet Venus; the moral is that there are more things in heaven and earth than are dreamed of in the philosophy of those who haven't read Sir David Brewster. *Aleriel* visits the earth, conceals his wings (he is a species of fool), makes friends, and returns to his own fairy orb. There he tells his experiences, and is sent forth on a new voyage of discovery. In an electric ship he explores Mars, Bacchus, Apollo, and Virorum. He then comes back to earth, perches himself somewhere in the Alps, has another interview with the narrator, contrives a mysterious cave, and, generally, makes you long for an hour of Jules Verne. Lastly, he disappears into space, and you are far from sorry to be rid of him.

W. E. HENLEY.

CURRENT LITERATURE.

Cassell's Concise Cyclopaedia. Edited by William Heaton. With numerous Illustrations. (Cassells.) A Cyclopaedia (why not Encyclopaedia?) in a single volume, even though that volume contains 1,340 pages of closely packed double columns, can only be what it can be. The publishers are the best judges of the demand for such a work; the reviewer has little to say. Of course, the treatment must be inadequate—if not of every subject, at least of the great majority. But then it may be replied that the class for whom such a work is intended had better have an inadequate book of reference than none at all. As to the value of this plea we are unable to decide. We will content ourselves with pointing out that the present work is comparatively strong in the physical sciences, and positively weak in history, geography, and biography. We do not mean that the articles in these latter departments show frequent or gross mistakes, but only that the information given is so vague and meagre as to be worthless. For example, take such an article as "India," which is scarcely more than a column long. No more details are given than would be found in any school geography book twenty

years old. "Rice and grain are grown in immense quantities. . . . Many parts of India are infested with wild animals," and so forth. As to actual blunders, it is right to say that we have found but very few. One on p. 4, which seemed to us a bad one as indicating its source, is duly corrected in the "Errata;" so is another that we detected on p. 145. But it still stands (p. 819) that Milton was educated at *Trinity College, Cambridge*. It is also right to add that the work is exceptionally free from misprints in the spelling of foreign words and proper names. Many of the wood-cuts might have been spared. Those that illustrate technical subjects are valuable; but the pictures of beasts, birds, fishes, &c., are a weak concession to an old practice.

Military Law. By Major S. O. Pratt. (Kegan Paul, Trench, & Co.) In this little book we have an excellent digest of the existing code of military law. The subject is arranged in short numbered paragraphs classified under general categories such as "history of military law," "military custody," "powers of commanding officer," "assembly of courts-martial," "crimes," "punishments," "evidence," and so forth. The headings of the paragraphs are printed in large type, and consist of the principal legal elements on which the student would probably wish to be well informed. The style is terse and clear, and the authorities for the various dicta are quoted in the margin. On p. 2 it is well observed that the military code of this country consists not only of the written law such as the Army Act, Queen's Regulations Orders in Council, &c., but also of the unwritten law, "or the customs or laws of war which cannot be rigidly defined, and depend on precedent and the practice of civilised nations in war." Such a work as this is in these days of considerable value both to military men and to civilians. Recent legislation has introduced refinements into the old system of martial law, and has somewhat complicated the rough-and-ready methods which prevailed in the times of our forefathers. A good Index closes the book, which forms the fifth volume of the "Military Handbooks for Officers and Non-commissioned Officers" edited by Col. O. B. Brackenbury.

Philosophical Dialogues and Fragments. From the French of Ernest Renan. Translated by Rās Bihārī Mukharjī. (Trübner.) We are not sure whether there was any need that these dialogues and fragments should have been rendered into English. Everything that M. Renan writes is important. The wildest speculations of such a man have a much higher value than the carefully worked out deductions of inferior thinkers. It is not necessary that we should accept any one of M. Renan's ideas to enjoy the wonderful power of thought and fertility of illustration that he possesses. These dialogues and fragments are, however, on subjects with which, for the present, the ordinary Englishman has determined not to meddle. Orthodox and agnostic have made common cause against those who would study metaphysics as a science or use it as a means for the higher culture. There are, of course, a few in the land who care for speculations such as M. Renan's; but we conceive that they would prefer the author's own French to any version, however well it might be written. The translator apologises for his "broken and Babu-English." This is quite needless; the rendering is more idiomatic than most Englishmen would have made it. The sentence "science may extend the limits of viability" (p. 65) is the only one we have found that offends the ear. We do not call in question that the word "viability" exists in the English language. If it does, it is a very ugly and useless one. The sentence might surely have been constructed in such a

manner as to have rendered its use unnecessary.

Our Domestic Birds: a Practical Poultry Book for England and New Zealand. By Alfred Saunders. (Sampson Low.) We have, at one time or another, read as many books treating of poultry, pigeons, and game birds as would furnish the shelves of a small library. The result to us has been, on the whole, not unprofitable. Several of them have given us the results of a long series of observations. They have been, however, for the most part written by persons who had little knowledge of anything outside the narrow world which feathered companions occupy, and such a thing as style seems to have been almost unknown to them. Mr. Saunders is of a different order. He is evidently a cultivated man of the world, and writes about poultry in a way which shows that if he were so pleased he could discourse profitably on many other things as well. We believe that his book will be much read by bird-fanciers here and in our colonies. The fourth chapter, on food, is, perhaps, the most useful in the book. The whole volume shows that Mr. Saunders has been a most careful observer. Many facts he tells will be useful to those interested in science who have little leisure, opportunity, or taste for rearing poultry. The chapter headed "Atrocities" should be read by everyone who has the welfare of his fellow-creatures at heart. It is painful reading, but the sickening details Mr. Saunders gives should not, and must not, be hidden. We believe, with Cowper, that

"Many a crime deem'd innocent on earth
Is registered in heaven."

But, however this may be, there can be no possible excuse for the perpetration of such deeds of darkness. Whatever may be right or wrong in the matter of vivisection, there can be no question here.

David Blythe, the Gipsy King: a Character Sketch. By Charles Stuart. (Kelso: Rutherford.) The Gipsies have a pathetic history. Though they have lived among us for more generations than it is safe to guess, they have but rarely blended with our people. They are surrounded by civilisation, but not civilised—not civilised, that is, in the sense in which political economists and theologians have a habit of using the word. In true manliness, and in honesty of a certain sort, the true Gipsy is at least the equal of his neighbour; but he has little respect for law just because it is law, and has notions which our territorial aristocracy would pronounce to be rank socialism as to game. Mr. Stuart touches on the matter lightly, but we gather that King David was as arrant a poacher as ever trod the heather. He was, notwithstanding, a good, upright man according to his own code of morals, with a vein of poetry in him which we sometimes find in those who have led a wandering life, and have remained free from the shackles that a settled home entails. The Scottish marriage law is very convenient for the Gipsies, who can there contract marriage without any religious or civil forms having to be gone through. "In 1817 Patie Moore tied me and ma auld neebour at Coldstream Bridge, and we were baith well enouch satisfied wi' the marriage," David Blythe said, until a child was born; then a difficulty arose as to the infant's baptism, which was, however, got over by paying five shillings as kirk-dues for an irregular marriage. Mr. Stuart's book is a small one, but it contains several good stories, and helps us in more ways than one to picture to ourselves what the Border country was like before railways had made it easy of access. It appears that in the beginning of this century a cell under the tower of Jedburgh church was used as a prison;

NOTES AND NEWS.

MR. WHITLEY STOKES has just finished for the Rolls series his edition of the Tripartite Life of Patrik, with other documents relating to that saint.

ONE of the coming volumes of the "Parchement Library" will consist of selections from Swift, prose and verse, journals and letters, edited by Mr. Stanley Lane-Poole.

WITH reference to Mr. Browning's fine poem on "Helen's Tower," printed in the *Pall Mall* of December 28, on the same subject as Mr. Tennyson had written on for Lord Dufferin, we may mention that Mr. Tennyson had written a poem on "Donald," Mr. Browning's first subject in his *Jocoseria*, before that volume appeared.

ACCORDING to the *Revue internationale* (the new Review at Florence, founded by Prof. de Gubernatis), an English version of Father Curci's *Il Vaticano Regio* will appear before long; and it is hinted that Mr. Gladstone may write the Preface.

MR. F. D. MATTHEW, of the Wyclif Society's Executive, is writing a short popular *Life of Wyclif*, to be sold for a penny, and circulated by the thousand. The Tract Society will publish a Wyclif broadsheet, to correspond with their Luther one, of which above a hundred thousand were disposed of.

THE three points which the Wyclif Commemoration Committee will especially press are, we hear—(1) Wyclif's claim as the first man who gave the Bible to the people in their mother-tongue; (2) as the founder of his Order of "Poor Priests," the forerunner of the "Home Missions" of our day; (3) as a reformer of religion, not only a bitter opponent of the abuses of the Papal rule, but the earnest preacher of spiritual religion against traditions, forms, and ceremonies.

"OUR INDEBTEDNESS TO WYCLIFFE" is the subject for discussion at the meeting of the London Clerical Conference on February 4, at the Vestry Room of St. Giles-in-the-Fields, at 3 p.m. The Rev. J. Kirkman, of Hampstead, reads the paper.

THE University of Leipzig has conferred on Dr. Buddensieg, of Dresden, its rare degree of Licentiate of Theology *honoris causa*, in witness of the value it sets on his edition of Wyclif's *Latin Polemical Works*, published both with German Introductions, &c., in Germany, and with English Introductions and notes by the Wyclif Society in England.

IT seems that fourteen English publishers were after the English translation of *John Bull et son Ile*. The first and second to whom it was offered tried to beat down the price, and the disgusted author, Mr. Max O'Rell, abruptly closed negotiations. The third publishing house, Y. Leadenhalle Presse, at once closed with the terms, and, to clinch matters, tendered a cheque in advance for the whole amount, which (not to be outdone in business generosity) Mr. Max O'Rell promptly declined. Since its appearance, barely three weeks ago, *John Bull and his Island* has been selling at the rate of nearly a thousand copies a-day, and the profits must have netted the plucky publishers something very handsome indeed.

THE Bewick sale, to which reference has been made before in the ACADEMY, is now fixed to take place at Newcastle-upon-Tyne on January 15, 16, and 17. It will comprise all the copies of Bewick's illustrated books that were in the possession of the survivor of his two daughters, Isabella Bewick, with many notes and corrections in Bewick's handwriting; and also the entire "remainder" of Bewick's *Memoirs*.

THE university library at Durham possesses

a copy of Wordsworth's Poems (six volumes, 1840), with the autograph of the poet. It was presented when the university conferred upon him the honorary degree of D.C.L., in which, honour to itself, Durham anticipated both Cambridge and Oxford.

A VOLUME of travel-sketches by Mr. William Sime, entitled *To and Fro*, will be issued shortly by Mr. Elliot Stock.

MISS MABEL COLLINS has just completed a new story, entitled *The Prettiest Woman in Warsaw*, which is based on incidents in the life of a favourite actress. Before publication in book-form, it will appear in several provincial papers.

WE hear that Mr. Alexander Ireland's new edition of his *Book Lover's Enchiridion* has been most favourably received—by the general public not less than by that select class to which it most directly appeals. The "large-paper" issue and the ordinary issue are now both almost exhausted.

ENGLISH publishers can show themselves as smart as American publishers when they have similar material to deal with. Some weeks ago Messrs. Field & Tuer issued from Y. Leadenhalle Presse an edition of *Don't*, the amusing American manual of manners, as a volume in their shilling vellum-parchment series. Last Monday there appeared in the Row a sixpenny edition from Messrs. Griffith & Farran, who claim (we believe with truth) to have been the first to introduce the book to English readers; but within three hours Messrs. Field & Tuer had out another edition, also at sixpence, which went off very well. The really important thing to know would be—how much the American author gets from either.

MR. W. DAVENPORT ADAMS, the new editor of the *Derby Mercury*, is introducing several novel features. Under the heading of "Town and County," a series of picturesque sketches of the borough and shire are promised. Notices of "Derbyshire Worthies" will be given. "Derbyshire Records" is the title of a series of important selections from the paper for the past hundred years. The *Derby Mercury*, we may add, is one of the oldest of provincial papers.

IT appears that the death of Turgenev will give rise to litigation. By his will he appointed M^{me}. Viardot his universal legatee; but her claim is disputed by M. Brûère, the husband of a natural daughter whom Turgenev formally acknowledged in 1865, but who has not been heard of for some years past. It is probable also that the family of Turgenev in Russia have certain legal rights to his property in France.

THE first two volumes of the "Diabolical Library" (!) have just appeared. The first is *Le Sabbat des Sorciers*, by Bourneville and Teinturier; and the second *Procès-verbal fait pour délivrer une Fille possédée par le malin Esprit à Louviers* (1591), edited from an unpublished MS. in the Bibliothèque nationale by Armand Bénét.

THE Belgian Institute of Geography is about to publish reproductions of the ancient plans of Belgian towns which are preserved in the Royal Library at Brussels. M. Alph. Vandennepeereboom has taken charge of Ypres, M. Malon of St. Nicholas, and M. Wauters of Brussels.

MR. C. B. STRUTT, who is writing a work on Historical Chairs, will be glad to receive descriptive particulars, with engravings, drawings, or photographs, of celebrated chairs in family residences, cathedrals, churches, colleges, town halls, &c. Mr. Strutt's address is 34 East Street, Red Lion Square, W.C.

OUR notice last week of Lieut.-Col. J. F. Maurice's *Hostilities without Declaration of War* has led to so many enquiries for it from its

author, as if it were a solely official book, that we are asked to state that it can be got of any bookseller for two shillings.

THE Rev. Dr. Littledale writes to us:—

"I am still without the address of the editor of the Philological Society's Dictionary, and therefore desire to note two words in the columns of the ACADEMY. Both occur in the January number of the *English Illustrated Magazine*. 'Uncoverment' = exposure, laying open: 'But the wretched Emperor, quivering with nervousness because of the Paris mob, would take no counsel that involved the uncoverment of Paris, even in appearance' (Archibald Forbes, 'The Emperor and his Marshal,' *E. I. M.*, p. 235). 'Modernity,' a word already found in dictionaries, but so rarely in use that the writer cited below believes himself, apparently, to be coining it: 'Above all, he is the poet of our age, of the moment in which we live, of our 'modernity,' as the new school of criticism in France gives us, perhaps, licence to say' (Henry James, 'Matthew Arnold,' *E. I. M.*, p. 244). I should add that Mr. Clark Russell's works furnish some non-dictionary words. I have noted 'tumble-ship' for an unsteady vessel, 'sailorily,' and 'unsailorily,' in *A Sea Queen*, and there are probably more elsewhere."

As usual at this season, Messrs. Sampson Low have compiled from their fortnightly *Publishers' Circular* an analytical table of the books published during the past twelve months. The result corroborates the impression which we have received from other sources—that 1883 has been a very good year in the book trade. The total number of new books published in 1883 was 4,732, the total number of new editions was 1,413; grand total, 6,145, being an increase of 1,021, or as much as twenty per cent., on 1882. Such cheering figures have not been seen for a long time, as ever since 1879 there had been a steady decrease year after year. Even in 1879, the grand total was only 5,834. "Juveniles" still keep the first place they won last year, though their total has considerably decreased; theology comes a close second, showing a fair increase, though still much below its highest total; essays and *belles-lettres* have a phenomenal increase of nearly three-fold; education, art and science, law, and history have all done well. Among the new editions, nearly one-half the increase is due to novels alone, while in new books the increase in novels is insignificant. Poetry and the drama is the only class that shows a positive decrease, but then there had been a very large increase in the previous year.

AMERICAN JOTTINGS.

MR. MATTHEW ARNOLD's visit to Boston appears to have been not altogether successful, even though it is reported that he was judicious enough to take lessons in elocution from Prof. Churchill, of Andover. His free criticism of Emerson in the near neighbourhood of Concord has itself naturally furnished occasion for criticism—especially his successive statements,

"I do not, then, place Emerson among the great poets. But I go further, and say that I do not place him among the great men of letters. . . . Emerson cannot, I think, be called, with justice, a great philosophical writer."

There was also some feeling shown when Mr. Arnold, who had been announced to lecture at Cambridge, recited instead selections from his poems, because, forsooth, his arrangements with Mr. D'Oyley Carte would not permit of his lecturing.

BESIDES Mr. Matthew Arnold, three other Englishmen have been lecturing at Boston—Prof. James Bryce on "English Politics," Mr. Henry Blackburn on "Illustrated Descriptions of London," and the Rev. J. G. Wood on "Insect Life."

ON December 20 a farewell reception was given at Baltimore to Prof. Sylvester on the occasion of his leaving Johns Hopkins University for Oxford. Among those who made speeches were President Gilman (who, by-the-way, has declined the nomination as Director of the American School at Athens for next year) and Mr. Matthew Arnold.

MR. VANDERBILT recently gave an "at home" at New York with the object of displaying the new arrangement of what is perhaps the finest private gallery of modern pictures in the world. The total number of paintings, in oil and water-colours, is 208. Among the most famous are Turner's "Castle of Indolence," Rousseau's "Study from Nature," Millet's "Sower," Meissonnier's "Desaix and the Captured Peasant," Gérôme's "Louis XIV. receiving the Great Condé," Millais's "Bride of Lammermoor," Alma Tadema's companion pieces "The Picture Gallery" and "The Sculpture Gallery," de Neuville's "Le Bourget," Detaille's "Ambulance Corps," and Fortuny's "Arab Fantasia in Algiers."

THE *Youth's Companion*, a Boston paper, announces for the coming year original poems by Mr. Tennyson, Lord Lytton, and M. Victor Hugo, and illustrated serial stories by Mrs. Oliphant, Mr. Thomas Hardy, and M. Alphonse Daudet.

"SHAKSPEARE AS A LAWYER" has often formed matter for argument since Mr. W. L. Rushton wrote a book with this title in 1858, and Lord Campbell in the following year. The latest addition is an elegant little quarto volume, written by Mr. F. F. Heard, which Mr. Rolfe in the *Literary World* calls "the most scholarly and complete discussion of the subject that has yet appeared."

THE new library of Michigan University was opened, with some ceremony, on December 15. It has space for more than a hundred thousand volumes, with ample provision for enlargement. But its special feature is the arrangements for the use of students. The reading-room is semi-circular, with accommodation for 212 readers. Upstairs are special rooms—for the Shakspeare collection (which already numbers 2,500 volumes), English literature, classical philology, political science, &c.

THE American Post Office Department has issued a circular, following an English precedent, which claims that periodicals with an excessive proportion of advertising matter shall be treated as third-class not second-class matter—in other words, charged at book rates instead of newspaper rates. The test is whether they are "published primarily for advertising purposes."

FRENCH JOTTINGS.

MGR. PERRAUD, Bishop of Autun, has been elected director of the Académie française for the first quarter of 1884, and M. de Mazade, chancellor—an office commonly assigned to the newest member. It will therefore probably fall to the bishop to "receive" the three new members who will have to fill the vacant places of Jules Sandeau, Victor de Laprade, and Henri Martin. On January 17, M. Camille Rousset, the late director, will "receive" M. Pailleron. January 24 has been fixed for the election to Sandeau's *fauteuil*; but the other two vacancies will probably not be filled until later.

The statue of Gambetta at Cahors, for which 160,000 frs. (£6,400) has been already subscribed altogether independent of the national monument at Paris, is to be unveiled on April 2, the day of his birth. It is in bronze, the work of M. A. Falguière. It represents Gambetta resting his right hand upon a cannon, and pointing

with his left towards the foe. At his feet lies a dead soldier; and the designs on the pedestal are likewise military.

M. EMILE OLLIVIER is said, we believe not for the first time, to be engaged on a History of the War of 1870, with special reference to the conduct of the Ministry of which he was the chief.

Now that Paris possesses a statue of Alexandre Dumas, it has naturally occurred that Honoré de Balzac ought to be commemorated in the same way. A statue of Béranger has already been begun, and is to be unveiled in July.

L'Intermédiaire, the French Notes and Queries, is dead; but its place will to some extent be filled by a new fortnightly periodical, edited by M. Charles Nouroy, and called *Le Curieux*.

A LUXURIOUS edition of Sterne's *Sentimental Journey*, illustrated by Maurice Leloir, is to be published in the "Librairie artistique," edited by H. Launette. Two hundred extraordinary copies will be issued at 350 and 300 frs., and 50 frs. is to be the price of the rest. Sterne is one of those few of our authors who might be illustrated as well by a Frenchman as by an Englishman, and Maurice Leloir is especially suited for his task.

A VOLUME just published by the Librairie Renouard, Paris, entitled *Les Richesses du Palais Mazarin*, by Count de Cosrac, should possess considerable interest for students of the history of art in England. It contains the hitherto unpublished correspondence of M. de Bordeaux, French ambassador in England under the Commonwealth; an account of the royal collections sold at Somerset House in 1650; and an inventory of the contents of the Palace, drawn up after the death of Cardinal Mazarin, in 1661.

M. ROTHSCHILD has just published an *édition de luxe* of M. Yriarte's *Vie d'un Patricien de Venise*, illustrated with 136 engravings and eight copper-plates from the frescoes of Paul Veronese and other contemporary works of art.

THE extensive repairs and restorations necessary at Versailles are progressing but slowly. It is said that the basin of Neptune will not be ready till the end of 1887, and that, therefore, the "grandes eaux" will not play till 1888.

THE total amount appropriated to the Institut in the Budget for the year 1884 is 720,000 frs. (£30,800), of which the Académie française takes only 98,000 frs., and the Académie des Sciences as much as 203,000 frs. Every member of each section of the Institut receives 1,500 frs. (£60) a-year; the permanent secretary of each section 6,000 frs.; the remainder is for special work, such as the compilation of the Academy's dictionary, the publication of memoirs, and the award of prizes. The Bibliothèque nationale appears to be maintained at a total cost of less than 700,000 frs. (£28,000), of which 400,000 frs. is devoted to the personal staff, 86,000 frs. to the purchase of books, 28,000 frs. to the purchase of MSS., 40,000 frs. to the purchase of coins, and 26,000 frs. to the purchase of prints. The State expends 547,000 frs. (£21,880) in grants to learned men and learned societies, which does not include 200,000 frs. (£8,000) allotted for scientific missions.

OBITUARY.

THE Rev. George Musgrave, a man of wide literary tastes, died at Bath on December 26. He was the eldest son of G. Musgrave, of Shillington Manor, Bedfordshire, and Borden Hall, Kent, and was born at Marylebone in 1798. He graduated at Brazenose College, Oxford, in 1819, taking a second class in classics, and proceeded as M.A. in 1822. After

holding several curacies in London, and for three years (1835-38) the rectory of Bexwell, in Norfolk, he was instituted into the family living of Borden in 1838, and held that benefice until 1854. Mr. Musgrave was the lord of the manor of Borden, as well as one of the chief landowners in the parish; and during his incumbency he filled the east and west windows of the church with stained glass in memory of the departed members of his family. His earliest literary work consisted of *Translations from Tasso and Petrarch* (1822), and he was the first person to attempt a translation of the *Book of Psalms in Blank Verse* (1833). Many years later, in 1865, he published a version, in the same metre, of the *Odyssey*. During his residence in Kent he wrote many works for the instruction of his poorer parishioners, with the same spirit which led the second Lord Ashburton to insist, in public speeches, upon the teaching in schools of "common things," and, after he had withdrawn from active clerical duties, he compiled several volumes, such as *A Manual of Family Prayers* (1865) and a *Psalter for Private Commune* (1872) for domestic worship. Mr. Musgrave's name, however, was chiefly associated with travel in the rural districts of France. He liked the manners of its people, and appreciated the historic associations of its scenery. Between 1848 and 1869 he issued seven works descriptive of his tours across the Channel, beginning with three volumes with the alliterative title of *Parson, Pen, and Pencil* (the second edition of which appeared under the exacter name of *Excursions to Paris, Tours, and Rouen*) and ending with a *Ramble into Brittany*. He had probably seen more of the rural scenery of France than any of his compatriots, and those who desire to imitate him in his knowledge of our sprightly neighbours should peruse his volumes more than once.

MR. RICHARD TAYLOR, F.G.S., the last surviving member, and for many years past the head, of the well-known firm of John Taylor & Sons, died at 6 Gledhow Gardens, South Kensington, on December 28. His father, Mr. John Taylor, F.R.S., was a voluminous contributor to the scientific periodicals on all questions connected with mining; and the firm which he originated took a leading part in the establishment of many of the principal mines at home and abroad. Mr. Richard Taylor was born at Holwell, near Tavistock, in March 1810, and, like his father, was imbued with mineralogical tastes. He contributed to the *Transactions* of the Geological Society of Cornwall, and was the President of the Polytechnic Society at Falmouth from 1876 to 1879.

MAGAZINES AND REVIEWS.

THE *Scottish Review* enters with its December number on the second year of its existence; and, to judge from the variety of its contents, we should say that the experiment of the publisher in founding it has met with the success it deserved. Four of its eight articles, on "The Irish Language," "M. Renan's Souvenirs," "A Study from Turgénieff" (never before translated), and "Charles Dickens," are more or less of the character of pure literature. The paper on the Irish language is a very good example of what such an article should be, being neither too "popular" nor too dry; and the writer on Dickens, if not profoundly critical, communicates special knowledge regarding one or two of his hero's characters which is more interesting than criticism. During the year, the *Review* has dealt with Scottish archaeology, history, burgh records, and the like, and in the new number there is a vigorous article on the grievances of Scotch universities. The writer evidently possesses ample knowledge of English and German as

well as of his country's universities, and has a vigorous style. He is rather aggressive, but his countrymen will like him none the less for that. The summaries of foreign Reviews in the *Scottish Review* are so carefully done that we would suggest that the notices of contemporary literature should be condensed in order to make room for more of them.

THE new year begins well with the *Antiquary*; the present number is one of the best we have seen. The opening paper, on "The History and Development of the House," by Mr. Henry B. Wheatley, is very useful in more respects than one. We may, perhaps, not find much new knowledge in it, and we have certainly met with the illustrations before; but it condenses matter scattered in many volumes in one coherent whole. Mr. Reginald Stuart Poole's paper on "The Study of Coins" is well worth reading. We hope he may some day or other expand it into an essay. Mr. J. H. Round gives us a valuable treatise on an interesting period of mediæval history in a paper which he has quaintly headed "That Detestable Battle of Lewes." Those who are more interested in the politics than in the fighting of the time will find some of his suggestions fruitful. An unsigned paper on "The Tolhouse at Great Yarmouth" gives a good account of a most picturesque mediæval building which has narrowly escaped destruction.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ABOUT, E. *Le Roi des Montagnes*. Paris: Lib. des Bibliophiles. 30 fr.
 ALMANACH des Traditions populaires. 3^e Année. Rédigé par E. Rolland. Paris: Maisonneuve. 4 fr.
 BESOT, Ch. *Raphael et la Farnésine*. Paris: Bureau de la *Gazette des Beaux-Arts*. 40 fr.
 BODR, W., u. R. DOMER. *Die Ausstellung v. Gemälden älterer Meister im Berliner Privatbesitz*, 1883. Berlin: Weidmann. 30 M.
 KERN, F. *Goethes Torquato Tasso. Beiträge zur Erklärung d. Dramas*. Berlin: Nicolai. 8 M.
 LORENSSEN, F. *Geschichte der französischen Literatur im 17. Jahrh.* 4. Bd. Wien: Gerold's Sohn. 9 M.
 NADAUD, G. *Une Idylle*. Paris: Lib. des Bibliophiles. 15 fr.
 FORSTON, J. C. *Isländische Märohen. Aus den Originalquellen übertragen*. Wien: Gerold's Sohn. 6 M. 80 Pf.
 STRAUSS, A. *Boanien. Land u. Leute. Historisch-ethnographisch-geograph. Schilderung*. 2. Bd. Wien: Gerold's Sohn. 7 M.
 WACKELIN, J. B. *Chansons populaires de l'Alsace, avec Aïres notés*. Paris: Maisonneuve. 15 fr.

THEOLOGY.

- HILGENFELD, A. *Die Ketzergeschichte d. Urchristenthums, urkundlich dargestellt*. Leipzig: Fues. 12 M.

HISTORY.

- BEZOLD, F. v. *Kaiser Rudolf II. u. die heilige Liga*. 1. Abth. München: Franz. 1 M. 80 Pf.
 ERRAJVA, V. *Storia dell' Impero osmano da Osman alla Pace di Carlowitz*. Vol. II. Rome: Forzani. 4 fr.
 MORIN, Dom G. *Histoire générale des Pays du Gascogne, Senonais et Hurpols*. T. I. Paris: Hinrichsen. 15 fr.
 OBERLINER, G. A. *I Reti in relazione cogli antichi Abitatori d'Italia*. Rome: Tip. Artero. 10 fr.
 SATRAS, C. N. *Monumenta historice Hellenicæ*. T. V. Paris: Maisonneuve. 20 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DICTIONNAIRE des Sciences anthropologiques. T. 1^{er}. A—G. Paris: Doct. 15 fr.
 HANKEL, W. G. *Elektrische Untersuchungen*. 17. Abhandl. Ueber die bei einigen Gasentwicklungen auftretenden Elektricitäten. Leipzig: Hirzel. 1 M. 80 Pf.
 JACOBS, H., et N. CHATRIAN. *Le Diamant*. Paris: Masson. 33 fr.
 PALMIERI, L. *Nuove Lezioni di Fisica sperimentale e di Fisica terrestre*. Naples: Jovene. 8 fr.
 SARTORIUS, M. *Die Entwicklung der Astronomie bei den Griechen bis Anaxagoras u. Empedokles*. Breslau: Koebner. 1 M. 80 Pf.
 TIBANDIER, G. *L'Océan aérien: Etudes météorologiques*. Paris: Masson. 10 fr.

PHILOLOGY.

- CICKROS *Rede f. Sex. Roscius aus America*. Hrag. u. erklärt v. G. Landgraf. 2. Hälfte. Kommentar. Erlangen: Deichert. 4 M.
 FOMSCHEWEN, *romantische. Organ f. roman. Sprachen u. Mittelalten*. Hrag. v. K. Vollmüller. 1. Bd. 3. Hft. Erlangen: Deichert. 5 M.

- FOMSCHEWEN v. *STUDIES*, etruskische. Hrag. v. W. Deecke. 4. u. 5. Hft. Stuttgart: Heitz. 18 M.
 HUMBOLDT's, W. v., *sprachphilosophische Werke*. Hrag. u. erklärt v. H. Steinthal. 2. Hälfte. Berlin: Dümmler. 12 M.
 MASPERO, G. *Etudes égyptiennes*. 3^e Fasc. Paris: Maisonneuve. 15 fr.
 PREZZI, D. *La Gredità non-Ionica nelle Iscrizioni più antiche*. Turin: Loescher. 3 fr. 50 c.

CORRESPONDENCE.

THE NEW EDITION OF KEATS.

London: Dec. 24, 1883.

In his review of my edition of Keats's Works (*ACADEMY*, December 22), Mr. Gosse appeals directly to me on some points which I should with pleasure meet in any manner most agreeable to him. Perhaps, as the questions appear publicly in your columns, you may think the following answer should be there too, if, indeed, you can find room for it. In regard to Keats's warm praise of Mrs. Tighe, I fear I have not made my meaning plain. My note is simply, "The reference to Mrs. Tighe, the authoress of *Psyche*, is significant as an indication of the poet's taste in verse at this period." Mr. Gosse seems to think I meant to imply that Keats had imitated Mrs. Tighe, and corrects me by saying it was Moore whom Keats had imitated. But my note merely directs attention to Keats's exaggerated admiration for verse such as hers; and in my Preface (p. xxii.) I expressly mentioned his failure to finish this "poor little poem" "up to its own *Tom Moorish* standard." I am much obliged to Mr. Gosse for the parallel passage from Mr. Ruskin; though, indeed, I made no attempt to exhaust the list of parallel passages to be drawn from works written after Keats's.

As regards the quantity of the word *Hyperion*, a note certainly might be of some interest; but I fear the correct pronunciation will never be generally adopted in the face of Shakspeare's, Gray's, and Keats's incorrectness, notwithstanding the support of the good Dr. Akenside, or even that of our present Poet Laureate, whose line in "Lucretius"—

"All-seeing Hyperion—what you will!"—

Mr. Gosse might also have put in evidence.

In the few points at which my courteous critic notes flaws in the text and suggests amendments, his surmises may very likely be right, except in one instance. But the missing lines and words and stops alluded to have not been dropped out by me; and I should wish to see MS. authority before making any of the changes suggested. It is upon the first line of the Ode to Fanny that I should make a decided stand for the received text as given in my edition:—

"Physician Nature! Let my spirit blood!"—

If I met in Keats's own writing the proposed line—

"Physician Nature! let my spirit's blood!"

I should certainly stumble at it, and should record the opinion that the 's had slipped in by mischance. Metaphorically speaking, the line teems with family history—is redolent of Keats's foster-father Aesculapius, as well as of their common sire, Apollo. He was using an Aesculapian figure; and his parlance was strictly professional. *Let me blood* was a perfectly orthodox expression in his day; *let my blood* was not. In writing *let my spirit blood*, he used the dative, as prescribed by Dr. Johnson in his Dictionary, where we read under *let* "To LET blood is used with a dative of the person whose blood is let." This use is at all events as old as Shakspeare, who has, among many examples, that excellent one in "Love's Labours Lost,"

"ROSALIND. Is the fool sick?

BIRON. Sick at the heart.

ROSALIND. Alack, let it blood."

And that this was proper scientific parlance in Shakspeare's time perhaps the following from Bacon is evidence enough: "As terebration

doth mellorate fruits, so doth letting plants blood." If the expression to *let a man blood* be now as obsolescent as the operation, it was not so in Keats's day, and was certainly not vulgar. Had I conceived the possibility of such an emendation as that proposed, I would gladly have indulged Mr. Gosse's kindly zeal for annotation with one more note; but I may perhaps be permitted to remind him that one-half of the textual critic's battle lies in the silent preservation of established readings.

Touching the stanza of "*La Belle Dame sans Merci*" which I restored from the version published in Keats's lifetime, I agree with Mr. Gosse as to the comparative poverty in point of sound. But sense goes for something, and the sense seems to me greatly superior to that of the other version. It was after a lengthy discussion with the late Dante Gabriel Rossetti that I determined to settle the text as it now stands, and leave the "kisses four" as a various reading. That numerical motive is to my mind anything but "wild," and Rossetti criticised it somewhat hardly. I do not know whether Keats's friend Woodhouse, who introduced him to Ronsard, went so far as to introduce him to Villon also; but in the apocryphal works of "Master Francis" there is the following curious parallel passage:—

"Alors luy donnay sur les lieux
 Ou'elle feisoit l'endormie:
 Quatre venues, de cœur joyeux,
 Luy fis en moins d'heure et demie."

The parallel is unenviable; and perhaps someone pointed out to Keats what way his stanza might possibly be held to tend. At all events, I have no doubt that the change was his own.

As regards Shelley's "*Prometheus Unbound*" I may remind Mr. Gosse that about the middle of August 1820 Keats was in daily expectation of a copy, as may be seen at p. 97 of vol. iv., and that twice in the course of that month (*ib.* pp. 86, 88) Keats had met the Gisbornes, and may very well have heard a good deal of "*Prometheus*" from them, even if he never read it. "The Cenci" he certainly read, and annotated.

"The beautiful profile by Girometti" (not Giromelli) was a bas-relief medallion, executed by Giuseppe Girometti, of Rome. An account of it is given in my note on the portraits of Keats (p. xxxviii.); and a wood-cut representation as it is inserted at p. lvi.

I should like to add something in deprecation of the hard phrases Mr. Gosse directs against Fanny Brawne (not Browne); but I feel that I could not, without encroaching too far upon your space, say all I should wish to say in support of my own view of her character. So far as I know, she has not left much on record about Keats; and what she has left has not, to my mind, been accepted in the sense intended. I find no evidence that she was "a shallow-hearted coquette." I do not doubt that she loved Keats and was loyal to his memory.

H. BUXTON FORMAN.

Dec. 24, 1883.

Mr. Gosse raises the question whether Keats could have seen Shelley's "*Prometheus*," or have "heard passages of it in MS.," quoting, as suggestive of such knowledge, "several Shelley-like words, Imaian, Panthea, and the like" from the unfinished "*Cap and Bells*" of Keats. The dates recorded in the Rossetti and Houghton biographies of the two poets show that this suggestion is chronologically tenable. "*Prometheus*"—begun at Este in Autumn 1818, completed at Florence, December 1819—was published in England, August 1820. By the beginning of 1820, the "*Cap and Bells*" appears to have been in hand; it is mentioned by Keats in or about the June following, after which his increasing illness and voyage to Italy must have occasioned its abandonment.

It will hence be seen that Keats might possibly have become acquainted with the "Prometheus" while in the publisher's hands, and before he had dropped his own poem. Yet Mr. Gosse's conjecture does not seem intrinsically probable. Had Keats really known Shelley's great drama, it is in some degree unlikely that no record of this, either in his own letters or in the recollection of his friends, should have been preserved. Nor, again, is it antecedently probable that Keats could have been anxious to read the "Prometheus." It is curious and instructive for us now, when these two great poets seem to shine like twin stars in our literature, to remember that Keats apparently cared for Shelley's poetry even less than Shelley cared for that of Keats. Shelley takes considerable credit to himself for having managed to read through "Endymion" (1819). "Hyperion" he, indeed, joined with Byron in admiring; yet, on receiving the precious little volume which contained also "Lamia," "Isabella," and the "Eve of St. Agnes," he calls it "in other respects insignificant enough," remarking afterwards, "his other poems are worth little." To such a degree may two great artists mis-judge each other's art! Whether, had they met in Italy, a better understanding would have been reached, we can now only conjecture; the singular mis-estimation which existed has, meanwhile, been obscured to us through the splendour of what, with deference to other judgment, I should hold Shelley's greatest achievement in poetry. "Adonais" has united the two poets, to our minds, in a brotherhood which, while our higher civilisation lasts, is not likely to be sundered.

It is not, however, needful to seek an origin in Shelley for the names which Mr. Gosse quotes as "Shelleyan" from the "Cap and Bells." Keats, having placed the scene of his fantastic poem in the East, has naturally introduced a few not uncommon names from Asiatic geography—Hydaspes, Gobi, and Imaus. From the last he has formed "Imaian." Not one of these words do I find in "Prometheus." For "Panthea," on the other hand, Keats had no occasion to go to that poem. Whether he had read it or not, he had at least read Spenser; and in the "Faerie Queene," book ii., canto x., st. 73, he would have found "Panthea" used, as in the "Cap and Bells," of a city, not, as in "Prometheus," of a person, while in Spenser's preceding stanza stands the name "Elfinan," which Keats, again, has introduced in the next stanza but one after that in which his "Panthea" appears.

The employment of classical names in our poetry (to turn briefly to Mr. Gosse's criticisms upon the words "Lamia" and "Hyperion") has always been very free or lax—several instances of which are given in the Aldine editor's note to Gray's "Progress of Poesy," together with the instances recited by Mr. Gosse of the Greek accentuation of "Hyperion" by English writers. Hence it would not be surprising if Keats, who knew Greek, not through scholarship, but "because he was a Greek," should have slipped in his nomenclature. Yet I fail to see why "Lamia," even if strictly only a "fabulous monster," should be less properly used by him as a proper name than, for example, Angela in the "Eve of St. Agnes." And in the case of "Hyperion," where the accent has been moved back from the *i* to the *e*, not only might he have pleaded (had he cared) the great example of Gray, whose scholarship and taste forbid the belief that he accented the word similarly through ignorance, but Keats might also have appealed to the well-known oscillations of quantity in certain Greek proper names. Indeed, if we look to the derivation anciently assigned to Hyperion, it may be suspected that the accent was here fixed mainly with a view to hexametric convenience.

Some one said, *Rien n'est petit dans les arts*. Nothing, at least, is unimportant which concerns a great poet. I hope that this may be accepted as my excuse for so long a letter.

F. T. PALGRAVE.

THE MYTH OF CRONUS.

London: Jan. 1, 1884.

As my notions about myths seem hard to understand, may I be allowed to illustrate them in the myths of Cronus? The main facts in his legendary history are—(1) that he and his brothers were oppressed by their father, Uranus, who hid them in dark places of the earth. With the aid of their mother, Gaia, they rose against Uranus, and Cronus mutilated him with an iron sickle—a rather early use of iron, by-the-way. (2) Cronus took to swallowing his own children, till a stone was presented to him in place of young Zeus. He swallowed the stone, and disgorged his other children alive. The stone was preserved at Delphi, where it was duly smeared with oil. Zeus so far imitated the example of Cronus as to make his own wife, Metis, change herself into a fly, and he then swallowed her. What, then, has mythological science to say about these legends?

Prof. Max Müller regards Cronus as a late Greek myth, evolved to account for a supposed being named Cronus, who, again, was inferred to exist on the evidence of the words *Kronos* and *Kronidēs*. These really meant "very old," "ancient of days," or the like. The Greeks, taking them for patronymics, supposed them to indicate the existence of a god called Cronus, to whom they attributed the mutilation of his father, and the swallowing and disgorging of his progeny. Here, then, we have fully developed Greeks, presumably civilised, inventing stories which, as Prof. Max Müller says, would seem more in place among savages of Africa or America—where, indeed, we find them. But why civilised Greeks ascribed such feats to Cronus we do not learn. If we turn to Præller we find that *Kronos* is not connected with *χρόνος*, Time, but with *καρπός*, and that he is a god of harvest-time. His child-swallowing feats may be derived from the Semitic Moloch. Schwartz regards Cronus as a thunder-god, partly, perhaps, because in the shape of a horse this god wooed his wife in the form of a mare, and the cloud-horses, with their thundering hoofs, are familiar to mythologists. His sickle is the rainbow. Böttiger thinks Cronus is Moloch, who rejoiced in sacrifices of children. His flight before Zeus represents Phœnician religion driven westwards before that of the "young light-hearted masters of the oar." Prof. Sayce does not say that Cronus is derived from Moloch, but compares the myth of Cronus with that of Baal (of whom Moloch is a name), and Baal, again, is derived from an Accadian source. Baal is the sun-god; perhaps Cronus is the sun-god too. In that case, Cronus is variously regarded as Greek, Phœnician, Accadian (by ultimate derivation), as connected with Time, as the sun-god, as the harvest-god of the harvest months, and as the storm-god, while the blood-drops of Uranus are the rain (Sayce), the lightning (Schwartz).

Clearly, no definite result has been obtained; we do not know why Cronus mutilated Uranus, why he swallowed his children, why he disgorged them alive (unless that be an allegory of the dead and reviving days), or why he was presented with a stone as food.

How, then, would the anthropologist explain these myths? He would say that the vein of invention which they display is savage, and would regard it as a survival from the well-ascertained conditions of the savage intellect. These he would illustrate from the myths of savages. In New Zealand we find the myth of the mutilation of Uranus (Rangi), and in

New Zealand it has a perfectly intelligible meaning. Rangi (Heaven, Uranus) was the husband of Papa (Gaia, Earth). They were physically united by sinews of flesh; and till these were severed their children (Tutenganahau and the rest) were, like Cronus and his brethren, kept in darkness. The children conspired—Tutenganahau "cruelly severed the sinews;" Tane thrust the wedded pair apart, and apart they remain, and their children attain to light and air. In New Zealand, as in Greece, one of the brethren (Wind in New Zealand, Ocean in Greece) sided with his parents. Heaven and Earth are conceived of, in the usual savage fashion, as human persons in all respects, capable of being mutilated—and mutilated, for the purpose of severing their embrace, they were. The anthropologist holds, then, that the earlier part of the Cronus myth is an exact analogue of the Maori myth, and is to be explained in the same way as the expression of a savage theory of the beginning of things. The wedding of Heaven and Earth is very widely prevalent in other mythologies.

As to the meaning of the name Cronus, the anthropologist knows nothing, nor do scholars appear to be exactly agreed. The evidence for the Maori myth is doubted by no one; it exists in the Maori hymns printed by Grey, Taylor, and Bastian. How Greeks and Maoris came to have the same myth is, again, beyond the anthropologist. Did one borrow from the other? Was the fable carried from Aryan lands to the South Seas? Did early invention happen to hit on the same set of ideas without borrowing or transmission? Who knows?

Next for the swallowing and disgorging. Why this feat was attributed to Cronus and to Zeus, one does not pretend to determine. But the feat itself occurs in the myths of most savage races. They have not the pure deities of Periclean Greece, but they do possess the ferocious myths which Periclean Greece was shocked to find herself possessing. We can hardly go lower than the Bushmen. They tell the story of swallowing and disgorging alive, attributing these acts to Kwai Hemm (I omit the click), the all-devourer. This we know on the evidence of a collector recognised, I believe, as a scholar—the late Dr. Bleek. A Bushman god, the Mantis, is swallowed, with a number of other beings. Kwai Hemm is slain, and all the beings he has swallowed come out alive, like the brethren of Zeus after the stone disagreed with Cronus. As to the stone, the practice of worshipping fetish stones and daubing them (as the priests did at Delphi, and as the superstitious man in Theophrastus does) with oil, grease, or paint is confessedly savage. The swallowing legend occurs among the Zulus. A creative god (the Eagle) is swallowed and disgorged by the Moon, in Australia, after the women have beaten the Moon with a stone tomahawk. Mr. im Thurn found similar swallowing myths among the Indians of Guiana. If they refer, as Mr. Tylor thinks, to the swallowing of the world by Night, then Night is conceived of in a very savage fashion. The point is that Greeks and savages have the same mythical incident. It seems natural to savages. To the Greeks, when they became civilised and reflective, it seemed unnatural. I conclude that the myth (like human sacrifice; feeding the dead with blood dropped into a tomb; the Athenian bear-dance; the use of the savage *turn-dun* in the Bacchic mysteries; and the like) was a survival from the period when the ancestors of the Greeks were savages. Nothing but space is needed to show that the irrational element in other Greek myths is also a savage survival. I do not say that savages "have passed through the conditions under which the Aryan races have grown up," but that the Aryan races (see Prof. Sayce's review of Schrader, ACADEMY, December 8) have

passed through and out of the physical and intellectual conditions of savages. It appears to me that a scientific mythology should critically examine the intellectual conditions of savages; should determine whether savage myths are the result of that condition; should thus ascertain whether they tally with Greek myths; and then would be in position to ascertain whether the irrational element in Greek myths is a survival from savagery, or is the result of a disease of language which affected civilised men. I have sketched briefly this system in the article "Mythology" for the *Encyclopaedia Britannica*. Whether this be "no method at all" or not, I leave "to the world and the ages" to decide. A. LANG.

THE EPITAPH ON THE COUNTESS OF PEMBROKE. London: Dec. 31, 1883.

Osborn's *Memoirs*, where this epitaph occurs in the form quoted by Mr. Symington in the ACADEMY of last week, was reprinted at Edinburgh in 1811, and published with other tracts under the title of the *Secret History of the Court of James I.* It is generally understood that the book was edited by Sir Walter Scott, and the following remark made by the editor on the question at issue may be of interest. His words are (i. 225):

"The first six lines of this celebrated epitaph are found in Ben Jonson's works. It is possible that he cancelled the remainder on account of the outrageous false wit with which they disgrace the commencement."

Scott's explanation of the difficulty, although simple enough, deserves attention.

S. L. LEE.

A CURIOUS QUOTATION.

Cambridge: Dec. 31, 1883.

In Hoyt and Ward's excellent *Cyclopaedia of Practical Quotations*, there is at least one which has found its way, with comical effect, into strange company. The words of Pistol in "Henry V." IV. i.—"Trail'st thou the puissant pike"—are given under the head of "Angling."

WALTER W. SKEAT.

"WITHOUT GOD."

London: Dec. 31, 1883.

I thank you for your very fair and courteous review of my last book. What it says about Buddha is probably correct—I know that system only at third hand. But the other mistake is not mine—Vere is not a Catholic priest, but an Anglican. Cleveland says to him, "I don't know what right you have to differ from the Church Universal, but—you do."

PERCY GREG.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 7, 5 p.m. London Institution: "Arctic Siberia," by Mr. H. Seeborn.

8 p.m. Royal Academy: "Art as influenced by the Men," I., Introductory, by Mr. J. E. Hodgson.

8 p.m. Aristotelian: "Newton's Universal Spirit and Modern Force," by Mr. Charles Bray.

8 p.m. Victoria Institute: "Cuneiform Inscriptions as illustrative of the Jewish Captivity," by Mr. W. St. Chad Boscawen.

8.30 p.m. Geographical: "Recent Explorations in the Southern Alps of New Zealand," by the Rev. W. S. Green.

TUESDAY, Jan. 8. Royal Institution: "Alchemy in relation to Modern Science," VI., by Prof. Dewar.

8 p.m. Biblical Archaeology: Anniversary Meeting.

8 p.m. Anthropological: "The Ethnology of the Congo and South-western Africa," by Mr. H. Johnston.

8 p.m. Civil Engineers: Inaugural Address, by Sir J. W. Bazalgette.

WEDNESDAY, Jan. 9, 7 p.m. Society of Arts: Juvenile Lecture. "Crystals and Crystallisation," II., by Mr. J. Miller Thompson.

8 p.m. Geological: "The Volcanic Group of St. David's," by Prof. J. F. Blake; "Further Discoveries of Vertebrate Remains in the Triassic Strata of the South Coast of Devonshire," by Mr. A. T. Metcalfe.

8 p.m. Microscopical.

THURSDAY, Jan. 10, 7 p.m. London Institution: "Celtic and Roman Britain," by Mr. Alfred Tylor.

8 p.m. Royal Academy: "Art as influenced by the Men," II., Primitive or Hieroglyphic Period, by Mr. J. E. Hodgson.

8 p.m. Telegraph Engineers: Inaugural Address, by Prof. W. G. Adams.

8 p.m. Mathematical: "The Induction of Electric Currents in Cylindrical and Spherical Conductors," by Prof. H. Lamb; "An Extension of Pascal's Theorem to Space of Three Dimensions, and the Theory of Screws in Elliptic Space," by Mr. A. Buchheim; "Contacts and Isolation, a Problem in Demutations," by Mr. H. Foxley.

FRIDAY, Jan. 11, 8 p.m. New Shakespeare: "Love's Labour's Lost," by Mr. Sidney L. Lee.

8 p.m. Quakett.

SCIENCE.

PHILOLOGICAL BOOKS.

Eridanus, River and Constellation. By Robert Brown, Jun. (Longmans.) In this "study of the archaic Southern asterisms," Mr. Brown gives us more of that extensive learning and power of combination which we have come to expect from him as a matter of right. His new work is a continuation of his monograph on the *Law of Cosmic Order*, and seeks to trace the origin of the figures of the constellations. He endeavours to show that the names given to the stars have been transferred to them from pre-existing myths which described the immemorial contest between darkness and light. Assyrian students will find his remarks on the Gishubar legends and the constellation of Ara especially interesting. The story of Orion and Kadalion, to which he alludes on p. 12, may be paralleled by the legend of St. Christopher. It is always a pleasure to read what Mr. Brown writes; and we find it difficult to lay down his book when once taken up, or to rise from a perusal of it without feeling that new vistas have been opened out before the mind.

Le Yidghat et le Yagnobi. By J. Van den Gheyn. (Brussels: Hayez.) This is a very interesting monograph on two of the dialects of the Pamir—the Yidghah, spoken on the southern slopes of the Hindu-Kush; and the Yagnobi, spoken in a valley of the Alai. The dialects well deserve the attention of Indo-European philologists, and will probably help to throw light on the question of the relation of the Indic to the Iranian languages.

Les Idiomes négro-aryen et malto-aryen. By L. Adam. (Paris: Maisonneuve.) It is only recently that the importance of the so-called mixed jargons has been recognised by comparative philologists. Nevertheless, the light they throw on the formation and development of languages is considerable, more especially as regards the vexed question of a mixed grammar. Every addition, therefore, to our knowledge of them is very acceptable; and our best thanks are due to M. Adam for his full and complete account of the grammars of two curious "jargons," the one used by the negroes of Guiana and Trinidad, the other by the coolies of Mauritius.

Le Migrazioni degli antichi Popoli dell' Asia Minore. By E. Schiaparelli. (Rome: Loescher.) Prof. Schiaparelli seeks to show by a comparison of ethnic names that the Aryans made their way into Europe through Asia Minor, which they found already occupied by Libyans; that the Libyans were scattered as far as Illyria and even Spain, and after a long struggle with the Aryan invaders made their way to Africa; and that their abandoned seats were seized by other tribes from the Caucasus, such as Sardiens, Sicilians, and Tuscans, who formed, under the name of Aeolians and Dorians, the chief nucleus of the Hellenic people. The whole theory rests on the very deceptive support of similarities in

proper names, and involves such incorrect assumptions as that the Aryans passed through Asia Minor and found Armenia already tenanted by Semites.

Armenische Studien. By H. Hübschmann. (Leipzig: Breitkopf & Härtel.) This is the first part of a work in which Dr. Hübschmann intends to embody the results of his valuable investigations into Armenian phonetics and etymology. It is the first time that Armenian has been analysed in the light of the recent discoveries made in regard to primitive Aryan phonology. The author finds that Armenian is not an Iranian dialect, as has been maintained by Friedrich Müller and others, but, on the contrary, occupies a place of its own midway between Iranian and Letto-Slavic. It must, therefore, be connected with Phrygian, proving that the old tradition, reported by Herodotus, was correct which made the Armenians an offshoot of the Phrygians.

Sabäische Denkmäler. By J. H. Mordtmann and D. H. Müller. (Vienna.) Dr. Mordtmann and Dr. D. H. Müller have produced a work of considerable importance for the ancient dialects and epigraphy of Southern Arabia. The fifty new Himyaritic texts contained in this volume are mostly to be found in the Imperial Museum at Constantinople, and they offer a rich store of materials—historical, mythological, and linguistic—to the student of these interesting memorials of ancient Yemen. As the authors observe, the title Sabæan is hardly applicable to their inscriptions, since the larger part of them do not come from the actual province of Saba, the modern Ma'rib; but they object to the term Himyaritic as still less appropriate. The volume is provided with excellent Indices and eight photo-zincographed plates.

Die Sprachphilosophischen Werke Wilhelm's von Humboldt. Edited by H. Steinthal. Part I. (Berlin: Dümmler.) Wilhelm von Humboldt's works on the philosophy of language have a permanent value which no amount of mistaken theory or error in detail will ever diminish. They belong to what has been called the literature of power; and however much linguistic science may progress, and the theories embodied in them become obsolete, their suggestive and stimulating character will cause them to have as much influence on the philologists of the future as they have had upon the philologists of the past. No better editor for them could be found than Prof. Steinthal, whose studies and sympathies lie in the same direction as Humboldt's, but who has shown by his previous writings that he is not blind to the faults of the philosophic system of the author he has undertaken to edit. The edition is accompanied not only by explanatory foot-notes, but also by numerous introductions.

Die Schatzhöhle. By Carl Bezold. (Leipzig: Hinrichs.) We would direct the attention of scholars to the valuable edition of the Syrian work known as *The Caves of Treasure*, and attributed to St. Ephraem, which is now being edited by Dr. Bezold. The first part of the work, containing an Introduction and translation of the book, with additional notes, has already appeared; the Syriac text may be expected shortly. The translation, now published for the first time, will greatly interest students of the history and legends of the ancient East. The work appeared about the sixth century, and introduces us to several hitherto unknown legends connected with the Flood, the curse pronounced on Canaan, the descendants of Noah, the kingdom of Nimrod, the attack of Magog upon Melchizedek, the building of Nisibis, Edessa, and Haran as well as Jericho, the history of Jacob, and the punishment of Isaiah. The foundation of Jerusalem is ascribed to Melchizedek, while

Kumros is stated to have built Samosata and Claudias in the hundredth year of Abraham, naming them after his son Kâlod and his daughter Poron.

PROF. GARBE, of Königsberg, has published, under the title *Die indischen Mineralien, ihre Namen, und die ihnen zugeschriebenen Kräfte*, the Sanskrit text of the thirteenth book of Narahari's medical dictionary—the so-called *Râja-nighantu*—with a German translation and notes (Leipzig: Hirzel). The great lexicon of medical technical terms, of which this account of minerals forms a part, was written in Kashmir in the reign of Nrisinha (A.D. 1235-50), and, like medical works of the same date in the West, is full of quaint beliefs and curious lore. The whole medical system is based on the time-honoured theory of the humours, and the particular part of it relating to the minerals on the theory that each of them is either "hot" or "cold" by nature. We are told, in the book now published, the names of each mineral or metal, its different kinds, its taste and appearance, the preparations made from it, its use in relation to the three humours, its natural qualities, and the results of its administration. Amid much folly (very instructive from the folk-lore point of view) as to humours, phylters, elixirs, and charms, there is also much real information as to the meanings of rare or doubtful words, and of rare uses of well-known ones, and as to the qualities or preparation of ancient drugs known only in the East. Thus, for instance, we see from ver. 194 that the traditional meaning of *Vaidûrya* cannot have been anything else than "cat's-eye." The number of substances thus treated of includes twelve kinds of metals, thirty kinds of mineral earths, and twelve kinds of jewels, some of these latter, such as quartz, being divided into sub-sections. In the notes to his translation Prof. Garbe has collected no little additional matter on these substances from other treatises on similar topics—more especially from the earlier Susruta, from another medical lexicon dating from the sixteenth century A.D., entitled *Bhâva-prakâsa*, from Uday Chand Dutt's work entitled *Matéria Medica of the Hindus*, and from Surindra Mohun Tagore's *Mani-mâlâ*. The valuable Indices which close the volume add very greatly to its value, and all those who are interested in the history of ideas on the subject in question will find in it a rich treasure of reliable and accurate information. We hope the preparation of this edition will not delay the publication of the greater work on which Prof. Garbe is known to be engaged—his complete edition of the *Apastamba Sûtra* of the Black Yajur Veda. Dr. Burnell (who was not wont to be daunted by large and difficult undertakings) once ventured to record his opinion that there was very little chance of an edition of the whole of this immense Sûtra being brought out. But the rapid progress of publications in Indian matters has taught us that in this field also it is the unexpected that is most possible; and the scholarship and accuracy of the smaller book now under review afford a sufficient proof of the solid work that may reasonably be looked for from its author in greater things.

CORRESPONDENCE.

HIBERNO-GREEK.

Queen Anne's Mansions: Dec. 31, 1883.

Those who care for the history of Greek in these islands during the Dark and Middle Ages will be glad to have the following piece of documentary evidence, though it is only a list of the names of the zodiacal signs. The original, in an Irish hand of the ninth century, I lately found on fol. 16b of the Karlsruhe codex of Bede's *De*

Temporum Ratione, mentioned in the ACADEMY of December 29, p. 435. The letters on the left are the initials of the corresponding Latin names:—

a	crios	[αρίος]
t	tauros	[ταύρος]
g	didimi	[διδύμοι]
c	cancros	[καρκίνος]
l	leon	[λέων]
u	parthinos	[παρθένος]
l	zichos*	[ζυγός]
s	scorpeo	[σκόρπιος]
s	toxatis	[τοξότης]
c	egaeaceros	[αἰγάκερος]
a	idrochos	[ἰδρυχός]
p	ichtis	[ἰχθύς]
	xii signa.	

The numerous Greek words in the Karlsruhe Priscian, No. 132 (not "223," as Hertz wrongly says), the scribe of which was a ninth-century Irishman, are written in small Greek capitals, and are far more correctly spelt. For instance, the verb given in fol. 57b as the explanation of *constrnor* is neither ΠΙΤΑΡΟΜΑΙ, as Hertz prints it, nor καταλήττωμαι (!), as Zimmer prints it (*Glossae Hibernicae*, p. 222), but plainly ΠΙΤΥΡΟΜΑΙ (the passive of πύρω), the τ being expressed by an Irish uncial U, with its right-hand limb prolonged.

The present opportunity may be taken to explain the following passage in the Book of Armagh, fol. 11a, col. 2, a MS. of the early part of the ninth century: "uideo dissertores et archiclocos et milites Hiberniae, quod odio habent paruchiam Patricii, quia substraxerunt ab eo quod ipsius erat."

Here, as Prof. Windisch was the first to see, "dissertores" stands for *desertores*, "renegades," and "archiclocos" is the acc. pl. of *archiclocus*, a formation from ἀρχικλῶς, "a robber-chief." I do not venture to decide whether the second c in -clocos is due to assimilation to the anlaut or to the working of that law which has produced the Irish loan-words *casc*, *caille*, *cland*, *corcur*, *clúm*, *cruimther*, *cuithe*, *s-cipar*, and *cuan(éne)* respectively from "pascha," "pallium," "planta," "pura," "pluma," "pre(s)byter," "puteus," "piper," and "pugnus," or, rather, the Low-Latin "pognus." WHITLEY STOKES.

* The scribe wrote "sichos," and then corrected the initial s into z.

SCIENCE NOTES.

Steel and Iron is the title of a new work by Mr. W. H. Greenwood which will be published in a few days by Messrs. Cassell & Co. in their series of "Manuals of Technology" edited by Prof. Ayerton and Dr. Wormell.

M. GIRARD has bequeathed to the French Association for the Advancement of Science a capital sum of 100,000 frs. (£4,000), the interest of which is to be devoted every five years to the encouragement of researches into the antiquity of man, with special reference to geological time.

THE Rev. A. Irving, of Wellington College, has contributed to the *Proceedings* of the Geologists' Association a paper descriptive of the Bagshot beds of the London basin, with special reference to his own neighbourhood. It appears that the college stands on the lower part of the Upper Bagshot series. The writer insists on the green colour of some of the sands being due to the action of vegetable matter, and not to glauconite, as generally supposed. The "Sarsen stones," occurring as scattered blocks in the neighbourhood, appear to be concretionary masses of sandstone, or quartzite, or even chert, derived from the youngest members of the Bagshot strata, though similar stones elsewhere may be referred to the Woolwich and Reading series.

A RECENT number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme* contains a descrip-

tion, by Dr. V. Gross, of a house of the Stone age discovered some time ago by M. Frank at the station of Schussenried, in Wurtemberg. The floor and parts of the walls are preserved, and it is easy to gain from these relics a notion of the original structure. The door was on the south side, and led into a chamber, having in one corner a quantity of flint on the floor suggestive of the former presence of a hearth at this spot. A passage led from this apartment to another and larger room. The most notable feature of this structure is the presence of several floors separated by layers of clay. The hut was originally built on boggy ground, and the growth of turf rendered it necessary from time to time to construct a new floor at a higher level.

PHILOLOGY NOTES.

M. BRÉAL has been submitting some more Latin etymologies to the Académie des Inscriptions. As examples of words whose true derivation must be sought for in their primitive and not their later use, he took "tranquillus" and "maturus." The common classical meaning of *tranquillus* being "in repose," it has generally been connected with *quies*; but its original meaning was "transparent," and its original form perhaps *translucillus*. Water when transparent is also in repose. So with *maturus*, which has in classical Latin two contradictory meanings—"speedy" and "tardy." The former is the more common, but the latter has passed into French *mûr*. The primitive sense must have been "in the morning," from some such adverb as *matu*, from which also come *matutinus* and the goddess *Matuta*. The order of thought was "in the morning," "early," "quick." The verb *maturare*, "to make ripe," reacted upon the meaning of the adjective, which ultimately acquired the second signification of "that which is not premature," "slow." *Spatium* is simply the Greek σπάσιον, despite the change of two letters; and is strictly the "course" for a race. *Poenitet* is usually written with an "oe," and connected with *poena* in the sense of "remorse." But in Old Latin, as Aulus Gellius remarked, *me poenitet* means, not "I repent," but "I regret," "I am dissatisfied." In many inscriptions, such as that of the Emperor Claudius at Lyons, and also in the best MSS., the word is written with an "ae." It is derived from *paene*, which meant originally "inwardly," and is connected with *penitus*, *penes*, *penetro*. Thus, *me poenitet* signifies strictly "it touches me close," "incommodes me." On the Capitol at Rome, before the temple of Minerva, there were three statues in a kneeling attitude, known as the *Nixi Di*, and probably representing Caryatids. By a popular derivation they came to be regarded as the gods who preside over childbirth (*nixus*). But really they were only "the kneeling gods," for the primitive meaning of *nitō* is to "kneel;" cf. *genu*, *γνῆ*, and the old form *gnictor* preserved in *Festus*.

WE have received the first number of the *Zeitschrift für Keilschriftforschung* which is issued by Otto Schulze, the active Oriental publisher of Leipzig. It is edited by Dr. Carl Bezold and Dr. Fritz Hommel, with the co-operation in England of Mr. Theo. G. Pinches. The contributors to this number include many of the foremost names in Assyriology. Prof. Sayce writes in English, and M. Jules Oppert and M. St-Guyard in French. The fount of cuneiform characters is by far the finest we have seen.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Dec. 19.)

SIR P. DE COLAQUHOUN, V.-P., in the Chair.—Mr. R. N. Cust gave a narrative, chiefly oral, and

illustrated by maps, of a recent tour he had made to the Black and Caspian Seas, the route he took being by Berlin, Warsaw, Kief, and Odessa. During a stay of several days at Sebastopol Mr. Cust had the opportunity of visiting the battle-fields of the Alma and Inkerman, and seeing what religious care is being taken by the Russians of English military memorials. Thence the beautiful valley of Baldar leading to Galta was explored; while the new Russian steamer *Pushkin* conveyed him onwards to Theodosia, Kaffa, Kertch, Sukham, Kali, and the Caucasian coast. Arriving at Batum, the railway to Tiflis was found just completed for passenger traffic, and in fifteen hours he reached the capital; twenty-one hours more landed him at Baku on the Caspian. On his return Mr. Cust visited Trebizond, Sinope, Samsun, and Constantinople, taking Varna, Bucharest, and Vienna on his way home. Everywhere he found the Russian Government and the Russian people civil and courteous, and the arrangements of the steamers and railways above all praise.

ROYAL HISTORICAL SOCIETY.—(Thursday, Dec. 20.)

JAMES HENWOOD, Esq., in the Chair.—Mr. Oscar Browning read a paper on "The Triple Alliance concluded in 1788 between England, Holland, and Prussia." He sketched the position of England with regard to foreign Powers after the Peace of Versailles, her desire to form alliances, her wish to gain over either Russia or Austria, and her ill-placed and exaggerated jealousy of France. The paper was mainly occupied with an account of the means by which Holland was changed from a close ally of France into a firm friend of England. This was owing to the vigour and diplomatic skill of Sir James Harris, afterwards Lord Malmesbury. Nothing could be accomplished towards this end during the lifetime of Frederick the Great, and the Stadtholder was gradually deprived of his power. A defensive alliance was concluded between Holland and France; but when France threatened to collect troops on the Dutch frontier, and the party of the Stadtholder was at its lowest point, the English Government began to stir itself. Strong remonstrances were addressed by England to France, the Prince of Orange joined the army, the Princess set out for the Hague, but was intercepted. The King of Prussia marched troops into Holland to avenge the insult offered to his sister, and met with no resistance. The French were compelled to sign a humiliating declaration of non-interference. The Prince and Princess of Orange returned to the Hague, and a treaty of alliance with England was concluded. Shortly afterwards Sir James Harris met the King of Prussia at Loo, and negotiated a treaty with him personally and alone. The Triple Alliance gave the law to Europe for several years, and checked the ambitious designs of Austria and Russia. It may, however, be questioned whether it did not involve England in difficult complications on the Continent, and lead ultimately to the revolutionary war of 1793, and the peace of Bâle in 1795. The facts of the paper were drawn chiefly from unpublished documents preserved in the English Record Office.—A discussion followed, in which Messrs. Hyde Clarke and T. Pagliardini and Drs. J. Foster, Palmer, and Zerfil took part.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 21.)

A. J. ELLIS, Esq., V.-P., in the Chair.—The first paper read was "Titin: a Study of Child Language," by Señor D. Machado y Alvarez, of Madrid, Englished by the Rev. Walter Gregor. "Titin" was the writer's boy's version of his name, Joaquin; his earliest sounds from the age of three months to twenty-two were registered and commented on, as well as those of a younger brother.—The second paper was by Mr. Walter R. Browne, on "Some Technical Terms, chiefly those used in Engineering," part 2. The words treated were "fish-plate," "fish-joint," "flush" (right up to); "frog" (in America, at the point where two railway lines cross), from the frog of a horse's hoof, and that from the shape of a frog; "gally" of type (a long punt); "gab" (a projection); "gab" (in mining); "hade," "heading" (in mining); "jack" (1. a small boy or thing, 2. a servant, a rough implement); "mitred" (at 45 degrees, then any angle); "monkey" (from its

climbing); "nut," "sleeper," "snail" (in cotton-spinning); "soul" (French *âme*, German *seele*); "till-hammer," "tail-hammer"; "tire"; "washer"; "tap"; "muff of a governor"; "rolly," or trolly.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—14½ by 5½.
An exquisite picture.—"Times."
"Mr. Moore exhibits one picture—than which he never painted a better."—"Morning Post."
"A new and exquisite picture."—"Standard."
"Remarkable for its redness of line and delicate harmony of colour."—"Globe."
"Mr. Moore's graceful 'Companions' forms an excellent *bonna bouche* to an attractive exhibition."—"Daily News."
"The gem of this varied and delightful exhibition."—"Academy."
Particulars on applications to the Publishers, Messrs. DOWDSEWELL & DOWDSEWELL, 151, New Bond-street.
"THE PRINCES in the TOWER," by J. E. MELLAI, R.A. A Line Engraving of this subject, by LUNA STOKES, R.A., forms the Frontispiece to the "ART JOURNAL" for JANUARY (No. 614).
J. E. MELLAI, R.A.—The Painting by MELLAI, "THE PRINCES in the TOWER," engraved in Line by LUNA STOKES, R.A., is one of the three separately printed plates in the JANUARY Number of the "ART JOURNAL" (No. 614).

MOHAMMADAN METROLOGY.

Matériaux pour servir à l'Histoire de la Numismatique et de la Métrologie musulmanes. (Paris: Imprimerie nationale.)

For some time past M. H. Sauvairé has busied himself with collecting all the statements he can find in the Arab historians bearing upon Mohammedan coins and metrology. Some special treatises which he discovered in the course of his search have been published in French in the *Journal* of our Royal Asiatic Society, while the numismatic and metrological extracts he has made from historical works of a more general character have appeared in the *Journal asiatique*. A series of papers so contributed have now been republished under the above title.

This substantial volume of 367 pages, however, deals only with the first part of the subjects mentioned in the title; it is wholly concerned with the numismatic records of the native historians, though these are of course essentially metrological. The records are methodically arranged under appropriate headings. First, the origin of the Mohammedan coinage is described in the words of a dozen historians, each of whom quotes many other authorities, and establishes his statements in the Arabian manner by the usual scrupulous record of the names of the traditionists through whom the statements have been transmitted. M. Sauvairé gives minute references to the original texts, so that anyone who is hardy enough to doubt the accuracy of his French translation can easily lay his doubts at rest; while the notes, in which the translator appends the dates of the writers and traditionists quoted in the text, add greatly to the usefulness of the work. Indeed, no such work has ever before been attempted; for the subjects here boldly assailed by M. Sauvairé positively bristle with difficulties and confusions. After the origin of the coinage has been treated from the historians' data, the Mithkal, the basis of the Muslim monetary system, is explained according to the statements of the native annalists, and in a similar manner the Dinar and Dirhem, and their subdivisions the Dānik, Khrāt, Tassūj, Kharrūbeh, Habbah, and Aruzzeh; and then the Fels, or copper coin, receives an interesting notice. A long list of the names and qualifications of Mohammedan coins, to the number of 179, replete with curious and valuable information, next

follows; and an important section on "weight and titre," and a hundred pages on records of exchange, which will be prized as much by the mediaeval as by the Oriental numismatist, together with some interesting details of a miscellaneous character, bring the volume to a close.

No more important contribution to the science of Oriental numismatics has been made for many years. M. Sauvairé deserves the gratitude of all who are interested in the subject for the industry and research he has devoted to it, and for the accuracy and method he has shown in the arrangement of his materials. It is a pity that the rules of the *Journal asiatique* did not permit him to make his work complete by including the already published tract of El-Makrizy translated by De Sacy, for it would have given the student one volume to master instead of two; but beyond this omission, for which the author is not responsible, there is little fault to be found with the book. The defects of the Oriental method, which M. Sauvairé was obliged to retain, are, of course, patent; and the volume needs more study than if the results, instead of the original statements, were given. But M. Sauvairé was quite right to keep his authorities' actual words at the expense of a little extra trouble to the reader.

The matters treated in the volume are much too technical to be discussed in any but a journal devoted to numismatics; but one section, that on the origin of the coinage, bears in an interesting manner upon the letter which Rogers Bey lately contributed to the ACADEMY on the phenomenal dirhems which the Paris Cabinet of Coins has recently purchased from Subhi Pasha's collection. M. Sauvairé's section shows that, though there is a very general consensus of opinion on the subject of 'Abd-El-Melik's share in the reform of the coinage, there is also a well-established tradition that El-Hejjāj, the Governor of El-'Irāk, previously struck dirhems, while it is generally reported that the rival Khalif Ibn-Ez-Zubeyr had dirhems coined at a still earlier period—meaning in every case dirhems of the recognised Mohammedan type. It is true that none of these statements exactly accounts for the Paris dirhems, but they all show that the general testimony of Arab historians points to attempts to issue a purely Muslim coinage before the Khalif 'Abd-El-Melik finally carried the idea into successful execution. At the same time it cannot be concealed that the native annalists seem so strangely ignorant of the very appearance and inscriptions of their own early coinage that their testimony may not, after all, be worth very much.

The extreme slowness of the section on the standard or *titre* of the coins makes M. Sauvairé's note on the desirability of further assay-trials the more pointed. If our own national collection and those of Paris and of St. Petersburg would sacrifice a small number of their duplicates in order to ascertain the precise system of alloying in use at different periods of the Muslim currency, a real service would be rendered to a particularly complicated branch of numismatic study, at an almost nominal expense.

We shall look forward with interest to the completion of M. Sauvairé's difficult undertaking.

STANLEY LANE-POOLE.

SIR JOSHUA AT THE GROSVENOR.

THE productiveness of Sir Joshua Reynolds was so great that the difficulty of providing sufficient wall-space would alone be an insuperable obstacle to anything like an exhaustive exhibition of his pictures; and, unfortunately, a few, a very few, owners have not the will, and one or two have not the power, to lend their ancestral treasures. A complete collection and a perfect anthology being thus alike impossible, we may well be satisfied with the varied and, on the whole, choice assemblage with which Sir Coutts Lindsay has been able to decorate his fine galleries. It is the largest and probably the most representative of any yet made, and includes examples of his best work at different periods and in different styles. The grand "Mrs. Siddons as the Tragic Muse," the superb "Duchess of Devonshire playing with her Child," the groups of the Dilettanti Society, the "Cymon and Iphigenia" (one of the best of his pictures of nude beauty), the wise "Lord Thurlow," "Lavinia Countess Spencer"—as maid, as wife, and as mother, equally charming, and equally well painted by Sir Joshua—would by themselves make an exhibition sufficient to justify the high reputation of Reynolds; and the display, taken altogether, is worthy of one who was certainly the greatest portrait-painter, and perhaps the greatest colourist, of his century. A word of praise should also be given to the taste with which the pictures have been arranged and hung, and for the learned and interesting notes with which Mr. F. G. Stephens has enriched the Catalogue.

No particular advantage is gained by attempting the impossible and invidious task of measuring the exact height of Sir Joshua as compared with the greatest of the Old Masters; but it is pleasant and safe to assert that he belonged to that small and choice group of artists of all time who have done something to enlarge the scope of their particular branch of art—who are not only masters, but initiators. He was born at a time when an artist of ambition had practically no choice but to become a portrait-painter, or to waste his life in vain rivalry with the greatest artists of Greece and Italy—to wreck himself, in short, on the ill-surveyed shores of "high art." Sir Joshua was the first of English artists to comprehend thoroughly how largely the charm of the masterpieces of pictorial imagination was dependent on the knowledge of principles common to all pictures without distinction of subject, and to perceive how greatly the artistic pleasure of which portraits are capable could be enlarged by distinction and vivacity of design, by careful schemes of colour, and by effective distribution of light and shade. He had the wit to perceive that even a born painter like himself might find ample room for the exercise of his special faculty, and yet render the principal, if not the only, service which his contemporaries required of an artist by the record of the faces and figures of themselves and their friends. When he went to Italy he studied the Old Masters intently; he examined with the greatest care their methods and the sources of the effects which he admired, but he made few copies. Probably no artist ever learnt more from the Old Masters, but all his knowledge went to nourish his own individual artistic faculty. He gathered knowledge from Hudson and Michelangelo, but he was Reynolds from first to last, from the dignified little portrait of "Lady Elizabeth Montagu Duchess of Buccleuch" of 1755 (76), which bears clear traces of his first master, to the "Mrs. Siddons as the Tragic Muse" of 1784 (55), which surely owes some of its grandeur to a lifelong admiration of the mighty Florentine.

It was a fashion inherited from the days of

Lely and Kneller to paint everybody (especially ladies) as somebody else, and somebody classical for choice. In this "fancy-ball" style Sir Joshua found a great field for his fertile invention. One of the best of such pictures, always too artificial to be satisfactory, is his "Mrs. Neabitt as Circe" (11), lent by the Dowager Lady Stanley of Alderley. It was a dangerous character for such a lady to assume; and if Sir Joshua really intended to give her an expression "amorous, astute, and treacherous," as the Catalogue has it, he can scarcely be accused of flattering the conscience of his sitter. On the whole, this exhibition is peculiarly free from this style of portrait, and it is none the weaker upon that account. Nor is it to be regretted that there are no more classical compositions. The two most important are the "Iphigenia" (160), belonging to the Queen, and Lady Castletown's "Nymph" (89), both good examples of what Sir Joshua could do in this direction. In both he achieves a fine golden glow of colour; but his designs of this order do not rise beyond a certain daintiness and prettiness. Nor, I confess, do I care much for his celebrated fancy children, his "Muscipula" and "Felina," with their affected smirks—not even greatly for his "Strawberry Girl" or his "Innocence," with their too exemplary simplicity. One of the best preserved and brilliantly executed works here, "Lord Harry and Lady Charlotte Spencer as the Young Fortune Tellers" (46), is greatly marred by affectation.

Sir Joshua is, as a rule, finest when most natural; and it is in such groups as "The Duchess of Devonshire and her Child" (81), "The Ladies Waldegrave" (27), "Lavinia Countess Spencer and her Son" (80), and his own portrait as President of the Royal Academy that we find his study of the Old Masters—Italian, French, and Dutch—turned to the greatest advantage. The first two occupy deservedly the places of honour at either end of the great room. Reynolds never had a fresher inspiration than the motive of the first. The action of the mother and child are so perfectly simple and natural, they form so justly balanced a composition, the moment of arrested motion is so finely caught, the design is so large and the colour so grandly massed, that it may be safely named as an achievement which, of its kind, has never been surpassed. The other is extremely elegant; the faces, the costumes, the attitudes, are all choice and charming; and in its light key of colour, with its tender pinks and delicious whites and grays, it is a masterpiece. It is, however, too evidently a composition; the occupations of the ladies are too plainly make-believe for the work to rank among the truest inspirations of Reynolds.

There are some very interesting and well-preserved examples of his earlier style, none of which is better than the "Lady Caroline Keppel" (123)—painted 1755, lent by the Earl of Albemarle—who, with her sweet, frank look, well holds her own, though placed between two later masterpieces of colour and expression, "Lavinia Bingham, Spinster," in 1782 (118), and the same "Lavinia Countess Spencer," in 1784 (124). This portrait reminds one of the absent "Nelly O'Brien," as the "Miss Jacobs" (79), painted 1761, does of "Kitty Fisher dissolving the Pearl." "Miss Jacobs" would be remarkable if only for her dress of blue—a colour which Sir Joshua seldom used in so large a mass—and for the exquisitely pearly tones of the flesh. Another fine and spirited early work (painted in 1764) is the portrait of "Oathcart of Fontenoy with his Patch" (137); another, rivalling in its sweet naturalness the portrait of her daughter, is "Lady Anne Lennox" (87), wife of the second Earl of Albemarle and mother of Lady Caroline Keppel. Interesting in spite of its melancholy condition is the early portrait of "Dr. Johnson" (87), with

its painful expression and mutilated fingers. Time and the picture-cleaners have dealt very capriciously with Reynolds's pictures. Not far from the Doctor is "Mrs. Pelham feeding her Chickens"—a pitiable example of thorough restoration, shining like an oleograph, while between them is "Warren Hastings" in blue coat and flowered waistcoat as fresh and fair as when he was painted in 1766. On the whole, however, one is rather surprised to find so large a proportion of the pictures in a sound or at least enjoyable condition.

In concluding these necessarily scattered and inadequate remarks, I would express a hope that little more will be heard of the disparagement of Sir Joshua Reynolds as a painter of fashion. He painted more fully than any other artist the world he lived in; but, besides being a world of fashion, it was a world of much taste and refinement, a world of much culture and manliness, of much wit and wisdom, and of not a little genius. That he should have been able to reflect every part of this world, and one part as well as another, with no small portion of its life and movement is the crown of Sir Joshua not only as an artist, but as a man of intellect and a cultivated gentleman.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

MR. F. G. STEPHENS has just completed a memoir of J. C. Hook, B.A., which is to appear in the series of "Lives of Contemporary English Artists" edited by M. Dumas for M. Baschet. Interest is due to what Mr. Stephens has to say on the work of our modern painters owing to his knowledge of the history of English art.

ON Friday in this week Prof. C. T. Newton delivered the first of a course of seven lectures at University College, London, on "Monuments of Lycian Art." The remaining lectures will be delivered on the six Fridays following, at 4 p.m. The subjects will be "The Harpy Tomb," "The Ionic Monument at Xanthos," "Rock Tombs" (two lectures), "The Obelisk at Xanthos," and "The Tomb at Jölbashi." The fee for the course is one guinea.

MISS HEATH-WILSON is, we understand, engaged on a series of *genre* pictures of a novel description—Florentine street groups, studied on the spot, and illustrative of the outdoor life characteristic of an Italian city.

A NOTEWORTHY collection of pictures, the property of a Hungarian nobleman, Count Andor Festetics, is to be sold at Amsterdam on January 22 and 23. It includes examples of Rembrandt, Jan Steen, Hobbema, Cuyp, Wouvermans, Berghem, de Hoog, &c.

THE management of the Salon is now in the hands of the artists themselves, or, rather, of the bureau of the Société des Artistes français. But the triennial Salon, which has just closed, is still under the control of the Government acting through the Conseil supérieur des Beaux-Arts. The Government has just decided to hold the next triennial Salon during May and June of 1886 in the Palais des Champs-Élysées—the same time and the same place as the annual Salon. The artists, of course, have remonstrated; and some compromise will have to be effected.

THE last addition to the "Bibliothèque de l'Enseignement des Beaux-Arts" (Paris: Quantin) is *La Peinture flamande* by M. A.-J. Wauters.

MESSRS. FIRMIN-DIDOT have published a small edition of mezzotints, by Salmon, after 112 compositions by A. de Stürler, illustrative of the *Divina Commedia*. Stürler was a favourite pupil of Ingres. M. Delaborde contributes a Preface.

THE late M. Léo Lippmann, who was consul for the Grand Duchy of Luxembourg at Amsterdam, has left his gallery of pictures, said to be worth half a million of francs, to the town of Luxembourg. The bequest will not take effect until the death of M^{me}. Lippmann.

THE famous Pesaro Virgin and Child of Titian has lately been placed in the church of Santa Maria dei Frari at Venice. It was painted (for 102 ducats) in 1519 for the Pesaro family, and several of the saints in the picture are portraits of members of that family.

THE pavement of the manor-house of Lintol, near Bolbec, the ancient property of the families of Le Boulenger and Coq de Villera, noted potters of Rouen in the eighteenth century, has been bought for the Sévres Museum by M. Champfleury. This pavement is a unique example of Rouen *faïence*, and is in excellent preservation.

A CONSIDERABLE number of Frankish tombs, dating from about the seventh century, have been discovered near Rüdersheim, in the Palatinate. The sarcophagi were of soft stone, and the skeletons which they contained were ornamented with necklaces, bracelets, and golden *plaques*, the latter bearing representations of various subjects, generally heads surrounded with ornamentation.

THE STAGE.

"A SCRAP OF PAPER" AND "A CASE FOR EVICTION."

No success was ever prophesied in the ACADEMY for "Young Folks' Ways;" and, notwithstanding Mr. Hare's highly skilful bit of character acting and Mrs. Kendal's redeeming touches of genius, it has had to be withdrawn, and its place is filled by the revival of "A Scrap of Paper"—Palgrave Simpson's adaptation of "Pattes de Mouche"—and by a new comedietta by that very bright writer, Mr. Theyre Smith. Mr. Theyre Smith is known as the author of two or three of the best existing short pieces for two or three characters only. Indeed, he may be said to appear to have the monopoly of such pieces, so far as the English writing of them is concerned. Moreover, he is original. His work, unlike so much of the stage-work of the day, approaches literature. His dialogue is generally smart, often quite witty; and only now and then—in obedience, perhaps, to what are assumed to be stage exigencies, though they are exigencies the really great dramatists have never recognised—does he indulge in *longueurs*, in prolix observations beside the mark, in dialogue from which the character has gone. Now, though something of this is visible in "A Happy Pair," making the only defect in that otherwise admirable piece, there is hardly anything of it in "A Case for Eviction." On the other hand, the "Case for Eviction," like "Uncle's Will," has a good deal of the purely farcical in it; indeed, it has more of this than has "Uncle's Will." Its story is told in a moment. A young doctor and his wife have managed to house a genial Irishman who cannot be made to understand that hospitality is never meant to be permanent, and the whole action of the piece is concerned with their often frustrated efforts to get him to depart. Like Madame Benoiton, in the famous comedy of Sardou, he never appears upon the stage; but the husband goes out to interview him, and the wife goes out to interview him, and the parlour-maid comes on from having interviewed him when he keeps his room and sends downstairs for the newest fad in aerated waters. At last he is got rid of; rather by the will of the dramatist, who moves his puppet that way, than by the natural action of the plot. Mr. George Alexander

plays the young doctor quite charmingly. Miss Whitty is an excellent parlour-maid. Miss Linda Dietz, who represents the wife, is skilled in stage devices, but is stiff withal.

"A Scrap of Paper" is known by the regular playgoer too well, either in its French or in its English form, for it to be necessary to write of it at length. "Pattes de Mouche" was the earliest of the successes of Sardou—and it is highly characteristic of him; but, though it was an early success, nothing is more certain than that he had studied the stage and the conditions of dramatic performance very closely indeed before he wrote it. For much of it has the adroitness peculiar to the playwright—an adroitness, of course, perfectly legitimate—rather than the literary quality of the high dramatist. The second act—really the principal act of the piece—is, in the English version, a notable instance of this. It is Scribe-like in the closeness of its intrigue; but, unlike Scribe's intrigue generally, this intrigue deals with small matters. All the clever dodging of the lady, called in the English adaptation Susan Hartley, to obtain that compromising little letter which her sister wrote years ago to Colonel Blake is the most ingenious stage version imaginable of the game of hide-and-seek. It presents endless opportunities to the actress; it puts everything in her hands; but it is not literature—no one, we suppose, could read it for its own interest as he would read an act of Dumas's or Emile Augier's. We do not blame it on this account in the slightest degree. We are glad when an actress like M^{me}. Fargueil or Mrs. Kendal gets so well provided for; and just now at the St. James's, where Mrs. Kendal, in "Young Folks' Ways," has been doing so much for the dramatist, it is specially fair that in "A Scrap of Paper" the dramatist should do something for Mrs. Kendal.

The acting of "A Scrap of Paper" is in most respects excellent. We doubt if Mr. Kendal has ever been seen to greater advantage than in Colonel Blake. The mingled *bonhomie* and coolness of the man are displayed to perfection; so is the easy fashion in which he yields to the fascination of Susan. It has been said that Colonel Blake is not a gentleman, or he would never have kept the letter. We hold, however, that his keeping the letter was after all a much less considerable improbability than Lady Ingram's ridiculous apprehension as to the use he would make of it. Colonel Blake *was* a gentleman. He would never have hurt Lady Ingram by his employment of the little document that he retained; and the weakness of the plot lies really, not in his obviously half-playful retention of it, but in the exaggerated fears to which that retention gives rise. Mrs. Kendal's Susan Hartley is as good as M^{me}. Fargueil's in her best time as regards its acting, while Mrs. Kendal has obvious advantages over the admirable French comedian in the matter of appearance in such a part. M^{me}. Fargueil, though ingenious, was hardly irresistible, while one feels that under the influence of the sunshiny English lady Colonel Blake was predestined to thaw. The only other actress in the piece who in any way demands notice is Miss Webster, who is far better than she was in "Young Folks' Ways," and who brings to her performance, with real naturalness, the archness of the home and not of the theatre. Mr. Hare plays one Dr. Penguin, Fellow of the Zoological Society, and makes of it, as usual, a character part which one clearly remembers. Dr. Penguin is burdened with a most offensive wife, of whom, in the intervals of his pursuit of zoological study, he entertains a charitable opinion. Mr. D. G. Bouicault represents capitally the precocious son of this lady. Mr. Herbert Waring represents the stolid baronet to whom Lady Ingram—after repenting of her earlier love-letter—has given her hand. M. Parade

used to play this part at the Paris Vaudeville. The husband was then an estimable Dutchman; and, though his monstrous taciturnity—his almost absolute incapacity of speech—was at times more repellent than anything in the Sir John Ingram of Mr. Waring, there was something not very far from genius in M. Parade's execution of the part, especially at the moment when the almost dumb man of business breaks down and shows that, though he has few words, he is likewise a man of feeling. But a man of feeling who is like that is not a very delightful companion, and one wonders whether it was anything but her pure impulsiveness that made the heroine marry him, both in the French piece and in the English. Colonel Blake is at all events justified in regarding him as, on the whole, funereal company.

MUSIC.

SPITTA'S LIFE OF BACH.

Johann Sebastian Bach. By Philipp Spitta. Translated from the German by Clara Bell and J. A. Fuller-Maitland. Vol. I. (Novello.) Messrs. Novello are following up their translation of Jahn's *Life of Mozart* by one of Spitta's *Life of Bach*—a work of equal interest and perhaps even deeper research—of which the first part has appeared. In his Preface the author tells us that we shall find much which one would hardly seek in a mere *Life of the composer*. In order thoroughly to understand and appreciate Bach's artistic career a glance at the history of his illustrious predecessors and contemporaries becomes absolutely necessary. Bach stands out *facile princeps* from among the church- and organ-writers of the eighteenth century. But it in no way detracts from the grandeur of his personality as an artist to find that he diligently studied the works of French, Italian, and German musicians; that he took the best of them as his models; and that he especially owed much to two eminent organists and composers—Pachelbel and Buxtehude. The nine Symphonies of Beethoven would probably never have been written but for the example and influence of Haydn and Mozart; by starting from so firm a foundation, the Bonn master was enabled all the more easily to assert his individuality and to establish his supremacy. And so with Bach; the way was prepared for him, and by means of his commanding genius he was able to open up new paths, and thus to surpass the most illustrious men of his day. The Bach family was a remarkable one, and at a very early period a taste for music was shown among its members. Sebastian, writing about his ancestor, Veit Bach, tells us how he used to take his cithara with him when he went to the mill. Music was his special calling of his great-grandfather, the merry fiddler, Hans Bach; his grandfather was a member of a guild of musicians in Erfurt, and his father was noted for his skill on the viola. His uncle, the celebrated Joh. Christoph Bach, was not only a remarkable composer, but, next to Sebastian, the most distinguished of the race.

Spitta devotes much space to the lives of these ancestors, and gives us many interesting details of the manners and customs of German musicians in the seventeenth and eighteenth centuries. His account of the College or Union of Instrumental Musicians of Upper and Lower Saxony shows that a spirit of earnestness and morality prevailed among some of them, though the noble art of music had been brought into sad contempt by the evil morals, the wandering life, the dissolute language, and also by the lack of skill and industry of many of its professors. The rules of this Union are given in full; and the quaint and homely language faithfully reflects the aspirations and efforts of well-meaning and upright men. The Bachs

formed a guild of their own, and the family gatherings are well known which were held for many years in Erfurt, Eisenach, and Arnstadt. They met to edify and delight each other as to matters musical; they sang hymns to the praise of God; they displayed their skill in performance; and indulged, besides, in merry songs and harmless mirth.

This first volume embraces the childhood and early years of Johann Sebastian and the first ten years of his "mastership." When nine years of age he lost his mother, and in the following year his father died. From the latter the boy received instruction on the violin, and afterwards took clavier lessons from his eldest brother, but at the age of fifteen he had to see to himself. By the help of a friend he managed to get into the school of the Convent of St. Michael at Lüneburg, where he gained a little knowledge of Latin, Greek, and other subjects. Music, however, was his chief occupation; he accompanied on the harpsichord and took part in the processional singing. George Boehm, organist of St. John's Church, Lüneburg, exerted considerable influence over the young musician. Boehm was a pupil of Reinken, the celebrated Hamburg organist, and in the "much reasoning concerning music" between the two Reinken must have been often mentioned. Anyhow, Bach made at this time repeated excursions on foot from Lüneburg to Hamburg to hear Reinken play. The following anecdote, which Bach used to delight in telling later in life, gives us a graphic picture of the ambitious youth acquiring knowledge under difficulties:—On one of his journeys to Hamburg all his money was spent except a few shillings. He had seated himself outside an inn hardly half way on his return journey, and was meditating on his hard fate while sniffing the delicious savours proceeding from the kitchen, when a window was opened, and two herrings' heads were flung out. The hungry lad picked them up, and found in each a Danish ducat. This unexpected wealth enabled him not only to satisfy his hunger, but to make another expedition to see Reinken.

Handel and Bach never met. Bach tried to see his great rival in 1719, and again in 1729. The first time he went to Halle, but arrived too late; the second time, being ill, he invited Handel to Leipzig, but the latter was detained in Halle by his mother's illness. These two circumstances are recorded in most biographies either of Bach or Handel; but there are two others noticed by Spitta, connecting the two names, which are of special interest. Both the composers were attracted in early youth to Hamburg, one of the most flourishing centres of artistic life in Germany. Bach probably paid his last visit there in 1703, the very date of Handel's arrival. They may have both listened at the same time to Reinken's masterly organ-playing; for aught we know, they may have sat side by side at the opera house, and listened to the music of Keiser. Each received the first touch of ambition there, each went his own way, and independently made a name for himself in the world. Again, in 1703, Handel and Mattheson paid a visit to Lübeck, and made the acquaintance of Buxtehude. Handel heard him play, and also played to him. Two years later Bach went to Lübeck for the very same purpose, and, as Spitta remarks, "stood before the organ on which Handel had played."

In 1703, Bach became the organist of the "new church" in Arnstadt. Already in organ-playing Sebastian found, says Spitta, "no one who could teach him anything, much less compete with him." In 1704, one of his elder brothers, spell-bound by the adventures and victorious career of Charles XII., decided to enter the Swedish Guard as oboe-player. On taking leave of his family and friends, Bach

wrote for him a piece of programme-music, entitled "Capriccio sopra la lontananza del suo fratre dilettissimo." This and another piece of descriptive music, still in MS., are apparently Bach's only attempts in this particular direction. There is no doubt that Kuhnau's *Biblisches Historien* first prompted him to try his hand at programme-music; but Spitta, who evinces no sympathy with this branch of tonal art, tells us that it must have been intolerable to Bach "to see the art limping on crutches, or reduced to a subordinate position."

In 1705 occurred the memorable journey to Lübeck already noticed. He obtained leave of absence for four weeks, but remained away four times as long. On his return he got into difficulties with the church authorities, and soon left Arnstadt for Mühlhausen. Soon after this he was called to Weimar by Duke Wilhelm Ernst. This brings us to the first important epoch in Bach's artistic career. The new post was twofold, combining those of Court organist and *Kammermusicus*. He resided here for nine years, and during that period wrote a quantity of organ music, Concertos, and church Cantatas. He arranged many of Vivaldi's violin Concertos for the clavier; he made many bold alterations and additions, but we must remember that he probably only regarded these transcriptions as studies in form. It is admitted that the changes which he made were improvements; but at the present day a composer who ventured to take similar liberties with another man's work would be severely censured. "Gottes Zeit ist die allerbeste Zeit" and "Ich hatte viel Bekümmerniss," two of the most popular of Bach's many Cantatas, were written at Weimar.

Bach visited Dresden in 1717, and his challenge to the celebrated French organist, Marchand, forms one of the few sensational events in the life of our composer. Though the accounts vary slightly, the acceptance of the challenge by Marchand, and his flight from Dresden before the time fixed for the musical tournament, are established facts.

We must add a few words about the translation. Spitta's long sentences are by no means easy to render into clear and flowing English. On the whole, however, we meet with much that is good, and we are, therefore, sorry to have to notice some careless expressions and mistakes which cannot fail to trouble the attentive reader. The phrase "are distinctly spoken of to begin with," p. 489; the peculiar placing of adverb, "robbed even at night," p. 15; the last sentence on p. 215, with the preposition "far, far away" from the word which it governs; the "doubling of the tenth" as a translation of *Decimen-Verdopplungen*; "choral subject" for *Choratz*; the "theme" for *thematische Material*, in speaking of a fugue with two themes—all these are examples of carelessness. But there is worse than this. The second paragraph as it stands on p. 85 is utterly unintelligible; and there are sentences, pp. 63, 271, 384, and 491, &c., which are both clumsy and incorrect. The translators have not even carried out their promise of giving Bible texts in Bible words, as will be seen in the quotation from St. Luke on p. 174.

J. S. SHEDLOCK.

MUSIC NOTE.

THE next concert of Mr. Willing's Choir will take place on Tuesday, January 15, at St. James's Hall, when Mendelssohn's "Walpurgis Night" will be performed. The first part of the programme will consist of a miscellaneous selection, including Beethoven's "Leonora" Overture, No. 3; the Overture to Gounod's "Mirella;" &c. An additional interest will be given to this concert by Mr. Sims Reeves singing "Philistines, hark!" from Costa's "Eli," and Purcell's "Come, if you dare."

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MONDAY, JANUARY 21ST, at 4 P.M.
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Writing to Allsop in 1821, Coleridge says that he has already the *written* materials and contents ("requiring only to be put together, and needing no other change, whether of omission, addition, or correction, than the mere act of arranging brings with it") for a History of the English Drama, including a dissertation on the characteristics of Shakspeare's works, a critical review of each of his plays, and a critique on the works of Ben Jonson, Beaumont and Fletcher, and Massinger. "This work," he says, "with every art of compression, amounts to three volumes of about five hundred pages each." It is possible that many Coleridgeans will agree with Mr. Ashe in regarding this statement as a marvel of self-deception. It is equally possible that some Coleridgeans will not consider it so very wide of the truth. Coleridge was clearly referring to "the loose papers and commonplace or memorandum books" which had served him for at least three courses of lectures. That the notes made for each course were often very full is sufficiently proved by the mass of matter edited in the *Remains* by H. N. Coleridge. That the original notes from which H. N. Coleridge printed may have been still more full is an inference fairly deducible from the method of their presentment; that they must have been almost as copious as the entire text of the lectures themselves, if written out as delivered, is obvious enough from Coleridge's own account of his mode of preparation. In his letter to Britton, as well as in other letters, Coleridge says that it was his habit, during a course of lectures, to employ the intervening days in collecting and digesting materials, and the day of the lecture he usually devoted to the consideration, what of the mass before him was "best fitted to answer the purposes of a lecture." Of the material thus collected he employed on the platform only that portion which seemed most likely to keep the audience awake and interested during the delivery and to leave a sting behind it. What did not seem fitted for the purposes of a lecture went, we presume, into "the commonplace or memorandum books" out of which the projected History of the English Drama was to be compiled. It may be objected to this method of accounting for a greater body of notes than we possess, that Coleridge, in the Britton letter, is alluding to a purely mental process of "collecting and digesting materials." It may be put forth as evidence in favour of this inter-

pretation of Coleridge's words that he subsequently says:

"I take far, far more pains than would go to the set composition of a lecture, both by reading and meditation; but for the words, illustrations, &c., I know almost as little as any one of the audience . . . what they will be five minutes before the lecture begins."

It may further be urged that among the remaining records of the lectures there are many which speak with surprise of the lecturer as being unaided in his "unhesitating and uninterrupted fluency" by any notes. This, however, fails to disturb the clear fact that Coleridge's mode of preparation was actually to write out at full length the results of his reflections on points arising out of his subjects. That he used the memoranda so prepared again and again in various ways, we know; that on each fresh opportunity for employing them he added to them materially, we also know. Moreover, we have no reason to suppose that Coleridge did not intend to incorporate those portions of his published writings which had direct bearing on his comprehensive scheme. All this leads us to doubt if Coleridge's letter to Allsop in 1821 is much of a self-deception.

Although we are told that the written materials already existing in 1821 required only to be put together, and needed no change, whether of omission, addition, or correction, it is not to be hoped that any Coleridgean will ever compile a History of the English Drama out of Coleridge's notes as we find them. The public could hardly tolerate such a wholesale breaking-up of connected writings as the author himself probably had in contemplation. It is conceivable that an ingenious editor might make some intelligible scheme out of the lectures and fragmentary notes if he were free to handle them at his pleasure; but the scheme would necessarily be his scheme, and not Coleridge's, and the History that might result from it would be his History with Coleridge's elucidatory comments. The utmost that it was possible to do with the material as it exists Mr. Ashe seems to have done. He has given us Collier's transcripts from the lectures of 1811-12, together with the reports of the same lectures published in the *Times* and *Morning Chronicle*; the notes from the *Remains*, judiciously classified; Mr. Carwardine's Memoranda (only too slight) of the lectures of 1818; extracts from Crabb Robinson's Diary; the passages from the *Friend*, the *Biographia Literaria*, and the *Table Talk* which deal with Shakspeare and other English poets; and, finally, the reports of the Bristol lectures of 1813 from the forgotten pages of the *Bristol Gazette*. The reports of the lectures on Milton delivered in Bristol in 1814 have not been recovered. The arrangement of this matter is good, and it is often brightened by happy references to parallel passages; in short, it is hardly likely that anything better will ever be done with the material. We now possess in a single volume almost the whole body of Coleridge's writings on Shakspeare. More than this we cannot expect.

Mr. Ashe is a believer in the Collier transcripts. A few words on the old "cookery" controversy may not here be out of place. The story of the controversy is this:—In 1854, Mr. Collier wrote to *Notes and Queries*

saying it had recently been his good fortune to find his original short-hand notes of the lectures on Shakspeare and Milton delivered by Coleridge so far back as the year 1812. He then printed in the same journal a few excerpts from his notes. Two years later Mr. Collier published his entire records as the exact words of Coleridge, taken down from the lecturer's lips. The transcripts provoked an anonymous pamphlet, entitled *Literary Cookery*, which discussed the disparity in the dates of the Coleridge prospectus as given by Mr. Collier and by Mr. Gillman. Mr. Collier wrote in explanation, and in doing so he certainly seemed to shuffle, or at least to bungle over his facts. The unknown writer accused Mr. Collier, mainly on the score of chronology, of deliberate concoction and downright fraud. Eighteen months afterwards Mr. Collier made an affidavit affirming the truth of his statements, and intending to ground upon it a criminal action for libel against the author of the pamphlet, who was by this time known to be the late A. E. Brae. The affidavit was printed in a pamphlet; but it was speedily withdrawn from publication, and, for reasons not stated, the law proceedings were stopped. Then the author of *Literary Cookery* published a volume entitled *Collier, Coleridge, and Shakspeare*, the argument, so far as it concerned the Coleridge lectures, being again based principally upon anachronisms. We supposed that this controversy had passed into the obscurity in which the Ossian and Ireland controversies lie buried. The comments that have been made since the recent death of Mr. Collier show that the discussion has almost as much vitality as ever.

The two-edged tool of chronology was really the only thing by which Mr. Collier's transcripts were discredited. Mr. Collier had made Coleridge speak in his sixth lecture of Sir Humphry Davy—a designation which, though afterwards so familiar, did not exist in 1811-12. The twelfth lecture, as advertised in the *Times*, was to be on Shakspeare and Milton, and Milton did not appear in Mr. Collier's reports. If there were much graver objections than these, we have failed to lay hold of them. The objections, indeed, so far as they had any force or value, were, as we say, chronological. Let it be admitted at once that Mr. Collier did not make a plausible appearance in his attempts to explain his dates. But when we come to the only question worth five minutes' consideration—that, namely, of whether these lectures put forth by Collier are his or Coleridge's—we see no difficulty whatever. A Coleridgean having no absorbing interest in dates, and believing, with Butler, that "correct information" of that description "is the least part of education," must surely regard it as inconceivable that any other Coleridgean can have had a moment's doubt on the subject. Mr. Ashe verifies the Collier transcripts by the *Times* and *Morning Chronicle* reports, which bear a general resemblance to them, and by extracts from the Diary of Crabb Robinson; but in truth the internal evidence in favour of their authenticity is overwhelming. Let us touch on a few parallelisms. In Collier's transcript of the first lecture there is a long passage on the causes of false criticism. Equivalents to this passage may be found in those chaps. ii. and xxi. of the *Biographi*

Literaria with which I have elsewhere dealt at length. The transcript of the second lecture may be compared, as Mr. Ashe points out, with "The Drama generally and Public Taste" in the lectures and notes of 1818. That portion of the second lecture which says that Shakspeare's judgment is more to be admired than any of his other great powers and qualifications may be placed side by side with the note to chap. ii. of the *Biographia Literaria*, in which Coleridge speaks of having made this very point in one of his public lectures. The definition of poetry in this second lecture is an amplification of the homely definition in the *Table Talk*. What is said in the sixth lecture on Shakspeare's method of making his characters typical may be found, with some modification, in the *Friend*. Compare the seventh lecture with chap. xv. of the *Biographia Literaria*. The passage on the Nurse in "Romeo and Juliet" has its equivalent in chap. xvii. of the *Biographia Literaria*. What is said in the same lecture on the peculiar charm of Fielding corresponds with what is said on that subject in the *Table Talk*. Now, the obvious rejoinder to any defence of the Collier transcripts based on parallelisms like these is that they show that the lectures are Coleridgean, not necessarily Coleridge's. Further, that the fact of passages in the lectures having parallels in Coleridge's authenticated writings rather militates against their genuineness. Not so, however. Coleridge, like some other meditative men, had the constant habit of repeating himself. He had a marvellous memory, but it could not be tabulated. He reproduced his own ideas, and often his own words. He sometimes reproduced other people's ideas and other people's words, but that is another matter, and only of interest here as a side light. If we are to allow that Collier deliberately concocted these lectures out of Coleridge's published writings we are bound to accredit him with a thousand times more ingenuity, not to speak of taste, knowledge, and even originality, than he was otherwise known to possess.

The Bristol lectures, as here given from the *Bristol Gazette*, do not seem to possess any special value; but none the less are our thanks due to Mr. George, of Bristol, for having rescued them.

There is a further point that deserves mention. A notion was abroad in Coleridge's time that, though you purchased tickets for a course of his lectures, it was possible that you would never hear half of them, and that, while you were sitting at the Royal Institution, or elsewhere, waiting for the lecturer, that gentleman, "with a little of his accustomed procrastination," might be sitting in the parlour of some neighbouring tavern pondering on Kant or Hartley and a pot of ale. This notion still survives. A recent writer tells us that Coleridge had no conception of the sanctity of a pledged word, and that he often took single pounds in charity when he might have earned hundreds by honest labour. This is an imputation of the grossest falseness, and is of itself proof enough that Coleridge's *Life* has never been properly written, and that his character has never been understood. Coleridge was not at any period a reckless Bohemian. The truth is that he often kept his lecturing engagements at the gravest risk

to his health. He appears to have been ill throughout the period of the Bristol lectures of 1813 and 1814. Writing (about the time of the Milton lectures) to Cottle, Coleridge says: "An erysipelatous complaint, of an alarming nature, has rendered me barely able to attend and go through my lectures." His health was not much better during the lectures of 1818. Crabb Robinson's Diary says: "Jany. 27th. An exceedingly bad cold rendered his voice scarcely audible." Again: "Feby. 10th. Coleridge apparently ill." Writing on January 28 of the same year to Allsop, Coleridge says:

"Your friendly letter was first delivered to me at the lecture-room door on yesterday evening, ten minutes before the lecture, and my spirits were so sadly depressed by the circumstance of my hoarseness that I was literally incapable of reading it."

It is needless to go farther in order to show that Coleridge was so far from deficient in regard for the sanctity of a pledged word that he often kept his promise to his audience when his best friends could not have wished him to do so. Coleridge's health was never at any time robust; and to the frailties ordinarily incident to the student life he added a liability to prolonged periods of mental depression. To alleviate this depression he took opium; and no doubt it sometimes happened that, when haunted by the fiend that too frequently possessed him, he broke his lecturing engagements. The defalcations were, however, never so numerous as is commonly supposed, and we have small reason to believe that they were ever the result of indolent neglect. Occasionally they were due to causes not less than tragic. Health was a serious thing to a lecturer who depended for his effects largely on the inspiration of the moment. It is never so serious a factor where a lecture is a written essay, and the lecturer a reader of that essay. Coleridge knew that, to him, health, while he was on the platform, was a very vital matter, and he took all proper care to preserve it. During the delivery of one course of lectures he had a servant to follow him about the streets with the express mission of preventing his buying opium. We trust Mr. Traill's forthcoming *Life* of Coleridge will show (what is the clear fact, but has never yet been stated) that Coleridge was a good deal of a stoic.

T. HALL CAINE.

The Cruise of the Falcon: a Voyage to South America in a 30-ton Yacht. By E. F. Knight. In 2 vols. (Sampson Low.)

THIS would have proved a much more attractive work had its contents been condensed into a single volume, instead of being expanded into two octavos of about three hundred pages each. As it is, the really interesting and even original portions, of which there is no lack, are diluted by so much trite and commonplace stuff that the book cannot as a whole be described as pleasant reading. But, apart from wearisome accounts of "irreproachable luncheons," "excellent dinners," "exorbitant bills," trivial incidents, purposeless dialogue, and nearly a whole chapter of mere "log" (the perusal of which is like eating sawdust), the general effect is seriously marred by a constant effort to be funny, and by some curious and irri-

tating tricks of style. At Bahia a "store" is entered, and some bottled beer consumed, which is described as having "dealings with sundry bottles with triangular red hieroglyphics on them." This may serve as an average specimen of the "funny style." The "tricky style" is marked by a constant inversion of subject and predicate, sometimes producing quite a ludicrous effect. Thus: "A casual pedagogue he!" "A hot place is this Praya;" "a lovely little corner of earth to pass a lazy time in is this islet of Pagueta;" and so on. But, setting aside these failings and foibles, the work is by no means devoid of literary merit; and those familiar with the peculiar woodland scenery of South America will admit that it has seldom been more truthfully and vividly described than in the subjoined passage:—

"The most thoughtless man is strangely awed and impressed by this gigantic and mysterious nature that appeals at once to his every sense. Like a cataract of sound ring out around him the manifold new and terrible noises of solitude. The strident cries of rainbow birds, the angry, hoarse shriek of others, the fearful wail of various beasts, the shrill ear-piercing song of cicadas, and, at times, a fearful crash in the unseen depths of the woods as of thunder, that hushes all that noisy life for a moment—it is the fall of some ancient giant of the woods, a huge tree, dead long ages ago, but only now breaking its way through the dense growth around it to the ground. Most impressive is this teeming life, vegetable and animal, but not human, for nature here is too great and rank for man. Here life springs up fierce and monstrous, drawn up from the warm alluvial swamp by the all compelling sun of the tropics. One can almost imagine that his senses perceive—that he hears the tremendous flow of sap, the intense generation, a growth so great and rapid that it goes beyond death itself. The great tree outstrips itself, and while one half is green and full of life, the other is rotten and dead. Strange creepers, with metallic-lustrous leaves, wreath round skeleton branches with their graceful festoons—a life reckless, profligate, despising death, familiar with and embracing it on its way. Out of leprous-looking tangles of rotten trunks and leaves spring in horrible contrast the ghoul-like plants feeding on decay, rich, rank, gaudy of colour. The tree endeavours to force its way for life to the upper light and air above the dark smothering growth. So for sixty feet it puts out no leaves, but employs all its strength to rise upwards to the open heavens, where at last it sends forth branches to breathe the fresh winds and feel the bright sun. Then the parasitic creeper from below ascends the tree, fighting also for the light and air, and winds round the trunk and branch till it chokes its helpmate and they both die. Among this vigorous life death meets one at every step. Plant and animal prey on each other and live by death. The vulture awaits it on the tree-tops, the wild beasts below crouching in the jungle; all are on their guard, each preying on another, each fearing a greater. It is everywhere—pestilence is in the air, the hectic berries are poisonous, the rare savage of these wilds knows not what security is. He steals with stealthy, fearsome steps through the confused growth, uncertain what next danger he will suddenly come upon, what hideous reptile, what new death, lurking among the brilliant flowers" (ii. 96).

It will be seen from this that the cruise was not confined to the Atlantic seaboard. On the contrary, its distinctive feature was a five months' expedition up the great head-

streams of the River Plate as far as Asuncion on the Paraguay, some 1,300 miles from the coast. In these wild sub-tropical regions, never before visited by an English yachtsman, some novel experiences are met with, as in Gran Chaco while navigating a large lagoon near Paraguay, when the vessel became, not ice-bound, but "lily bound." As it lay at anchor during a calm, the camelotas floating down in myriads got foul of the chains, and gradually accumulating, formed round about the yacht

"one great island of beautiful lilies in leaf, in flower and fruit. Finding that these were causing us to drag our anchors, we left off hanging over the bows, 'living up to the precious things,' and, waxing unaesthetic, commenced to ruthlessly cut them away with cutlasses and hatchets, a long and tedious process."

Here also an opportunity was afforded of verifying the statement that the curious pavo birds will remain quietly perched on a tree to be shot in detail, if the sportsman is fortunate enough to knock one over before the flock takes wing.

An interesting account is given of the present social and political state of Paraguay and its heroic Guarani inhabitants, who appear to show no signs of recovery from the disastrous war waged by Lopez against his powerful Brazilian and Argentine neighbours. But, although the country seems to have no future, "her people dance and sing and weave garlands of flowers in the sunshine; like the practical epicureans that they are."

Several well-written chapters are devoted to a graphic account of a long ride across the Argentine States to the remote province of Tucuman, the "Eden of South America," over 1,100 miles from the coast. During this expedition good opportunities were afforded of studying the present condition of the Pampas lands and their wild Gaucho inhabitants. But it requires no small amount of credulity to accept some of the astounding instances of the preternatural sagacity of these semi-nomad children of the prairie. Two Englishmen, we are told, were once sleeping in a lone hut, when one of them, hearing a noise in the bush, hurriedly put on the wrong boots in the dark, and went out with his gun in the hope of getting a shot at some nightly prowler. In the morning his Gaucho servant said to him, "What did you think there was in the bush when you went out last night, Señor?" "How do you know I went out?" "I saw the marks of boots in the ground, not your boots, but your friend's; but it was your tread!"

But space will allow no more than the briefest allusion to the venal judges, disreputable clergy, visiting saints, mediaeval systems of torture still in vogue, the teeming insect life, the "Colorado bichos" and locusts, the weird forests of giant cacti, the Quichua-speaking Spanish communities, the clever Bolivian "collas" or medicine-men, the concave roads, crazy ferry-boats, and other varied sights and scenes of this strange borderland between civilisation and barbarism.

On the return voyage, a visit was paid to the almost unknown islet of Trinidad east from Rio de Janeiro, abounding in tame fish, still tamer water-fowl, and horrible land-crabs, but destitute of all other animal life. In-

cluding this episode, and a diversion to British Guiana and Barbados, where the yacht was laid up, the cruise and land journey, extending over a period of twenty months, from August 1880 to April 1881, covered altogether a distance of some 22,000 miles, a sufficiently noteworthy performance for a yawl of eighteen tons register, manned by a crew of four amateurs and a cabin-boy. A. H. KEANE.

Maria Edgeworth. By Helen Zimmern. "Eminent Women" Series. (W. H. Allen.)

Few literary women have possessed more genuine pretensions to eminence than Maria Edgeworth, and her right to a place in Mr. Ingram's series may not be disputed. For many years of her long life she was indeed pre-eminent. From nearly all her contemporaries her works received unmeasured applause, while she herself was prodigiously caressed by society. This success was owing in no slight degree to her social gifts, her powers of observation and conversation, her admirable good sense and serene geniality. The story of her life has never before been told with such completeness. Miss Zimmern's style is in accord with her subject; and her work is commendably free from digressions, skilfully arranged, and well-proportioned. There is much that is interesting, even more that is attractive, in Maria Edgeworth's life. Her strong life-long affection for her father is very charming. It is something even deeper and more pathetic than the love Mme. de Staël bore towards her father. Miss Zimmern instinctively recognises in this ruling passion a biographical fact of primary importance, the key-stone of a life not less exemplary in itself than fruitful in influencing others. The right estimation of this fact may seem a slight matter, yet it is on some such fundamental truth that all biography, worthy of the title, rests. To it may be traced all that is valuable in Miss Zimmern's book, its consistency and unity and truth.

It is to be feared that the present generation does not read Maria Edgeworth. There is, perhaps, little cause to regret that her fashionable novels and prolix moralities are now relegated to the limbo of fossil fiction. It is greatly to be deplored, on the other hand, that her delightful stories for children, so full of happy, artless grace and exquisite fancy, should give place to writings in every sense inferior. One would hope, too, that the humour of *Castle Rackrent* was as evergreen as the shamrock, that the fame of the one work of Maria Edgeworth that has never been overrated would last beyond our time, and that it was still read. Yet it is not easy to meet with this admirable book, and few novel-readers can give much account of it. Perhaps both it and the children's stories are suffering their unmerited share of the retribution of time and the reaction from the extreme laudation of *Almeria* and *Maneuering*. It must be confessed that Miss Zimmern's criticism of those works is not so sound as her excellent estimate of the juvenile series. She quotes Macaulay's well-known commendation of *The Absentee* with the remark, "No mean authority and no mean praise!" and without the faintest reprehension. Like most literary men, Macaulay was never less critical

than when dealing with literary ladies. Opportunities to do so were few, and were as welcome as a holiday. To him, as to most men of the age, it was a surprise that women should write so well; and he expressed his surprise, not in Johnsonian style, to the effect that the marvel lay not in their writing so well, but in their writing at all, but with the charming extravagance of a school-girl. From the choral tribute of contemporary hyperbole it is well to turn to Byron's judgment of these works, expressed with his usual searching insight: "they excite no feeling, and they leave no love—except for some Irish steward or postillion. However, the impression of intellect and prudence is profound, and may be useful." The value of the moral tales is discussed with much keen sense by Miss Zimmern. Her final remark on their popularity contains an excellent *aperçu*:—

"Like all Miss Edgeworth's writings, they found instant favour, and were translated into French and German. With no desire to detract from their merits, we cannot avoid the inference that this circumstance points to a great lack of contemporary foreign fiction of a pure and attractive kind."

Miss Zimmern is a little prone to exaggerate the importance of women's work in literature. It is difficult to restrain a smile when we are told that, "When the literary history of the nineteenth century is written, its historians will be amazed to find how important a part the contributions of women have played therein;" and this is observed *à propos* of Maria Edgeworth and her contemporaries. Surely the fact that they played a part is more important than the part they played, and the amazement of the future historian will be duly tempered with the proverbial justice of posterity. Miss Zimmern's natural appreciation of nineteenth-century literature is combined with a little injustice towards the eighteenth century. In allusion to the worldliness and somewhat low *morals* of Maria Edgeworth's heroines, who are ever looking out "for a good establishment," Miss Zimmern remarks: "But, after all, she was teaching only in accordance with the superficial philosophy of the last century, which led people to found their doctrines entirely upon self-interest." In what respect, it may be asked, did they differ from the practice of the present century? In another place we read of "the crude mechanical school of Rousseau," and feel it hard that Rousseau's theories should be involved in Mr. Edgeworth's and Thomas Day's clumsy application of them.

These little blemishes, however, do not affect the general excellence of Miss Zimmern's book, which will do good service to literature if it only assist in a revival of Maria Edgeworth's writings and a reconsideration of her place in literature. It also furnishes some capital little pictures of the home-circle at Edgeworthstown and the interesting Lichfield society presided over by the amiable and accomplished Anna Seward.

J. ARTHUR BLAIRIE.

THREE BOOKS ON JURISPRUDENCE.

The Institutes of the Law of Nations: a Treatise of the Jural Relations of Separate Political Communities. By James Lorimer. Vol. I. (Blackwood.)

The Nature of Positive Law. By John Lightwood. (Macmillan.)

The History and Principles of the Civil Law of Rome: an Aid to the Study of Scientific and Comparative Jurisprudence. By Sheldon Amos. (Kegan Paul, Trench, & Co.)

THE first volume of Prof. Lorimer's *Institutes* is devoted to international recognition and to the normal, or peace, relations of States; the second will treat of their abnormal relations—of belligerency and neutrality. The portion of the work which has already appeared has all the merits of his former books: it is written in a clear and vigorous style, it displays a wide knowledge of his subject, and it is full of bold and independent thought. If he could only convert us to his own sturdy belief in the law of nature—of which he holds all true and valid laws to be the realisation—we should feel that he had swept away half the difficulties of the subject. His aim is "to place International Law on deeper and more stable foundations than comity or convention." In his view, recognition is not an act of courtesy or comity, but is a right which cannot be jurally withheld; there is no such thing as purely conventional law; unnatural laws are not laws, extradition is a natural duty. The point of view from which Prof. Lorimer regards law is in many ways so remarkable that we must defer a fuller consideration of his book till the appearance of the second volume. We refer to it at present in connexion with a book of a very different character—Mr. Lightwood's *Nature of Positive Law*. At the outset Mr. Lightwood and Prof. Lorimer are as far apart as two thinkers can well be. The former criticises Austin by the light which Sir Henry Maine has furnished; in the eyes of the latter the progress of the historical method is the rising of the tide of empiricism. Yet, travelling by different roads, they both arrive at very nearly the same conception of jurisprudence. Mr. Lightwood defines it "as a science which has for its ultimate aim the ascertainment of rules which shall regulate human relations in accordance with the common-sense of Right;" the Law of Nations, according to Prof. Lorimer, is "the law of nature realised in the relations of separate nations." Both agree that it is within the province of jurisprudence to determine the goodness or the badness of laws. And their tests are alike. Mr. Lightwood's test is public opinion, or, where this opinion cannot be directly ascertained, utility; and Prof. Lorimer's law of nature is only a glorified utility. They carry out their principles, indeed, with unequal boldness. While the one would say that a law which is neither popular nor useful is an exceptional phenomenon, the other courageously holds that "a private law founded on . . . an erroneous interpretation of natural law, however formally enacted, is not a law at all in the sense which attaches to law as falling within the scope of the science of jurisprudence." When so much is being done to improve on Austin, it is surely to be regretted that such a backward step should be made. Jurisprudence

has been gradually becoming more and more clearly defined, but now the fog threatens to settle down once more. To say that jurisprudence should be confined to the study of existing laws, argues Mr. Lightwood, "seems equivalent to saying that we may, indeed, seek to improve the current text-books in dynamics, but must not seek to alter their substance." The analogy is sound on neither side. There are hidden phenomena in existing systems of law, as there may be hidden forces in nature; to discover them, or to give a new true explanation of known phenomena, is within the province of the jurist, as it is within that of the physical philosopher to discover existing but unknown facts, or to give a new and true explanation of known facts; but beyond this neither may go. We cannot allow a jurist finally to decide whether the rules of succession to personal property and to real property should be made identical, any more than we should take the opinion of a professor of applied mathematics on the question whether steam engines have benefited the human race. Of a hundred things which must be considered in deciding whether a law is good or bad, such as the temper of the people, or the economical effects of the law, the jurist, as jurist, knows nothing. Mr. Lightwood himself recognises this when he says that where there is a conflict of interests the source of law must be legislation, not science. He ignores the fact that in the making of new laws, which is not merely formal, whether it is made directly by Parliament or indirectly by judges, there is always a conflict of interests.

In other respects Mr. Lightwood's book is full of interest. It is an attempt to arrive at such a conception of law as recent historical research demands; and both he and Prof. Clark, working independently, have arrived at nearly the same result. What is the true characteristic of law? It is not the sanctioning force, though that may exceptionally be the only support; it is rather public opinion. And he defines a law as "a rule explanatory of a rule of morality, ascertained by proper authority, and resting upon the assent of the community." The terms of the definition may be improved; but probably no more precise statement would apply to all societies. (It may be observed, in passing, that by his own definition Mr. Lightwood is guilty of an illegal act in publishing a book without an index.) He is less successful in the distinction which he draws between law and morality. He says that "all the rules of morality may be assumed to be known, and yet that the best disposed individual may often be in doubt as to how he is to observe them"—and the law gives him the information. Yet to the natural mind perjury is not less obviously immoral than falsehood. We do not lose sight of the ability with which Mr. Lightwood supports his theory of law, when we say that the best parts of his book consist of his sketch of the growth of Roman law (selected as the best example of a system whose development has been little affected by external circumstances), and his exposition of the different views of the English and the German schools of jurisprudence. Is it due to Mr. Lightwood that another English translation of Thering's *Der Kampf um's Recht* has recently appeared?

Of Mr. Sheldon Amos's *Roman Civil Law* we cannot speak very warmly. His aim, indeed, is excellent. Before the study of Roman law can become of real service in legal education, we must be ready to go beyond the *Institutes*. A step in the right direction was made by the publication of Holland and Shadwell's *Select Titles from the Digest*. But there is still need of "a trustworthy guide to those who propose to study the *Corpus Juris*, or parts of it, exhaustively." Mr. Amos, however, does not play the part of Blackstone very well. It is in the study of such titles as Possession that the student has real need of preliminary guidance; but as to the nature of Possession and the growth of the conception Mr. Amos has not made up his own mind, and he gives an account of it which is both hazy and incorrect. But the most serious defect of the book is its failure to fulfil the promise of its title. We have a sketch of the external history of the law before Justinian, and a sketch of its external history in modern times; and between these sketches is sandwiched a summary of the principles of the law as it existed in Justinian's time. There are plenty of existing text-books which relate to external history; but what the student needs more than this is an introduction to the history of the principles themselves. Of the history of contract or of the rules of succession Mr. Amos has little to say. The student, moreover, will have to read with some suspicion such history as Mr. Amos is content to give. The account of the *jus gentium* is so obviously unsatisfactory that perhaps it will lead nobody astray; but he perpetuates a mischievous error when he says that Roman law preponderates in Bracton. We must not, however, do Mr. Amos's work injustice. His aim, as we have said, is excellent; and, in default of a more scientific work, the student will find that a summary of the whole law, such as is given him here, will be of very considerable service. G. P. MACDONELL.

TWO SPANISH MYSTICS.

Juan de Valdés' Commentary upon St. Paul's First Epistle to the Church at Corinth. Now first Translated by John T. Betts. (Trübner.)

Golden Thoughts from the Spiritual Guide of Miguel Molinos. With Preface by J. Henry Shorthouse. (Glasgow: Bryce; London: Fisher Unwin.)

THE "Considerations" of Juan de Valdés and the works of Miguel Molinos found English admirers and were translated in the seventeenth century by men whose general opinions were singularly in contrast with the theological views of the originals. Valdés, whose opinions more nearly resemble those of the Friends or of the Plymouth Brethren of our day, than those of any other sect, was englished in 1638 by Nicholas Ferrar, one of the noblest of those High Churchmen who have attempted to graft a modified monastic rule upon the Church of England. The works of Molinos, the Quietist, who carries absorption to its highest pitch, and sublimates Christianity till its essence has well-nigh evaporated, were collected, turned into French, and published at Amsterdam in 1688, under the care of the

turbulent and intriguing (though *The Pastoral Care* shows that there was another side to his character) Gilbert Burnet, Bishop of Salisbury. It is interesting to enquire what it was in these Italianised Spaniards—of whom the one taught at Naples (1530–41), the other at Rome (1665–96)—which attracted to them men of schools of thought in some respects so opposite to their own.

Juan de Valdés, as a commentator, is well-nigh unique. His commentaries are the most personal and subjective of any that I know. Though of considerable scholarship—evidently translating from, and able to think in, the original Greek; showing on every page that he was no unworthy friend of Erasmus; not unacquainted, as his noble version of the Psalms proves, with the Hebrew—he makes no parade of his learning, but sedulously depreciates it in comparison with inward light. In textual criticism he is wholly subjective; thus, he thinks the words, 1 Cor. i. 12, “and I of Cephas, and I of Christ,” an interpolation, simply from his exegesis of the context. As a translator his renderings are often singularly happy. On difficult and disputed points he either says plainly that he does not understand them, or gives his opinion as one of many from which the reader must make his choice. In accordance with this, his theory of inspiration is far removed from the Protestant one of verbal inspiration. He does not hesitate to say, e.g., 1 Cor. v. 9–13, “St. Paul, throughout this passage, speaks so confusedly that it is scarcely possible to understand what he means.” Apostolic inspiration differs only in degree and not in kind from that of every true Christian. He is free from Bibliolatry, and says “that the faith which springs from man’s report, or from the Scriptures, will never plant them in the Kingdom of God.” The doctrine of imputation he holds in its most extreme form, and also that of election. Assurance consists in inward peace of conscience. His views of baptism are high, but on the Eucharist he is far more reticent. His attitude generally is that of an esoteric teacher speaking to a select circle of disciples. At times he seems conscious of what is lacking in this attitude: “Were it permitted to true Christians to live Christianly, they would not have to hide up as they do.” Yet he does not attain to toleration; he would have all the vicious and those who differ “excommunicated and cast out of the Christian Church.” What, then, is it in such a writer which could attract G. Herbert and Ferrar in the times of the Puritans? The magnet is, I think, his incomparable style. Valdés saw that beauty of language does not consist in elaboration and affectation, but in natural fitness to the thought. He never descends to the coarse abuse of opponents current in his day. To read his works is like listening to the conversation of a high-bred, courteous gentleman; he says plainly what he thinks, he is not afraid to call a spade a spade, yet he still preserves all the grace of the most refined courtier. This is the charm of Valdés. It is for this that he will find readers fit, if few; and of those whose religious views are in sympathy with his, he must ever remain a most choice favourite.

Molinos presents us with a more difficult, but not less interesting, problem. Though at first his writings were received with favour in

Italy and at Rome, it is hardly exact to imply that his condemnation was due to the Jesuits alone. He was condemned by Bossuet and by Fénelon. Burnet’s attraction to him can have consisted solely in the fact that he was condemned by Rome. Mr. Shorthouse concludes his Preface with a page of rare eloquence and beauty in praise of the service of the Mass; but, though Molinos wrote a treatise on Daily Communion, his followers seem to have been first remarked, and afterwards detected, by their abstention from the Mass as well as from other external observances. This volume is called *Golden Thoughts*, and beautiful some of them are; yet the sense of straining and effort after an almost unattainable end contrasts sadly with the deep calm of the *De Imitatione*; and of the penultimate chapter, the climax of the whole, the conclusion is, “Walk, therefore, in this safe path, and endeavour to overwhelm thyself in this *nothing* [the italics are not ours]; endeavour to use thyself, to seek deep into it, if thou hast a mind to be annihilated, united, and transformed.” What is this but Nihilism? Can it be, as Menéndez Pelayo has suggested, that the revived study of Molinos marks a secret sympathy between his doctrines and those of pessimism and agnosticism? Neither Juan de Valdés nor Molinos attains the highest rank. Even as mystics, both need the contact with practical life which did so much for St. François de Sales and for Sta. Teresa. Neither can vie with St. Augustin, who ruled the theological, or with St. Bernard, who swayed the political world of his day, yet whose mystic writings speak still to the inner soul of millions now, as they have done to successive generations of almost every Christian tongue and Christian sect in the past.

One word as to the merits of these translations: that of Mr. Betts is far superior. On p. 55, l. 11, of the *Golden Thoughts* a word must have dropped out. “Interiorising” is surely not a gain to English. Why follow Mr. Bigelow in saying that Molinos was born at Minozzi (Minuesa), in Aragon? This is like stating that an Englishman was born at Londres. Nor can Sta. Teresa be truly said to be “of Arila.” WENTWORTH WEBSTER.

The Girl of the Period, and other Social Essays. By Mrs. Lynn Linton. In 2 vols. (Bentley.)

CONSIDERABLE interest attaches to the republication of these *Essays*. In the first place, there was long a doubt as to the identity of the author, which we were surprised to find settled in favour of a lady whose novels we so thoroughly dislike. Again, it is curious to be reminded of the fuss and indignation which were excited by the setting up and demolishing of that monster of fiction the *Girl of the Period*, and to note how far, and to what good purpose, the world has travelled since then. Still stranger is it to find that these papers, which, as we used to skim them each Sunday, seemed so largely tinctured with paradox and clever flippancy, when read in the light of later controversies are very full of truth and soberness. This, indeed, is the legitimate excuse for their re-appearance, and it is a very sufficient one. The book possesses a distinct value, not only as a permanent record of a bad tidal wave which passed over

(but by no means engulfed) Society when we were all about fifteen years younger, but as an able and cheerful polemic against most of the worst follies which will pester us, and possibly our children, to the last—recorded not without a good deal of plain-speaking, which may yet do something, as it must have done already, to stem the torrent.

Ephemeral in its exaggeration and nervous striving after effect such writing must be of necessity; but it would be unjust and ungenerous to deny that, taken as a whole, a rapid review of the book will cause most readers to modify very materially their opinion of its demerits. In fact, we agree in the main with Mrs. Linton’s views as she summarises them in her Preface. “More than ever convinced that I have struck the right chord of condemnation,” she says,

“I neither soften nor retract a line of what I have said. One of the modern phases of womanhood—hard, unloving, mercenary, ambitious, without domestic faculty, and devoid of healthy natural instincts—is still to me a pitiable mistake and a grave national disaster.”

As in her attack on what she called the “Shrieking Sisterhood,” she still disapproves of a “public and professional life for women,” thinking “that the sphere of human action is determined by the fact of sex, and that there does exist both natural limitation and natural direction.”

Probably no satirist has ever yet been fair to his victims, for exaggeration is the practical difference between satire and history. If something, therefore, is to be conceded to a Persius or a Churchill, still more may be allowed to a weekly Juvenal who can only instruct by amusing. In the existence of the *Girl of the Period* probably no one ever seriously believed any more than in the possibility of a Mrs. Gamp; but there can hardly be much doubt that the monster was compounded of certain well-defined follies and vices, which were each sufficiently unmistakeable and prominent at the time in various individuals. The famous article will now be read with little more than antiquarian interest, since the monster it attacks has now somewhat changed her mien; but we can hardly dismiss as of bygone interest such passages, for instance, as the description of a “fair young English girl”—“a creature generous, capable, modest, something franker than a Frenchwoman, more to be trusted than an Italian, as brave as an American but more refined, as domestic as a German and more graceful,” with much more that is well worth an English girl’s attention.

The papers on “Modern Mothers” are, perhaps, too severe; but they strike at a crying evil, and are scarcely yet out of date. It would be useless to single out for special mention a few of the essays, which, indeed, preserve a pretty uniform level of tone and of ability. Nor do we wish to point out those which, while passing at the time without reproof, seem now open to the charge of bad taste. There is often in the very titles a something not quite pleasant, and much also on the surface; but, considering the necessity of writing up to the popular craving for novelty and piquancy, the general impression is one of sound sense and apparent rectitude of feeling. Two volumes, and bulky volumes, of light satires on departed follies are rather

a heavy infliction; but they need not be read all at once. The collection is quite worth having as a resource against rainy days; and such papers as that on "Otherwise Minded" and that on "Womanliness" are good reading for any day.

E. PURCELL.

Essais de Psychologie contemporaine. Par P. Bourget. (Paris: Lemerre.)

It is impossible not to regret that M. Bourget has deferred, or appeared to defer, to contemporary fashion (unkind folk might call it contemporary cant) by calling his book "psychological" essays. Who will deliver us from psychology and physiology and all the rest of the pseudo-scientific jargon in matters literary? M. Bourget would be at least as well qualified as another to attempt this deliverance. He has in reality given us five excellent literary essays—on Baudelaire, on M. Renan, on Flaubert, on M. Taine, and on Beyle. But his title, or rather the aim which prescribed his title, has induced him to dwell chiefly on the mental peculiarities of his authors as displayed in their works, and on the effect which these peculiarities exercise on the mental development of their readers. For our part, we frankly own to a preference, in matters literary as in others, for dealing with the *ding an sich*; but that is, no doubt, a personal preference and an arguable point. However this may be, M. Bourget has, as a matter of fact, been led very little, if at all, astray by his desire to elevate or to degrade (let us give the fullest choice of terms) literary criticism into a branch of experimental science. His five essays are all remarkable pieces of work. The first, on Baudelaire, is the shortest, and not, we think, the best; for M. Bourget hardly gives sufficient expression to Baudelaire's remarkable faculty of irony, and to the strong and sound sense which lay behind his affectations and extravagances. Unquestionably the critic is aware of these things, and more than one remark of his suggests his knowledge. But a reader of his essay who did not know Baudelaire's own work, and had not corrected the *Fleurs du Mal* by *La Fanfarlo* and the critical essays, might go off with the same entirely erroneous notion of the poet which has deceived not merely the common herd of Philistia, but even such a writer as Mr. Henry James. On M. Renan M. Bourget is copious and extremely interesting; as a characterisation of the man, his paper is the best critical study yet published. That on Flaubert is also very good, and M. Bourget does yeoman's service in showing how that great novelist was a romantic, and not a naturalist, in creed and method. With the fourth essay, that on M. Taine, we confess somewhat less satisfaction; not that it does not contain much good literary criticism, and, like that on M. Renan, some acute analysis of character. But M. Bourget seems to us to put the brilliant author of *Thomas Graindorge* a little too high in the scale. To most English readers the last essay, that on "Stendhal," will contain most that is new, for the author of the *Chartreuse de Parme* is anything but so well known here as he ought to be. Besides this accidental attraction, the paper (which, though its length is considerable, we could wish longer and increased by a detailed notice of all Beyle's work) is distinguished by

a remarkable sobriety and accuracy of judgment. The importance of Beyle in French literary history is something of a modern discovery, and M. Bourget has a right to claim a position as one of its chief expositors, but he is not carried away by "discoverer's mania." Altogether the book is a very good one, and may be said definitely to increase by one the for some time past dwindling list of contemporary French critics of a high class.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Red Deer. By Richard Jefferies. (Longmans.) Everything that Mr. Jefferies writes about wild nature is worth reading, for he possesses both an observant eye and a descriptive pen. But we had begun to fear that he had yielded to the temptation that besets every successful man of letters nowadays of repeating *ad nauseam* those effects by which he first won reputation. In the present little volume he breaks new ground—for him, though the ground is not so entirely new as he would have his readers think. He takes us to Exmoor, the one part of England where deer are still found wild, and the one part of the United Kingdom where they are still hunted with hounds and horses for the legitimate object of slaughter. He describes the hunt, though apparently not as one who has taken part in it. His main purpose, however, is to describe the red deer themselves, and the peculiar tract of country which is, as it were, consecrated to them. From the huntsman and the "harbourer" he has picked up many wrinkles; but he has also much to tell from his own keen experience. The readers of his other books—and who has not read them?—will find the same elaboration of details that would be tedious if each detail were not true and expressed in such choice English. The book, it must be confessed, is a slight one, and somewhat lengthened out with poachers' stories. Still, it is one not to be overlooked by those who love nature and the literature of nature.

Sailors' Language: a Collection of Sea-Terms and their Definitions. By W. Clark Russell. (Sampson Low.) Mr. Clark Russell, like Mr. Jefferies, has got the ear of the public; and, in a matter of this kind, the public are never entirely wrong. In this book he provides us with a glossary to his other books. Quite apart from the attraction the sea will always exercise on Englishmen, there is a special attraction in sea-slang, which is not so entirely unintelligible to landmen as Mr. Clark Russell seems to imply. There are, of course, a large number of purely technical terms which can only be explained by experience, or, perhaps, by illustration. But most of the metaphors and proverbs would, we venture to think, be sufficiently understood by all who have kept their eyes and ears open. To say (p. ix.) that "sailors' talk is a dialect as distinct from ordinary English as Hindustanee is, or Chinese," is certainly a gross exaggeration. Still, we are far from wishing to grumble (*nautically* "growl") at what Mr. Clark Russell has here given us. It is undoubtedly the best modern sailor's dictionary in existence. Of the many matters in it that have arrested our attention we will only mention "crinkumcrankum whales"—those that can't be cotched; and, with much deference, ask Mr. Clark Russell to reconsider whether "on the beam" is satisfactorily defined as "said of an object right abreast."

Days and Hours in a Garden. By E. V. B. (Elliot Stock.) A beautiful book in a beautiful dress. Though the idea is admittedly taken from Mr. Milner's *Country Pleasures*—for that

was the true title of the work referred to in the Preface as a "Year in a Lancashire Garden"—yet the treatment is all the author's own. Mr. Milner indulged in bountiful quotations from the poets; E. V. B. draws her chief charm from the personal associations she is able to weave round her flowers, her shrubs, her trees, and her birds. In addition, she has used with much effect for head- and tail-pieces that graceful pencil with which the world is already familiar. It must be a grievous thought to some who were themselves brought up in a garden, that their children cannot have the same privilege. Half the pleasures of the country are due to the revival of old memories.

John Bull and his Island. By Max O'Rell. Translated from the French under the supervision of the Author. (Field & Tuer.) It is unnecessary now to recommend this book to anyone. It deserves to have the same sort of success as had *The Fight in Dame Europa's School* or *The Battle of Dorking*. We will only remark that the translation has been unusually well done, and that the geniality of the satire is attested by the success with which it has undergone this process. John Bull's best defence is that "Max O'Rell" knows little of the inside of an English home, and still less of English country life.

An Infallible Way to Contentment in the Midst of Public and Personal Calamities. First published in the year 1698. (Religious Tract Society.) This is the third of the society's "Companions for a Quiet Hour." We have read it with much interest, and can testify that it is judicious and sober in tone, singularly free from all trace of sectarianism, uniformly well written, and that it attains often to a considerable degree of eloquence, which is well sustained, and shows but little tendency to sink into the bathos that is the pitfall of minor writers of the seventeenth century. Scattered through it are interesting historical allusions, such as the metaphor from the closing of the Exchequer at p. 109. From the references to Hobson, the carrier, Hieron (here spelt Heiron), and Luther, and, among others, the concluding passages referring to "reproaches, oppressions, and persecutions; false accusations, halings into prisons, draggings before tribunals," we had suspected that the author was a Cambridge man, and a Nonconformist of the school of Baxter. But we are indebted to the courtesy of the secretary of the Religious Tract Society for the information that the original edition, to which we have not had access, purports to be by the author of *The Devout Communicant*—i.e., Abednego Seller, then rector of a parish in Devonshire, and afterwards a non-juror. Particulars of his life and works are given in Wood's *Athenae*; and Hearne makes mention of him in 1705 as recently dead, and as having supplied Oave with materials for his *Historia Literaria*. Perhaps the attribution may be open to some doubt; but there can be no doubt on another point—viz., the writer's indebtedness to the author of *The Whole Duty of Man*. The latter's *Art of Contentment* was published in 1675, and a comparison of the two shows that the later author was indebted to the earlier not only for the general scheme of his treatise, but also for many illustrative details. It may be added that Fell, at the end of his Preface to the anonymous author's collected works, complains of another imitation of the *Contentment*, published in the form of an Appendix to it, and entitled *The Art of Patience under all Afflictions*.

The Marriage Ring. By the Right Rev. Jeremy Taylor, D.D., Bishop of Down and Connor, and of Down. A Reprint from the Fourth Edition of his *ENIATTO* published in 1678. Edited, with a Preface, Appendix, and Notes, by Francis Burdett Money Coutts. (Bell.) As

an accurate and carefully annotated reprint of one of the choicest masterpieces of English rhetorical prose this book is very acceptable, though perhaps the Parchment Series might have suggested a more desirable format. But it claims to be more than this, and is, in fact, an *édition de luxe* with a purpose. The Appendix, so modestly indicated on the title-page, occupies considerably more space than Jeremy Taylor's discourse; and we are invited to regard it as "an essay, in which it is sought to develop the ideas of marriage, suggested in *The Marriage Ring*, with reference to social problems of the present day." While doing full justice to the author's intentions, to the delicacy of his thought and expression, to the catholicity of his literary taste, to the wide range of his reading, we cannot help expressing a doubt whether this "ethical Appendix" is not an excrescence on a work of the apparent character of that before us. The editor's practical conclusion is to be found in his closing words:—

"It is a solemn thought for the pure of the Christian upper classes, and especially the women, that, after all, some of the roots of vice may be in themselves, in their own false and inadequate ideas. They cannot keep their children's hearts 'empty, swept, and garnished.' Let them, therefore, people them with those ideas of love and marriage which religion inculcates and the moral sense approves."

This is no doubt a problem of vast importance to society, but it is scarcely one to be treated in an *édition de luxe* of an English classic.

An Illustrated Manual of Object Lessons. Containing Hints for Lessons in Thinking and Speaking. Edited from the work of F. Wiedermann by Henrietta and Wilhelmina Rooper. (Sonnenschein.) This book is evidently the product of actual experience in the teaching of little children, and differs materially from the ordinary manuals of object lessons, in which lists of "qualities," "parts," and "uses" are arranged in a more or less scientific order, with a great array of technical terms. Familiar objects, such as a chair, a knife, a stocking, and a window, are taken one after another and made the subject of little conversational exercises, beginning with something very familiar and within the range of an infant's experience, and carrying him on to some facts which lie a little way beyond it. The book will strike most teachers as needlessly bulky in proportion to the amount of material or suggestion which it contains. A good many questions and answers are printed at length which will seem to many readers to be either trivial or redundant. It is rather in regard to the method than to the substance of these elementary lessons on common things that the book is likely to prove helpful to young teachers. By insisting on the necessity of obtaining from children, in answer to questions, entire sentences instead of single words, the authors make their object lessons, from the first, a discipline in expression and in the right use of language—a point of considerable importance too generally overlooked by teachers of infants. And by regarding the object lesson, not as a lecture, but as a sort of Socratic colloquy, in which the children themselves shall take an active part, the book shows how the faculties of observation and reflection may be effectively called forth in dealing with the most familiar experience of common life. The clever little blackboard diagrams which accompany the lessons are not the least useful and novel features of a very suggestive book.

Object Lessons and How to Give Them. By George Ricks. (Isbister.) This book has the same general aim, and contains notes and hints for lessons on a greater variety of topics. It includes a course of lessons on simple geometrical forms, on colours, on common household objects, on

weights and measures, and on the general properties of matter. Very youthful and inexperienced teachers of infants may perhaps gain a few useful hints from it. But neither in the subjects chosen nor in the method of treatment is there anything original or specially deserving of praise. The author is unable to divest himself of the pedantry which regards it as the highest triumph of an "object lesson" to explain the meaning of such abstract terms as *perpendicular*, *oblique*, *opaque*, *porous*, *malleable*, *ductile*, *tenacious*, *granular*, and *absorbent*—words which have no proper place at all in the vocabulary of little children. He is apparently unaware that it is through their slavery to formulas of this kind that so many teachers in infant schools have allowed their lessons to fall into a mechanical routine; have substituted mere verbiage for mental training; and have failed altogether to fulfil the proper purpose of an object lesson, which is to awaken an observant interest in familiar things, and to teach in an untechnical way some of those elementary facts of nature which may form the best foundation for the future study of physical science. The somewhat pretentious and superficial attempt to explain the philosophy of the whole subject which is made in the Preface will hardly atone, with readers who possess any practical knowledge of infant discipline, for their disappointment on finding that the book itself does so little to enlarge the range of that knowledge, or to suggest any better methods of training, interrogation, or mental development than are already in daily use in ordinary infant schools.

The Duties of Solicitor to Client as to Sales, Purchases, and Mortgages of Land. By Edwd. F. Turner. (Stevens & Sons.) This is a reproduction of the author's recent course of lectures at the Incorporated Law Society, and is primarily addressed to students entering the profession. It is, however, so well written and arranged, and so free from unnecessary technicalities, that we doubt not it will be acceptable to those laymen who are interested in watching the effect of recent legislation on the transfer of land.

NOTES AND NEWS.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish in the course of the next ten days a new work by Mr. Henry George. The title will be *Social Problems*, and it will deal with the questions raised in his previous book, *Progress and Poverty*.

MR. ELLIOT STOCK announces an edition of Gray's "Elegy," with illustrations taken principally from the scenery round Stoke Pogis, and with facsimiles of the author's early MS. copies of the poem.

IN the edition of Dr. Bucke's *Walt Whitman* about to be published by Messrs. Wilson & MacCormick, of Glasgow, some additional matter will be introduced giving a fuller record of the history of opinion in England with reference to Whitman. These Addenda, compiled by Prof. E. Dowden, will include the testimonies, among others, of George Eliot, Ruskin, Tennyson, Swinburne, Prof. Clifford, Archbishop Trench, R. H. Horne, J. A. Symonds, and W. M. Rossetti.

UNDER the title of *The Revelation of the Father*, Prof. Westcott will shortly publish a volume of lectures on the Titles of the Lord in the Gospel of St. John.

MESSRS. MACMILLAN announce a new American novel, to be called *Bethesda*; and also a school edition of the Greek text of Profs. Westcott and Hort's New Testament.

THE fourth volume of the *Old Testament Commentary for English Readers*, edited by Bishop

Ellicott, will be published at the end of the present month by Messrs. Cassell & Co. It extends from Job to Isaiah inclusive; and the contributors are the Rev. Stanley Leathes, the Rev. A. S. Aglen, the Rev. J. W. Nutt, Prof. Salmon, and Dean Plumptre. The fifth volume, completing the work, is in active preparation.

MESSRS. J. & R. MAXWELL announce as nearly ready *The Touch of Fate*, by Mrs. Posnett; *Cherry*, in three volumes, by Mrs. C. Reade; *Madeline's Mystery*, edited by Miss Braddon; *A True Woman*, by Mr. Percy B. St. John; *Under the Will*, by Miss M. C. Hay; and a cheap edition of "Rita's" novels, commencing with *Dame Durden*.

MR. ELLIOT STOCK will shortly publish a volume of *Epirote Folk Songs*, translated by Miss Garnett, with an historical Introduction by Mr. J. Stuart Glennie.

A SECOND edition of Mr. T. Wemyss Reid's novel, *Gladys Fane*, has already been called for, and will be issued next Monday by Mr. T. Fisher Unwin, who will at the same time bring out a third edition of *Arminius Vambéry: his Life and Adventures*.

THE next volume in the "English Citizen Series" will be *The State and Education*, by Mr. Henry Craik, author of the recent *Life of Swift*, and general editor of the series.

WE learn that Mr. Griggs is making progress with his invaluable series of facsimiles of the original editions of Shakspeare. *The Passionate Pilgrim* is now finished on stone, and will be printed off next week. *Richard III.* will follow soon.

MR. KARL BLIND will have a paper in the *Antiquary* of February on the famous Hawick war-cry, "Teribus ye Teri Odin," which he explains from German mythology.

John Bull and his Island has been reprinted by Messrs. Chas. Scribner's Sons, of New York, to whom Messrs. Field & Tuer sent advance sheets.

A SECOND edition of *Voice, Song, and Speech*, by Messrs. Lennox Browne and Emil Behnke, is already announced, the first having sold out within a month of publication.

BY a clerical error the title of Mr. H. Schütz-Wilson's forthcoming book has been announced as "*Stories*" in *History, Legend, and Literature*, instead of "*Studies*" in *History, Legend, and Literature*.

THE date of the Bewick sale, referred to in the ACADEMY of last week, has been altered. It is now fixed for Tuesday, February 5, and the two following days. The auctioneers are Messrs. Davison & Son, of Blackett Street, Newcastle-upon-Tyne.

DR. KLUGE, of Strassburg, is to re-edit, for the Early-English Text Society, the *Lives of Saint Margaret* first edited by the late Oswald Cockayne, and issued by the society in 1866.

THE ordinary lecture season at the Royal Institution will begin next week. Mr. R. Stuart Poole is to give the first of two lectures on "The Interest and Usefulness of the Study of Coins and Medals," on Tuesday, January 15; Prof. Ernst Pauer will, on Thursday, January 17, give the first of a course of six lectures on "The History and Development of the Music for the Pianoforte and its Predecessors;" and on Saturday, January 19, Prof. Henry Morley will give the first of a course of six lectures on "Life and Literature under Charles I." The Friday evening meetings begin on January 18, when Prof. Tyndall will give a discourse on "Rainbows."

AT the meeting of the Clifton Shakspeare Society held on December 29 the following communications were read:—"The Writers of

Pericles," by Miss Constance O'Brien; "The Authorship of *Pericles*," by Mr. John Williams; "The Romance-Elements of *Pericles*," by Mr. C. H. Herford, of Manchester; "The Botany of *Pericles*," by Mr. Leo H. Grindon, of Manchester; and an outline of a note on "Cerimon as the supposed representative of Dr. John Hall, and on Shakspeare's other representations of doctors," by the Rev. H. P. Stokes, of Wolverhampton. Mr. John Taylor had also a paper on "The Imagery of *Pericles*."

THE *Volunteer Service Review* will henceforth be published by Messrs. Wyman & Sons.

M. ACHILLE FOUQUIER, the author of *Chants populaires espagnols*, is preparing a translation of the best of Gustavo Becquer's Spanish tales, to be illustrated with five etchings by Arocs.

DR. RICHARD FRICKE, of Hasslinghausen, has just issued at Brunswick an essay of 104 pages on the "Robin Hood Ballads."

THE *Revue critique* of January 1 announces that its prosperity is now assured—"la revue ne lutte plus pour l'existence; elle est assurée de vivre, et de bien vivre." We cannot let the opportunity pass without congratulating the editors upon the manner in which they have not only maintained, but also developed quite recently, the principles upon which the *Revue critique* was founded eighteen years ago.

HISTORICAL PUBLICATIONS.

MRS. HERBERT JONES, of Sculthorpe, Fakenham, Norfolk, will publish, through Mr. Quaritch, a work relating to the Princess Charlotte, in which there will be reproductions, coloured by hand, of the ten miniature portraits of that Princess which were executed between 1799 and 1816 by Charlotte Jones, "preceptress in miniature painting and miniature painter to the Princess Charlotte." The paintings are fine examples of the artist's work, especially the last one, in which the Princess appears as a full-grown woman twenty years of age; and the reproductions will be worthy of the originals. As for the text, it is intended not only to form a commentary on each successive portrait, but also to serve as memoirs of the life and times of Princess Charlotte. Much valuable material for that purpose may still exist in MS., and Mrs. Herbert Jones would be grateful for any communication on the subject from the owners of such documents.

THE sixth volume of Bracon's *Commentaries on the Laws and Customs of England*, edited by Sir Travers Twiss, has recently appeared in the Rolls Series, concluding the work. The Introduction throws new light on several interesting points of early English history, and more especially on the Council of Merton in Henry II.'s reign, in which the barons of England made their famous declaration, "quod nolumus leges Angliæ mutare."

Two contributions to the genealogical history of West-country houses have recently appeared. Mr. B. W. Greenfield traces with great care—substantiating his statements by extracts from public records and other authentic sources—the descent of the Somersetshire family of Meriet from the thane Eadnoth, who was slain in 1068, to Sir John de Meriet (of Meriet) and his half-brother, Thomas Meriet, of Stantwich, both of whom died before Henry V.'s reign closed. A good deal of antiquarian matter is scattered over the pages (119) of Mr. Greenfield's brochure, and some new light thrown upon the genealogies of Bonville, Carew, Seymour, and Paynal—names well known in the West of England. The history of the Bretts, of White Staunton, Somerset, from 1483 to 1749 is given by the Rev. Frederick Brown with less minuteness. Two members of the family gained some distinction—viz., Edward Brett, who was

knighted by Charles I. for the gallantry he displayed at the battle of Lostwithiel (1644), and Dr. Richard Brett, one of the translators of the Authorised Version of the Bible, and Fellow of Lincoln College, Oxford. The manor of White Staunton was sold at the beginning of the last century to Sir Abraham Elton.

MR. ALFRED N. PALMER, of Wrexham, has published, as a pamphlet (Manchester: Henry Gray), a paper that he read a year ago before a local society, on "The Town, Fields, and Folk of Wrexham in the Time of James I." This contains a valuable contribution to the history of ancient common tenures under the manorial system; and we are glad to see from the Preface that Mr. Palmer hopes to publish, from time to time, similar accounts of neighbouring townships.

THE new number of the *Genealogist*, with which a fresh series of this periodical begins, is full of interesting matter. A reprint of the Visitation of Berkshire taken in 1566 is commenced. The paper on the ravishment of Sir John Elliot's son proves by historical evidence that Mr. Forster's statement in the Life of the patriot is incorrect. There are copious extracts from parish registers, notes on two or three old families, and a review of the metrical Chronicle of Edward the Black Prince, recently published by Mr. Fotheringham. Altogether the number is a very good one, and the new editor—Mr. Walford Selby—deserves our congratulations. The first instalment of the new Peerage by G. B. C. occupies thirty-two pages (separately numbered), and is a marvel of patient industry and unbiased judgment.

THE *Norwich Mercury* recently obtained a series of its own issues from 1727 to 1749, together with some odd copies for 1721. It has now a complete file from 1727 to the present time. When the paper was first started is not known with any certainty. The date commonly assigned is 1714; but this is based only upon a statement in the number for June 2, 1744, recording the death of Mr. W. Chase, which says that he had printed the paper for "about thirty years." But it is not affirmed that he had founded the paper, or even that he was the first printer of it. We make these remarks *à propos* of a facsimile of the number for January 14, 1727, which the editor has sent us, with the intimation that he purposes to continue reprinting all the numbers for that year by way of a supplement for his subscribers—a most laudable design.

ACKNOWLEDGMENTS.

WE have on our table:—*The English Flower Garden*: Style, Position, and Arrangement, followed by a Description of all the Plants best suited for its Embellishment, by W. Robinson, illustrated with many engravings (John Murray); *The Elements of Political Economy*, by Emile de Laveleye, translated by Alfred W. Pollard (Chapman & Hall); *Reminiscences of Travel*, in Australia, America, and Egypt, by Richard Tangye (Sampson Low); *Essays on Parliamentary Reform*, by the late Walter Bagehot (Kegan Paul, Trench, & Co.); *French Palaces, and other Essays*, by Robert Cutlar-Fergusson Hannay (Elliot Stock); *Essays on Diet*, by Francis William Newman (Kegan Paul, Trench, & Co.); *The Golden Decade of a Favored Town*: being Biographical Sketches of Characters connected with Cheltenham, by Contem Ignotus (Elliot Stock); *Broken Ideals*: a Novel, in three volumes, by J. Bowles Daly (Remington); *Hospital Management*: being the Authorised Report of a Conference on the Administration of Hospitals, edited by J. S. Clifford Smith (Kegan Paul, Trench, & Co.); *Hints in Sickness*: Where to Go and What to Do, by Henry

C. Burdett (Kegan Paul, Trench, & Co.); *Joseph Barclay*, Third Anglican Bishop of Jerusalem: a Missionary Biography (Partridge); *Grammar and Logic in the Nineteenth Century*, as seen in a Syntactical Analysis of the English Language, by J. W. F. Rogers (Trübner); *A Guide to the Legal Profession*, by J. Herbert Slater (Upcott Gill); *Mathieson's Vade Mecum for Investors* (Simpkin, Marshall, & Co.); *An Almanack of the Christian Era*: a Record of the Past and Glimpse into the Future, based on Solar Physics, by A. H. Surnton (W. H. Allen); *The New Principia*; or, the Astronomy of the Future, by Newton Crossland (Trübner); *Work for Women*, by Elizabeth Kingsbury (Bickers); *Good Lives*: Some Fruits of the Nineteenth Century, by A. Macleod Symington (Edinburgh: David Douglas); *Life and Teaching of John Ruskin*, by J. Marshall Mather (Manchester: Tubbs, Brook, & Chrystal); *Rambling Sketches in the Far North and Orcadian Musings*, by R. Menzies Fergusson (Simpkin, Marshall, & Co.); *The Course of Empire*: Outlines of the Chief Political Changes in the History of the World, by Charles Gardner Wheeler (Boston, U.S.: Osgood); *Sithron*, the Star-Stricken, translated from an Ancient Arabic Manuscript, by Salem ben Uzair (Redway); *Gleanings from God's Acre*: being a Collection of Epitaphs, by John Potter Briscoe (Hamilton, Adams, & Co.); *Letters to a Son preparatory to School Life*, by Francis Burdett Money Coutts (Simpkin, Marshall, & Co.); "Anchor Series"—*Strawberry Hill*, by Clara Vance, and *Glencoe Parsonage*, by Mrs. A. E. Porter (Edinburgh: Gemmell); *Original Essays*, by S. Tolver Preston (Williams & Norgate); *Evolution as Taught*, a Myth Illusive and Degrading (Ballantine, Hanson, & Co.); &c., &c.

ORIGINAL VERSE.

SCHUBERT'S SYMPHONY IN B MINOR.

I SHUDDER at the awful airs that flow
Across my soul; I hear crushed hopes that wail
And flutter their brief wings and sudden fall—
Wild tender cries that sing and dance and go
In wonderful sweet troops. I cannot know
What rends within my soul what unseen veil,
And tells anew what strangely well-known tale
Of infinite gladness and of infinite woe.
Was I long since thrust forth from Heaven's door,
Where in that music I had borne my part?
Or had this symphony its birth before
The pulse of nature turned to laws of art?
O what familiar voice, from what far shore,
Calls to a voice that answers in my heart!

H. HAYLOCK ELLIS.

MAGAZINES AND REVIEWS.

AMID the dearth of anything of permanent value in our magazines recently, it is refreshing to come upon an article in this month's *Macmillan* on "The Literature of Introspection," by M. A. W. It is a finely conceived and carefully written piece of criticism. Its general object is to illustrate the value of the literature of reverie as a means of extending psychological knowledge and power of expression. It deserves attentive reading.

WE have received the first number of the *Revue internationale*, which is to appear at Florence once a fortnight under the direction of Prof. de Gubernatis. The editor states, in a Preface, that he hopes to fulfil a dream of twenty years ago by presenting a complete review of civilised literature and thought. This number gives a fair promise. Among the articles is a plea, by Prof. von Holtzendorff, for a Chair of Roman Law to be held by jurists of all nations; an essay on Belgian politics by M. Emile de Laveleye; the lecture delivered at Bristol last September by Prof. Max Müller on Rajah Rammohun Roy, and now first published; a criticism of Paolo

Ferrari, being the first of a series of articles on the modern Italian drama; and an excellent notice (descriptive rather than critical) of recent novels. At the end are letters from Paris, Berlin, Vienna, Stockholm, Belgrade, and other cities. Each article is presented in a French which would do credit to a child of Paris. The English agents for the *Revue internationale* are Messrs. Trübner.

THE *Theologisch Tijdschrift* for January contains a noteworthy article by J. H. A. Michelsen against the critical conclusions of Dr. Westcott and Dr. Hort as to the text of the New Testament; a copious collection of facts supports his argument. Dr. Prins throws much light on the seemingly contradictory reasons given in the Gospels for the parabolic form of Christ's teaching; Dr. Blom discusses the pictures of future calamities in the middle of the Book of Revelation. The reviews and notices of books are of less importance than usual.

THE EGYPTIAN QUESTION.

I.

How we Defended Arábi and his Friends: a Story of Egypt and the Egyptians. By A. M. Broadley. Illustrated by Frederick Villiers.* (Chapman & Hall.)

MR. A. M. BROADLEY is well known in India, better in Tunis, and best in Cairo, where his defence of "[Ahmed] Arábi the Egyptian" (= El Miri, i.e., of Egypt) made an epoch. He has done well to wait for a year till the collapse of the new Joint Control, Egyptian and English; and his portly volume appears at a most timely hour when the Nile Valley threatens to be the burning question of 1884. He speaks of events *quorum pars magna fuit*; his able special pleading utters no uncertain note; and his motto ("Allah make thee conqueror, O Arábi!") appears in Arabic on the binding and the title-page (vilely written), and in English on pp. 56, 173, and 502. Nor does he spare, for the benefit of the very few who can read between the lines, some choice innuendos.

The tragi-comedy begins from the beginning retainer in London, and culminates in the catastrophe (chap. xxv.), the tale being told in a chatty, readable style which conceals a variety of sharpish stings. The curtain draws up on the clever tactics of Mr. Secretary Borelli Bey and the treacherous obstruction of his chief, Riyáz Pasha. By pluck, persistence, and working the home press, Messrs. Broadley and Napier secured, in the preliminary skirmish, "three considerable advantages—viz., admission to the instruction, or enquiry; a right to address the court, and, what was more important, to argue from a political point of view." The enemy was then short-sighted enough to formulate the following charges against (Ahmed) Arábi and others, who were accused

1. Of having hoisted the white flag at Alexandria on the morning of the 12th July . . . and at the same time of having caused the burning and pillage of the said town.
2. Of having excited the Egyptians to arm against the Khedive.
3. Of having continued the war notwithstanding the news of peace; and
4. Of having excited civil war, and carried devastation, massacre, and pillage into Egyptian territory.

The cause was now virtually won. Arábi Pasha's correspondence proved that, so far from being a "reb," he became commander of the troops appointed to defend the country, in a legal manner, by order of the Sultan, the Khedive, and the Chamber of Notables, with the sanction of the nation, all Egypt being

* Thirteen illustrations of photo-mechanical printing; the first I ever saw, and the very last I ever wish to see.

behind him. Two letters from H.I.M. the Sultan disclaim all confidence in "Ismail, Halim, or Tewfik," and openly offer Egypt to "the Egyptian." It was easy to establish the fact that Arábi was declared a rebel *because* he did not beat the English at Alexandria, as he was ordered to do; and that he was made the scape-goat for Khedivial and national sins. As Mr. Punch says, "Tools are made to be sold." Despite the Blue-Books, those melancholy memorials of mistakes, whose "aim is to disclose as little as possible, to make the rough smooth, the crooked straight, and to create pleasant impressions of a more or less ambiguous and indistinct nature," it was equally easy to prove the existence of a National movement and a National Party consisting of some five millions of souls, and officered by princes and princesses; ministers and presidents; the National Council and Assembly of Notables, Patriarchs and Rabbis, Ulama and Kázis, the highest officials and, briefly, "all Pachadom."

To resume the long story. Political imbecility, financial mismanagement, the employment of *bouches inutiles* with monstrous salaries, and the greed of bourgeois-shareholders raised up universal Egypt against England and France; and she found a fitting leader in Arábi, the Fellah-pasha. The Porte, hoping once more to conduct into shrunken and starveling Constantinople a Nile flowing *live* and piastres, resolved that the Khedivial family should, in Napoleonic phrase, "cease to reign." Grand old Mohammed Ali was to be succeeded by a mere Pasha, or general, removable at will, and retainable only while *douceurs, avanies*, and tributes came in regularly. Hence the scandalous gift of the Medjidiah and the flattering letter to the future Rebel. But the Fellah is *né malin*. He countered the Turkish project by a hint about transferring his allegiance from a Caliph ("Successor"), whose claims rest upon a dubious base, to the Sherif of Mecca, the direct descendant of the Apostle of Allah, whose right of succession, if he chose to assert it, is indefeasible. So England was left to hack at and, lastly, to cut the Gordian knot, and to destroy a nationality of whose birth and being she was profoundly ignorant.

And here the question is—Had Arábi and his two fellow-*poseurs*, Ali Fehmi and Abd el-Al, the head, the heart, and the hand to control this same National movement? The least sign of weakness would have made the programme something of this kind. Forced requisitions to be called gifts and contributions. Turks and Circassians, Bulgarians and Albanians, to be abolished by deportation to Fayzoghlu. A general cutting of Coptic and Armenian throats; and a wiping off of the "vipers," as Arábi calls the village usurers. A wholesale dismissal of European *employés*. The absolute repudiation of debt; and, lastly, severance from the civilised world, and the final triumph of El-Islam. I do not doubt that under such circumstances and with such expectations "Egyptian nationalism was a genuine, spontaneous, and universal expression of the aspirations of five millions of Egyptian people" (p. 434).

To return to our review of the melodrama. When all Cairo was looking forward, in pleased excitement, to a "public washing of dirty political linen," and when even the longest heads could not see a way out of the *impasse*, the Commission of Enquiry was suddenly resolved into a fancy court-martial, before which the seven accused were brought upon the simple charge of rebellion; they were condemned to death *en bloc*, and the "legal farce" ended, after a few minutes' display, with a reprieve and a sentence of banishment. Such was the *dénouement* of the drama on a certain Sunday, December 3, 1882.

This "seasonable compromise" was evidently the work of a master-hand. Happily for our

national name, Lord Dufferin had been sent to Cairo; his genuine political sagacity and sound common-sense had taken in the situation, and his acuteness had suggested the "arrangement out of court." The French party, jealous and hate-full as ever, had been charmed with our dilemma: if put to death, Arábi would have become a *Shahíd*, or martyr; if allowed to live, it was because the Káfir feared to kill him. Our "lively neighbours" revenged themselves upon Lord Dufferin by declaring *Ce n'est pas un homme sérieux*. The saying was neat and terse—only untrue.

I was in Egypt during the *cause célèbre*, and found reason to blush for the general bearing of Europeans, including the local press, and especially the *Egyptian Gazette*. With a few notable exceptions the residents had shown excessive politeness. The only explanation is that they were surprised, scared, demoralised by the fanatic soldiery, and by the murderous police taking part with a mob dastardly, superstition-smit, and bloodthirsty as it was in the days of Hypatia. Whenever and wherever a gallant little knot of Europeans combined to defend itself against the *canaille*, they fled like a flock of sheep. It is well to note and to remember the fact, especially throughout the country parts of Egypt, where bad days may still be in store. But men who have been scared are rarely merciful; after they get the upper hand they would be as cruel as they were cowardly. It was a sight to see their hangdog looks, and to hear them whining "he showed us no pity," when they learnt that Arábi and Co. were not to be *sus. per coll.* or shot, or even flogged at a cart-tail.

In Mr. Broadley's little picture gallery only one figure is made to stand out from the mass of human matter around it. Yet his hero, Arábi the "Saviour of Egypt," is essentially unheroic. The big, burly, brawny Fellah-pasha had a certain measure of command; but those he commanded were dwarfs, cripples, and deformities utterly unfit to make a nation. He has never shown even the vulgar quality of personal courage. He did not "feather his nest," like the normal Pasha; but neither did he disdain to acquire the proprietary village of Hurriyah ("Liberty"), near Zagazig. His coadjutors were poor creatures; and their *visages patibulaires*, aided by the photo-mechanical printer, speak for themselves. Ali Fehmi, "the chief engineer," boasts (p. 319), "If I had completed the works at Tel-el-Kebir, your countrymen would not have taken them so easily!" Perhaps. The final battle was fought at a simple outpost, a first line of trenches dug in the desert. The main defence was to be near Zagazig, where the hoed and flooded fields, cut by a network of small canals, would have been ugly to cross as that about Kafr Dawár. But, with an inconsequence which denoted all their actions, Arábi and his Arabists neglected to lay out the second line; and thus the decisive action took place on ground where half-disciplined and unofficerd men had no chance against regulars and the admirable arrangements of their general.

It is amusing to inspect the dwarf figures around the Colossus. Sir E. B. Malet "erred from a complete want of trustworthy information" (p. 352); but how could it be otherwise? "Mahdi or Saviour" (p. 353) gives a measure of what he was allowed to learn. Very small indeed looms the "young and amiable Prince" of official rose-water. His father describes him as having *ni tête, ni cœur, ni courage*; others, as "weak and capricious, inexperienced and unworthy;" and his "almost indescribable unpopularity" will go down to posterity in the Fellah's rhyming doggerel (p. 503):—

'Ant-faced Tewfik! who bade thee place
Thy country in such parlous case?'

Imbecility of purpose, combined with "honest

love of intrigue for its own sake," is the one sin never forgiven in an Eastern ruler; and Mr. Broadley is justified in quoting (p. 377): "As long as Tewfik reigns there will be no peace for Egypt."

The portrait of Riyâz Pasha is etched in with nitric acid. He is the typical donkey-boy on horseback, the best disliked man in Egypt; and this eminence he owes only to his own merits. The son of a Jew renegade, he was taken from the streets to become a "gaudily dressed long-haired boy in the household of Said Pasha"—a den of unspeakable abominations. His bad French, learnt late in life, his mean appearance, his croaking accents, and his ill-fame for treachery and over-astuteness were neutralised by the strong will and tenacity of the Hebrew, and by the rabid fanaticism of the "vert;" and, risen to power by the ruin of his patron, he became a *persona grata* in the eyes of Lord Beaconsfield. His ignoble treatment of Chinese Gordon should not be forgotten by Englishmen. "Pecuniarily honest," he has girdled himself with relations highly placed and well paid by the public service; and they must be "squared" on all occasions. He is vindictive as a Maccabee: "Riyâz Pasha and I [said M. Jablin after writing *L'Egypte nouvelle*] cannot live in the same country now!" He seems to have treated Mr. Broadley with the courtesy becoming his origin. Turks and Egyptians are gentlemen in official communications; this man borrows the worst French style (and what can be worse?) from the sycophant clerks who conduct his correspondence. He should be compelled to follow his feeble, unstable chief; and, until he does so, "he will ever be a thorn in our side."

On the other hand, Mr. Broadley is thoroughly unfair and unjust to Sherif and Nubâr Pashas—*ad majorem Arabi gloriam*. Sherif is no genius, nor was Lord Melbourne, but he is something better for his position: he is a gentleman by birth and education, in manners and ideas. Nubâr, of the International Tribunals, has all the talents of the Armenian—perhaps the cleverest race that now exists; and, as his long career proves, he is a statesman with progressive ideas who has no terror of innovation. He has ever proved himself a firm friend to England, and he will continue to do so.

After the tragic-comic catastrophe the colours of the book fade for a while; yet there are tid-bits eminently worth digesting. Home-readers will do well to take to heart the following sentence, whose contents I have vainly repeated to them a dozen times:—

"In no part of the world do women contrive to exercise so much real political power as in the East; and there is probably no Oriental country in which their influence is so potent a factor in State affairs as in Egypt" (p. 373).

It is by no means difficult to guess how the barrister-at-law would ree the "riddle of June 11 and June 12," when the main square of Alexandria was burnt. A most interesting document (pp. 440-50) is Arâbi's memorandum of Egyptian reform (November 25, 1882), printed in parallel columns with Lord Dufferin's celebrated Reorganisation Scheme (February 6, 1883). The former commands our attention when he proposes a constitutional government with a "council of ministers, each responsible for his acts towards the whole cabinet, and the ministry, as a body, responsible to the country": the clog is absolutely necessary if "the ruler of Egypt must be an Egyptian," though this has never happened since the days of the Pharaohs. Not equally good is the idea of an Elective Chamber and a Chamber of Notables, chosen by free vote, to remain in office for five years, with legislative powers and a consultative voice for government use. Surely one chamber of 'Umdah (notables) is enough, and over-enough, to begin with. But readers must study the document for themselves,

At length "Araby the Blest" is shipped off for the "Paradise of Adam;" and the author, concerning whom the vilest reports were spread, leaves Egypt in the form of a "Cookite." He bequeaths an especial sting in his last chapter, "Egypt Present and To Come." In capitals he tells us

"WE MUST FALL BACK ON THE NATIONAL PARTY: Arâbi and his friends must be allowed to return from Ceylon and assist us in giving 'a fair start' to Egypt—an undertaking which differs essentially from a mere personal 'fair start' for the Khedive."

He assures us, and with truth, "a twelve months' dearly purchased experience has taught us that our last restoration was a great political blunder;" and he gives his candidate a prime good character for aiming at "justice, administrative honesty, personal security, and political equality."

It is not impossible that Arâbi's services may be positively required. The coming question is the Sudan, which has already assumed formidable dimensions, and which will, if further mismanaged, attain gigantic proportions. In Cairo I saw a train-full of half-uniformed peasants bearing bag and baggage, including Remingtons. Some ten thousand of these wretches were to be mustered at Suez, and sent, under Gen. Hicks, to the Upper Nile provinces with the view of putting down an insurrection which we should have nipped in the bud. They looked already beaten, and I pitied the officers who were to command them. Then, as now, the arch-enemy was El-Mahdi, the "false Prophet" of the European Press, a title which very exactly describes what he is not. D'Herbelot has told the world that the Twelfth Imâm or Antistes, the lineal descendant of the Apostle of Allah, and the legal religious head of Pan-Islamism, born in A.H. 255 (= A.D. 868), was Abu 'l-Kâsim Mohammed, surnamed El-Mahdi, or the Director (in the path of the True Faith). He mysteriously disappeared (probably murdered) under Caliph El-Mohtadi; a name from the same root (El-hady = salvation), No. 14 of the Abbaside or Baghdad House. One of the many *Redivivi* noticed in history, he declared that he would remain hidden, hence his title "El-Mutabattan," and he would re-appear in the last days; he would lead a reformed El-Islam to universal dominion, and he would thus prepare the way for certain other second comings. Consequently, every great political heave of Mohammedanism, in Africa as in Asia, has thrown up one or more Mahdis, mostly impostors, but sometimes, I doubt not, honest and self-believing enthusiasts. They generally die at the hands of their bigoted and infuriated mobs; but, meanwhile, they may do abundant damage. I found little was known in Cairo of this latest "Director" except that he is an inspired carpenter and dervish. Even his name, "Mohammed Ahmed" of Dongola, means nothing. Great men, religious or laical, always prefix, on promotion, either "Mohammed" or some variant; thus Tewfik is Mohammed Tewfik, and Arâbi is Ahmed Arâbi.

"The Mahdi of the Sudan," said Arâbi, "is the enemy of the Arabs because we know him to be an impostor [?]. We are Sunnis, and believe the Saviour of Islam [?] will come of the Arab tribe of Koreish [Kuraysh], to which I myself belong." Setting aside this peculiar claim, we note that Arâbi holds to the Fatwâ or religious decree issued by the chief Ulema of El-Azhar. But I vehemently doubt that Fellah troops or even the Turkish Nizam, officered by Europeans, will fight against any Mahdi; and I believe that if they do fight it will be in a half-hearted way that secures defeat. Sir Evelyn Wood's "curious experiment" may have done much to raise the status of the Egyptian soldier; and Baker Pasha may

be in a fair way to create an "intelligent, active, and ubiquitous provincial constabulary." But neither of these able and experienced officers could prevail against Fellah superstition. Arâbi can, and only Arâbi can. The frightful defeat of Hicks Pasha and the destruction of the two relieving parties from Suakin suggest, moreover, that, while "The Egyptian" raises the Bedawin tribes, Kabbâbîsh and others, our only remedy for the evil will be five thousand British bayonets—costly, but not so costly as doing nothing.

For the Sudan, once thoroughly aroused, would light a fire sufficient to enflame the Moslem world. It is sad to read such craven counsels as retreating to Khartûm, and even fixing the frontier at Assoan, and to think at the same time how such measures would but increase the evil. Setting aside the sentimental view, the wilful waste of blood and gold poured during the last fifty years into the "Equatorial Provinces," our mal-advisers would create a focus of fanaticism and of aggressive Islamism that would begin by extending its influence throughout Northern Africa from Suez to Sûs. It would so weaken Egypt that the "King of Kings," Johannes of Ethiopia, would find ample opportunity to carry out the plans of the last three centuries. It would give new life to the slave trade, the serpent scotched and not slain by Baker and Mr. Hake's "uncrowned king." I need not trouble you with a host of minor matters, such as closing the heart of Africa to travellers, and allowing these wealthy regions, where European interests are rapidly developing, to relapse into utter barbarism.

But it is time to take leave of Mr. Broadley, and, in so doing, I must compliment him upon his exceptional freedom from mistakes. He must not, however, describe El-Azhar as a "Moslem university almost as old as Islam itself" (p. 175). In p. 193 he is unjust to my noble and heroic friend the late Abd el-Kadir. "Molases" (p. 232) is evidently a misprint; but "Ulema and journalist" (p. 237) sounds very badly: 'Ulema, like 'Umdah, is a plural form. Is it pedantic to remark that the sentence "Osman Pasha Fouzy was neither deprived of his honours or rank" (p. 371) is school-girl English, or, rather, not English at all? The note (p. 475) "Generally written Mahdi; I think Mehdi the more correct reading of the Arabic," should be erased; and to explain Mahdi by Messiah introduces a misleading idea. Finally, I must join issue with the learned barrister-at-law upon the subject of English Freemasonry, at least out of England. I have always found it acutely political wherever politics raged, and mostly used by the Protestant as a weapon against the Catholic. In Syria it has admitted not a few Moslems, and some of them are, perhaps, the completest rogues I ever had an opportunity to study.

RICHARD F. BURTON.

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CORRESPONDENCE.

THE EPITAPH ON THE COUNTESS OF PEMBROKE.
Athenaeum Club: Jan. 4, 1884.

Permit me to tell your correspondent the
story of the Countess of Pembroke's epitaph,
with a preface that may be generally useful.

In the Jacobean age the *herse* was a stage of
wood, with sable drapery, set up in the centre
of the church to support the coffin during the
funeral, and afterwards removed to stand over
the grave in the chancel or chapel until the
marble tomb was ready to replace it. While the
herse was so standing, a poetic mourner might
lay upon it a scroll containing appropriate
verse. Such a written scroll was an *epitaph*.

In October 1621 William Browne laid upon
the herse of the Countess Dowager of Pem-
broke, then standing in Salisbury Cathedral, an
epitaph—a scroll in which he had written these
very lines, without stops or signature:

"Underneath this sable Herse
Lyes the subject of all verse
Sydneyes sister Pembrokes mother
Death ere thou hast slaine another
Faile & learn'd & good as she
Tyme shall throw a Dart at thee
"Marble Pyles let no man raise
To her name for after dayes
Some kind woman borne as she
Reading this like Niobe
Shall turn Marble & become
Both her Mourner and her Tombe"

Collectors of such pieces wrote this, often from
imperfect memory, in their books.

In 1650 William Browne wrote in a book
some of his shorter poems, among them this
epitaph, and signed his name thereto, eight
years before any version of the epitaph ap-
peared in print, and 106 years before Peter
Whalley, editing Ben Jonson's works, claimed
it for that poet.

William Browne's book is in the British
Museum, Lansd. MS. 777. In 1815 it was
privately printed by Sir Egerton Brydges, who,
however, fancifully re-arranged the poems, and
did not understand this epitaph.

HENRY SALUSBURY MILMAN.

"CAESAR DOTH BEAR ME HARD."

London: Jan. 7, 1884.

The note Mr. A. H. Bullen answers in the
Academy of December 29 was, of course,

merely supplementary to what appeared in the
ACADEMY some two or three years ago, and
should have been read in that connexion. The
phrase "to bear one hard" was compared with
Chaucer's

"Only that point his people bare so sore;"

and this Chaucerian expression was shown to
be a rendering of *aegre ferre*. This inter-
pretation yields an excellent sense in the three
passages in Shakspeare where the phrase occurs—
a better sense in two of them than that Mr.
Bullen suggests, and as good in the third. In
the line "Caesar doth bear me hard; but he
loves Brutus," the sense "dislikes" is better
than "watches closely," "eyes with suspicion."
So in the lines

"Cains Ligurius doth bear Caesar hard

Who rated him for speaking well of Pompey,"

"watches closely," "eyes with suspicion," is
not satisfactory. In the third passage—all the
passages, oddly enough, occur in one play—

"I do beseech ye, if you bear me hard,

Now, whilst your purpled hands do reek and
smoke,

Fulfil your pleasure,"

either "if you suspect me" or "if you dislike
or object to me" may pass for a rendering.
And in passages in Ben Jonson and in Mas-
singer where the phrase occurs the meaning
"dislikes" is, I think, preferable. However,
this meaning will not suit the passage quoted
by Mr. Bullen from "The Scornful Lady." Is
it possible that there may be two phrases "to
bear hard"—one Latinistic, one equestrian?
The point deserves investigation.

Meanwhile, will someone derive and illus-
trate the equestrian phrase, the phrase to *bear*
a horse hard in the sense of "to keep a tight
rein over"? Such a use of *bear* is surely to be
noticed. It may come, I suppose, from the
idea of "holding up." Was it ever common to
speak of *bearing a horse* either hard or softly?

JOHN W. HALES.

THREE GREEK BIRD-NAMES.

Preston Rectory, Wellington, Salop:
Dec. 24, 1883.

I ask permission to notice certain similar
Greek bird-names, two of which occur in the
Aves of Aristophanes, as a rather curious his-
tory attaches to them. Dr. Kennedy, in his
admirable verse-translation of this play—a
translation which, while it rivals those of Frere
and Cary (themselves excellent) in spirit, versi-
fication, and wit,* surpasses both in its literal
rendering of the Greek—gives "pelicans" as
the meaning of the *πελεκάντες* (*τέκτονες σοφάτατοι*)
in his note on this passage (l. 1155). The pas-
sage itself is thus rendered—

"Skill'd carpenters,
The yellow-hammers: with their hammering beaks
They finish'd off the gates."

In his note Dr. Kennedy explains that "the
birds are altered in translation to retain the
comic jest." It is, however, quite certain that
the bird denoted here is not a pelican, but a
woodpecker; consequently, it is quite possible
to retain the jest by the exact rendering of this
bird-name,

"Skill'd carpenters, the woodpeckers, they pecked
out the gates."

Yellow-hammers are objectionable for two
reasons. In the first place, this bird's proper
name is "yellow ammer"—i.e., the "yellow

* Many of Dr. Kennedy's renderings are very
clever and witty—e.g., "The father of the lark"
(*κόρυδος*), which was buried in the son's head; "lies
dead at Buryhead" (476). *Dietrephes* *πυλὶ ξουθῶς*
ἱππολεκτρῶν is "Colonel Horsecock of the Buffs"
(793). The two old men who come to treat with
the birds *καὶ ἀνθρώπων* are "from the Isle of Man."

songster," the *h* being an insertion; secondly,
the hammer is hardly the instrument with
which one works in wood. Besides the *πελεκάντες*,
as above, Aristophanes also mentions the *πελεκᾶς*,
together with the *πελεκίως*, in l. 884; so that
under two very similar forms of the word two
different birds are denoted. The *πελεκίως* is
most probably the pelican, or water-bird of
that name. Aristotle (*H. An.* viii. 14, § 2;
ix. 11) uses *πελεκάν* (plural *πελεκάνες*) absolutely
for the pelican alone; but his expression, *οἱ ἐν*
τοῖς ποταμοῖς, implies the existence of land-birds
of that name, as Schneider has clearly shown.
Hesychius long ago explained *πελεκάν* as *ὄρνειον*
τὸ κοιλῶτον καὶ τρυπῶν τὰ δένδρα; "quo sensu,"
says Jacobs (*Annot. ad Aelian N. A.* iii. 20),
"Aristoph. Av. 1155, *πελεκάνας* jocose adhibet
ad trabes dolandas." It seems curious that
birds so very dissimilar in form and habit as
the woodpecker and the pelican should be
called by one and the same name. The root of
the word is clearly *πελεκᾶς*, "to hew with an
axe;" the use which the woodpecker makes
of its beak probably suggested the name, while
the form of the long, strong, pointedly curved
upper mandible of the pelican may have been
the reason of its name. I do not know whether
any other Greek author than Aristophanes
definitely uses *πελεκᾶς* for a woodpecker. A
more common name of this bird is *δρυκολάπτης*,
as used by Aristotle, or *δρυκολάπτης* in *Aves*, 480.
However, it seems certain that the name of
πελεκᾶς to denote a woodpecker gradually fell
into disuse, and that the word was at length
restricted to mean the pelican. Latin classical
writers do not appear to have adopted this
Greek word; *pelecanus*, or *pellicanus*, however,
is used by Jerome in Ps. ci.; Pliny (x. 47)
has preserved for us the Greek word *δρυκολάπτης*
(evidently from his description "a pelican"),
which does not appear to exist in any of the
writings of the Greek classical authors; *onocro-*
talus also occurs in the Vulgate (Lev. xi. 18).
Cicero (*De Nat. Deor.* ii. 49) evidently refers
to what Aristotle has said respecting the alleged
habit of the pelican to swallow shell-fish and,
after a partial digestion, to throw them up
again and pick out the flesh from the opened
valves, but he calls the bird *platalea*, which
modern naturalists apply to the spoonbill.
Pliny merely repeats Cicero's account, and calls
the bird *platea*. But perhaps the most curious
thing in connexion with the pelican is the old
story about its feeding its young ones with its
own blood; and, as this story seems to imply the
probability of our English word "pelican"
having been once used for some other than the
water-bird of that name, I will return to it on
another occasion.

W. HOUGHTON.

THE MYTH OF CRONUS.

Settlington, York: Jan. 7, 1884.

To take counsel of Hottentots or Maoris in
order to interpret the Hesiodic poems is a
dangerous and needless process, if they can be
easily and reasonably explained as transparent
nature-myths. A study of the Vedic hymns
enabled Bréal and Kuhn to found that school
of scientific mythology which, during the last
forty years, has interpreted, with marvellous
sagacity and success, the greater number of the
Greek myths; and it seems reasonable to assume
that the few obstinate legends which have
hitherto resisted analysis will ultimately yield
to the powerful philological solvent which, in
other cases, has been so successful, without our
being obliged to resort to a nostrum which, if
tested by results, has hitherto proved to be "no
method at all."

Fully admitting, as Mr. Lang asserts, that no
satisfactory interpretation of the myth of Cronus
has, as yet, been advanced, I am, nevertheless,
loth to give it up as hopeless, and would venture

to submit, for his consideration, a solution on the old orthodox lines.

To begin with, it may be affirmed that the explanation of the name Cronus, which Mr. Lang attributes to Max Müller, but which is really, I believe, due to the acuteness of Welcker, has been generally accepted by mythologists as sufficient. Hence we may regard Zeus or Dyaus, "the bright sky," as, originally, the son of Uranus or Varuna, "the overarching heaven." Therefore, we may assume that Cronus, who is not a Vedic conception, has been interpolated in the genealogy of the celestial personages owing to a comparatively late Hellenic *Volks-Etymologie*, which arose out of a misapprehension as to the meaning of the epithets *Κρονίω* and *Κρονίδης* applied to Zeus. Hence the myths originally told of Uranus and Zeus were transferred either to Uranus and Cronus, or to Cronus and Zeus. Anyhow, we are justified in interpreting the legend of Cronus as a legend relating to some aspect of the heavens.

We may now attempt an explanation, as a nature-myth, of the story of Heaven swallowing and disgorging his own children, as well as the stone which had been given him by the Earth. The key seems to lie in the physical fact that the actual stone believed to have been disgorged by the Heaven was religiously preserved in the temple at Delphi. This stone, which fell down from heaven, must have been an aërolite. Other such aërolites were, we know, treasured and revered in other temples. At Ephesus "the image which fell down from Jupiter" (*διοκερής*) was regarded as an image of Artemis, a daughter of Heaven. At Tauris, according to Euripides, there was another meteoric image of Artemis, *διοκερής ἑταλμα, οὐρανοῦ πέτρῃα*. At Athens, as Pausanias and Pliny relate, there was another, which was considered to be an image of Athena, a daughter of the Sky. The Palladium of Troy was also doubtless a meteoric stone; and we may probably regard the mis-shapen copper idol figured in Schliemann's *Troja* (p. 168), which exhibits the familiar form and appearance of an aërolite, as a reproduction, on a smaller scale, of the Palladium itself, which fell from heaven.

With this clue the rest of the myth presents no insuperable difficulties. The innumerable children of the overarching heaven are the stars—babes born in the evening and constantly swallowed up by their parent a few hours after birth. A flight of falling stars—possibly the November meteors—would be the disgorgement of the children who have been swallowed. The meteoric stone preserved at Delphi may have come down among such a flight of falling stars. This stone, which—though it came down from heaven—was to all outward appearance a terrestrial rather than a celestial body, was therefore said to have been presented by Mother Earth to Father Heaven, and disgorged by him together with his true children, the falling stars.

The probable connexion of the words *sidus* and *sidus* indicates that the earliest knowledge of metallic iron was derived from aërolites, many of which are solid masses of "meteoric iron." One of these of crescent form may have given rise to the legend of the "iron" or "sideric" sickle. The story of the mutilation is more difficult to explain; but it may be suggested that possibly the crescent moon was regarded as mutilating the centre of the sky to prevent him from procreating the infant stars whom, at their setting, he carried down and hid away in dark places of the earth.

Thus the main elements of this curious myth can be explained on the same principles by which so many of the Greek nature-myths have already been interpreted. Whether, with Mr. Lang, we should consider that "the irrational element in Greek myths is a survival from savagery," or, with other mythologists, believe

that these myths are merely poetical presentations of natural phenomena; whether, also, with such explanations ready to hand, it is a scientific and necessary procedure to go to Australian savages for the interpretation of the poetic literature of the Periclean Greeks—these are questions which, adopting Mr. Lang's appeal, I leave "to the world and the ages" to decide.

ISAAC TAYLOR.

Jan. 7, 1884.

Mr. Lang, in his interesting letter in the ACADEMY of January 5, refers to the universal diffusion of a certain class of fables, in which one divinity figures as the devourer of another. This form of myth is probably nothing more than the manner in which the striking phenomena of eclipses of the heavenly bodies present themselves to the savage mind. The Australian story of a creative god swallowed by the moon, and disgorged on the latter being threatened with a tomahawk, is a transparent allegory of a solar eclipse, a phenomenon ascribed in China to the devouring of the luminary by a dragon frightened into abandoning its prey by a general *charivari*.

The fable of the divinity who swallows and disgorges his offspring is probably an apologue of the eclipses of Jupiter's satellites. That these occurrences are visible to the keen sight of savages is proved by a Yakut (native of Siberia) having told a traveller that he had seen "a great blue star eat up four little stars, and then cast them up again." Here we have the myth of Cronus in its rudimentary stage.

E. M. CLERKE.

A BUDDHIST BIRTH-STORY IN CHAUCER.

Highgate: Jan. 7, 1884.

Referring to Mr. Francis's communication in the ACADEMY of December 22, Prof. Paul Meyer asks me to point out that ten years ago, in the pages of *Romania*, Prof. d'Ancona, in examining into the sources and versions of the eighty-third story in *Cento Novelle antiche* (analogous to the incident of the robbers in Chaucer's "Pardoner's Tale"), had already given an analysis of a Buddhist story from the *Avadānas* (Julien's translation) as an early form of the legend. He also referred his readers to Liebrecht's assertion of an Oriental origin, comparing similar relations in the *Apocryphal Gospels* and the *Thousand and One Nights*. Versions of the tale by Hans Sachs, Morlinus, and Chaucer, besides others, are noticed (see *Romania*, tom. iii., 1874, p. 182). It is not always easy to know everything written abroad and at home on one's subject-matter; your correspondent may be glad to hear of these studies in the same direction, which seem to have escaped the Chaucer Society in 1875 also.

L. TOULMIN SMITH.

ENGLISH PUBLISHERS AND AMERICAN BOOKS.

Y. Leadenhall Press: Jan. 5, 1884.

In to-day's ACADEMY you ask how much the author of that amusing American manual of manners, *Don't*, will receive from us as his share of the profit on our reprint. The answer is, nothing. The book is the property of Messrs. Appleton, of New York, who took our *English as She is Spoke*, and we have received from them *Don't* as a set-off. Let us do Messrs. Griffith & Farran the justice to say that they voluntarily stated to us their intention of sending a share of the profits (which cannot amount to much) on their reprint of this little book to the American publishers. In future the shilling vellum-parchment series of books, owned respectively by Messrs. Appleton and ourselves, will be issued by special arrangement simultaneously in London and New York, which, as

an English copyright of an American book can thus be secured, will, on this side of the water at any rate, put an end to piracy.

FIELD & TIER.

["Piracy" is a question-begging appellation. For the present purpose, let us call it "reprinting without consent of the owner of copyright." How simultaneous publication will prevent this we fail to see. It is simply equivalent to the old plan of advance sheets. It is true that English copyright in an American book may be secured by means of *prior* publication in the United Kingdom, if, in addition, the American author be resident (for however short a moment of contemporary time) on British soil. But no method has yet been devised by which an American copyright can be obtained by an English author. We would not be misunderstood. All "arrangements" between English and American authors are to be commended; but they are a poor substitute for international copyright.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 14, 5 p.m. London Institution: "The Art Season of 1883," by Mr. Henry Blackburn.
7.45 p.m. Statistical.
8 p.m. Royal Academy: "Art as influenced by the Men," III., Artists of the Fifteenth Century, by Mr. J. E. Hodgson.
- TUESDAY, Jan. 15, 3 p.m. Royal Institution: "The Interest and Usefulness of the Study of Coins and Medals," I., by Mr. R. S. Poole.
8.30 p.m. Zoological: "The Placenta of *Tetracerus quadricornis*," by Mr. W. F. R. Weldon; "Some Crustaceans from the Mauritius," by Mr. E. J. Miers; "Varieties and Hybrids among the *Salmonidae*," by Mr. F. Day.
- WEDNESDAY, Jan. 16, 8 p.m. Society of Arts: "Electric Launches," by Mr. A. Reckensauum.
8 p.m. British Archaeological: "The Remains found in the Anglo-Saxon Tumulus at Taplow," by Dr. Joseph Stevens.
- THURSDAY, Jan. 17, 8 p.m. Royal Institution: "The History and Development of the Music for the Pianoforte and its Predecessors," I., by Prof. Ernst Pauer.
5 p.m. London Institution: "Explosives," by Mr. H. Dixon.
8 p.m. Royal Academy: "Art as influenced by the Men," IV., The Renaissance or Poetical Period, by Mr. J. E. Hodgson.
8 p.m. Linnean: "Revision of the Tuber-bearing Species of *Solanum*," by Mr. J. G. Baker; "The Hypopne Question, or Life-history of Certain *Acarina*," by Mr. A. D. Michael; "Burmese *Desmidiaceae*," by Mr. W. Joshua.
- 8 p.m. Civil Engineers: "The Steam Engine," by Mr. E. A. Cowper.
- FRIDAY, Jan. 18, 8 p.m. Philological: "A Dictionary Evening," by Dr. J. A. H. Murray.
9 p.m. Royal Institution: "Rainbows," by Prof. Tyndall.
- SATURDAY, Jan. 19, 3 p.m. Royal Institution: "Life and Literature under Charles I.," I., by Prof. Henry Morley.

SCIENCE.

The Massorah, compiled from Manuscripts, Alphabetically and Lexically Arranged. Vol. II. Caph—Tav. By Christian D. Ginsburg.

DR. GINSBURG may be heartily congratulated on the substantial completion of his great enterprise, for the two volumes now printed contain the whole of the Massoretic Corpus. It is not difficult to understand the intense feeling of relief with which, as he states in the Preface, after twenty-five years of labour, he now publishes his second volume. The third volume, of which the printing has already commenced, will form in some sort an Appendix, containing an English translation of the Rubrics, a description of the MSS. employed, emendations of manifest errors in the Massorah, and a table of Errata, which in so very large a work the most painstaking attention must of course fail entirely to banish.

The nature of the Massorah is a subject concerning which not merely ordinary readers, but probably also a good many students, have

only a vague and indefinite notion. Nor is this very much to be wondered at, having regard to the ambiguous manner in which the words "Massorah" and "Massoretic" have been employed. The word "Massoretic" may be applied to the text of the Old Testament as a whole, including consonants, vowels, accents, and other signs, together with such marginal notes as are usually printed in the Hebrew Bible; or it may be taken as excluding the consonants, and having regard to the vowels, accents, and notes; or the word "Massorah" may be employed with special reference to the notes. As applied to the notes, the Massorah has two divisions—into *Massorah parva* and *Massorah magna*, expressions which have reference respectively to the briefer notices in the margins at the two sides of the text, and to the fuller indications given at the top and bottom of the page in MSS.

The origin of the Massorah is involved in obscurity. The stoutly maintained positions of former days that both Massorah and vowel-points came from Moses on Mount Sinai, or from Ezra and the men of the Great Synagogue, are not likely, in these times, to meet with serious defenders. That the Massorah has been derived from diverse sources is sufficiently clear. And, probably, what has come down to us is but a small portion of the whole body of Massoretic tradition. Elias Levita, indeed, speaking with reference to his own observation, says, "I believe that, if all the words of the Great Massorah which I have seen in the days of my life were written down and bound up in a book, it would exceed in bulk all the twenty-four books of the Bible." A vast mass of tradition has, indeed, been preserved in the MSS. still accessible; and it has been Dr. Ginsburg's aim to present this as accurately as possible, leaving it for the critic to determine the relative value of the materials now submitted. It is not, of course, to be expected that Dr. Ginsburg's labours will result in very considerable alterations of the existing text—that is, looking at the matter from the point of view of the ordinary and unlearned reader—for, to the critical student, to obtain a text as accurate as possible is of extremely high importance. Not, indeed, that Dr. Ginsburg's great work is likely to be wholly without influence on interpretation. To take a single instance, the famous passage, Ezek. xxi. 27 (Heb. 32), which the A. V. translates, "I will overturn, overturn, overturn it; and it shall be no more, until he come whose right it is; and I will give it [him]." Here, instead of *lo* with *Vav*, the Massoretic text, according to Dr. Ginsburg, has *lo* with *Alaph*, that is, the negative. This reading may be incorrect; but it is defensible, and is likely to be defended. Dr. Ginsburg's labours will probably be influential also in the department of grammar. Here, again, an example may be given. Gesenius and Ewald were acquainted with only four instances of *dageshed Alaph* (see, e.g., Gen. xliii. 26), trusting to the Massorah as given by Jacob ben Chayim in Bomberg's Rabbinic Bible; while, on a single page of the Carlsruhe MS. of the Former and Later Prophets (date 1105), out of thirty *Alaphs* there found, eleven are *dageshed*. This page has been reproduced by the Palaeographical Society, plate 77, Oriental Series.

The preliminary labour which Dr. Ginsburg has undergone in order not only to the presentation, but also to the completion and rectification of the Massorah, has been immense. Ten folio volumes in MS. are a monument of careful toil. And, besides these, he had previously given to the world "The Massoreth Ha-Massoreth of Elias Levita, being an Exposition of the Massoretic Notes on the Hebrew Bible, in Hebrew, with an English Translation, and Critical and Explanatory Notes" (London, 1867). Also, in 1865, he had published the Introduction to Bomberg's Rabbinic Bible, by Jacob ben Chayim, above mentioned. The Massorah, as given by ben Chayim, is now printed in the second volume; but it extends only from p. 715 to p. 830, a space less than that occupied by the single letter *Alaph* in Dr. Ginsburg's presentation of the Massorah.

Among curious particulars connected with the work, one is the necessity which occurred for cutting new type, on account of the abnormal form of some letters found in one or more MSS. Thus there is a *Zain* with an appended curl, and a *Yod* which seems to be a connecting link between the *Yod* of the square characters and the *Yod* of the Old Hebrew and Phœnician. Then, as to the counting of the letters, which, as is well known, was one of the tasks of the Massorettes, Dr. Ginsburg has in his possession a MS. of the Pentateuch with the text in one column and a column for each of the letters parallel with it. In these columns is registered the number of each of the letters occurring in every line. A specimen page will be given in Dr. Ginsburg's supplementary volume.

Of the ten folio volumes in MS. mentioned above, three contain a Concordance of the Hebrew particles. It is satisfactory to learn that there is some probability of this Concordance being published. The student is compelled at present to have recourse to the work of Noldius, which has become somewhat scarce; and it is, moreover, in some respects imperfect.

The cost of producing the work has necessarily been very large; but it is not agreeable to hear that, notwithstanding the two grants made by the English Government, amounting together to £700, and the subscriptions and donations, the total expense to the distinguished compiler is likely to amount to several thousand pounds. THOMAS TYLER.

A NEW CO-OPERATIVE LATIN DICTIONARY.

Archiv für lateinische Lexikographie und Grammatik. Hrsg. von Eduard Wölfflin. Heft 1. (Leipzig: Teubner.)

THE above-named book is the first instalment of a work which promises to have the weightiest consequences for the historical study of Latin and of the evolution of the Romance languages from Latin. The editor, Prof. Wölfflin, who has succeeded the lamented Halm at Munich, takes up in a modified form a project for a complete "Thesaurus Linguae Latinae" which made a brilliant start in 1868 under the auspices of Ritschl, Georges, Halm, and other eminent scholars, but came to utter failure. After discussing the causes of that failure, and expounding its lessons, the editor explains his own plan, which is more modest and tentative. While he looks forward to the full Thesaurus in

the not very distant future, he at present only proposes to stimulate efforts preparatory to it. He has mapped out the whole lexicographical material of Latin into 250 portions, each of which is to be assigned to some one contributor. It may be here noted, as a hint to English scholars who have a little leisure and who love learning, that Prof. Wölfflin desires to enlist fifty more collaborateurs to fill the gaps in his regiment. Each contributor receives a free copy of the *Archiv*. Our younger graduates could find no worthier employment for their unoccupied hours, while the veterans would do well to open up their accumulated stores. We have among us one leader of learning who has gathered during a lifetime treasures of surpassing richness in this field, and who could make to the work now contemplated a contribution greater than can be looked for from any other European scholar, now that Georges and Paucker have passed away. The method of procedure is clearly explained by the editor. Every six months a definite number of Latin linguistic problems will be issued to the contributors, who will return to the editor all the information bearing on them which can be derived from the portions of the material they have severally undertaken to examine. The answers of the contributors will all be written on cards of uniform size. As much of them as the editor thinks expedient will be published in the *Archiv*, but everything sent in will be carefully preserved, and will be available for use at any time. Besides this, there will be printed in the *Archiv* all sorts of aids to the study of Latin grammar and lexicography, and also reviews of other works in the same department. One admirable proposal is to print from time to time an alphabetical register of words treated in scattered programs and in the pages of periodicals.

The present number of the *Archiv* contains some very valuable contributions. The editor's Preface, though necessarily technical and mainly devoted to organisation, is instructive also, as might be expected from his name. We may observe, in passing, that he pronounces a justly severe sentence of condemnation on the recently completed edition of Forcellini. He also gives us an Appendix to his well-known work on the degrees of comparison in Latin. Bücheler has a keen and scholarly paper of miscellanies, and there are important articles by Löwe, Studemund, and others. Gröber discusses the question, "What is Latin?" which is as hard to answer as Sir Robert Peel's famous query, "What is a pound?" He comes to the sensible conclusion that the problem cannot be solved by fixing a date, on one side of which "Latin" would wholly lie, but rather by a careful classification of material. We note, not without a passing twinge, that Dr. K. Krumbacher, of Munich, gives a description of an important collection of glosses preserved in a MS. at the British Museum which does not seem to have been subjected to careful examination by any of our own countrymen.

This new scheme is perhaps the greatest specimen ever exhibited of co-operation in the field of scholarship. If we cannot co-operate ourselves, we may at least assist those who do by helping to maintain the journal in which the results of their labours will be given to the world. It is to be hoped that the *Archiv*, which only costs twelve shillings a year, will find many purchasers in England. With combined efforts such as Prof. Wölfflin proposes, we may see achieved in ten years work which the scattered endeavours of a century would hardly suffice to produce. The editor truly says that, for want of a fitting storehouse such as he designs to provide, much valuable material has been dissipated and lost. He also justly insists that precious indirect results may be expected to

flow from his scheme. The studies of history, Latin literature, and Latin textual criticism will all certainly gain by the systematic enquiry pursued by his band of 250 workers. The study of language will be prodigiously advanced if the present "flying bridge" which spans the gulf between Latin and the Romance languages be replaced by a solid and permanent structure.

J. S. REID.

OBITUARY.

MR. CHARLES WATKINS MERRIFIELD, who died at Hove on January 1, aged fifty-six, was for many years on the staff of the Education Department, the post which he last held being that of one of its senior examiners. His family came from Tavistock, but he was born in London, October 20, 1827. For the South Kensington Museum he superintended the publication of a Catalogue of the collection of models of ruled surfaces which was constructed by M. Fabre de Lagrange. A handbook by Mr. Merrifield on technical arithmetic and mensuration appeared in Mr. T. M. Goodeve's "Text Books of Science," and a key to it was afterwards published by the Rev. J. Hunter, a gentleman who has compiled keys for a considerable number of arithmetical works. Mr. Merrifield was an accomplished mathematician, and contributed many papers on his favourite pursuit to the *Assurance Magazine*. A volume of *Miscellaneous Memoirs on Pure Mathematics*, which he had communicated to that journal, was printed for private circulation in 1861. He married Miss Elizabeth Ellen Nicholls, daughter of Mr. John Nicholls, of St. Columb, Cornwall. She predeceased him March 23, 1869.

CORRESPONDENCE.

DIALECTS OF SOUTH CHINA.

Brackley: Jan. 4, 1884.

Now that the Franco-Chinese question is occupying so much public attention there will doubtless be many cadets, missionary students, and philologists turning their thoughts towards the East, and in some instances they will be anxious to know what are the languages chiefly spoken, and where reliable text-books may be obtained. I am glad to be able, at this emergency, to call the attention of such enquirers to a new work, by Mr. Dyer Ball, which has just been published in Hong Kong under the title of *Cantonese made Easy*. The dialect of Canton is the most important of South China; and as it contains fewer provincialisms than almost any other Chinese dialect, and employs the classical characters entirely in writing, the knowledge of this sub-language, so to speak, is indispensable to anyone who intends taking a position in the East. Mr. Dyer Ball has rendered good service in his timely publication. Born in China, of European parentage, favoured with exceptional advantages for the acquisition of the dialects of China, having a natural gift for this particular work, and being employed in her Majesty's Civil Service as interpreter to the Supreme Court, he has had every opportunity to gain an accurate knowledge of Cantonese. As this is not the place for writing a review, I will content myself with stating that copies of the book may be obtained of Mr. G. Roberts, Upper Norwood, who will forward it to any part of Europe, post-free, for 10s.; interleaved copies are also kept at 12s. 6d.; and *Easy Lessons in the Hakka Dialect*, 5s. The difficult questions relating to tones, classifiers, finals, &c., are treated with a masterly hand.

HILDERIC FRIEND.

LATIN ETYMOLOGIES.

Queen Anne's Mansions, S.W.: Jan. 6, 1884.

In Latin, as every philologist knows, *l* has

often come from *d*. Thus: *lacruma*, from Old-Latin *dacruma* ("nemo me dacrumis decorat"); *larva*, from **dar(c)va*, cognate with *δέκωμαι*; *levir* = Sanskrit *devura*, Greek *δαφίρ*; *lingua*, from Old-Latin *dingua*. So in inlaut: *mulier*, from **mudies*, "one who gives suck" (cf. *μυῖδα*, from *μύζω*, the Homeric *ἐκ-μύζω*); *Fick*, *Benzenberger's Beitr.*, i. 63; the Irish *múimne*, "foster-mother," from **mudmiā*; *oleo*, from **odeo* (cf. *odor* and *δω*); *solum*, from **sodum*, *oddas*; *Ulysses*, from **Odusseus*; &c.

To these examples may be added three words of which the cognates have not, so far as I know, hitherto been pointed out: they are *lautia*, *laurus*, *larix*.

1. *Lautia*, a banquet given to ambassadors, comes from *dautia*, which actually occurs in Festus, s.v. *dacrimas*: "dautia, quae lautia dicimus, et dantur legatis hospitii gratia." It is derived from the root *du* ("to give"), like the Old-Latin *duint*, the Umbrian *pur-dovitu*, the Lith. *dovand* ("gift"), the Church Slavonic *davati* ("to give"), and the Irish *déas*, a gift or reward.

2. *Laurus*, from **daurus*, and this from **darvus*, as *taurus* from **tarvus* = Gaulish *tarvos*. With **darvus* the Lith. *derpā*, "pinewood," and the Welsh *derw-en*, "oak," are identical.

3. *Larix*, from **darix*, identical with *darix*, the Old-Celtic form inferrible from the Irish fem. c-stem *dair*, "oak," gen. *darach*. The Greek *λάριξ*, which does not appear to be older than Dioscorides (perhaps a hundred years after Christ), must be a loan from the Latin. With *larix* and *laurus*, *δρῦς*, *dru*, *triu*, and other words cited by Curtius, *G. E.*, No. 275, are, of course, connected.

WHITLEY STOKES.

"FEFT" AND "CAMP."

Cambridge: Jan. 5, 1884.

The word *feft* has been duly noted in my edition of Ray's Glossary (E. D. S.), p. xvii., and there is a note on it (by Ray) in the same, p. 6. Ray says: "We in Essex use *feffing* for putting, thrusting, or obtruding a thing upon one;" and he also says *feft* is "to persuade, or endeavour to persuade." It is obvious that *feft* is a mere corruption of *feffed*, and is only used as an infinitive mood (if it ever really was so, for our old writers mix up participial and infinitival forms) by a mistake. There is no difficulty at all. *Feft* is for *feffed*, and *feff* is another spelling of *fief*, a verb formed from *fief* (sb.), a well-known feudal term. It occurs in "Piers Plowman;" I need not stay to explain it more fully. As for *camp*, I explain that, too, in the same work, p. xvii. Properly, *kemp* (verb) was formed by vowel-change from *camp* (sb.), just as A.-S. *cemban* (to comb, whence *unkempt*) is from A.-S. *camb* (a comb); but the verb and sb. were confused. The word is merely from the Lat. *campus*, whence also E. *champion*, the surname *Kemp*, &c.

WALTER W. SKRAT.

THE ETYMOLOGY OF "AMBROSIA."

Trieste: Jan. 2, 1884.

Referring to the ACADEMY of December 22, 1883, wherein is discussed the origin of *ἀμβροσία*, vulg. made a poemism for *ἀμφοροσία*, I would suggest the root to be the old Semitic *ambr* (*anbar*, pron. *ambar*), the mysterious ambergris, whose provenance has been discovered only during the last few years. "Orientals," from Syria to China, still hold it the most precious of perfumes, and prize it highly as an aphrodisiac.

Allow me also to note, anent the "origin of the Aryans" (ACADEMY, December 8), that long before Profs. Penka, Schrader, and Poesche (1878) wrote, one Latham made Lithuanian the fountain-head of Sanskrit. As he was only an

Englishman, he is naturally forgotten in favour of those model claimants, our cousins German.

RICHARD F. BURTON.

[Prof. Sayce had already written (l.c.)—"This theory, indeed, first propounded by Dr. Latham."—ED. ACADEMY.]

THE ORIGIN OF THE ARYANS.

St. Maur, Vendôme: Jan. 5, 1884.

The late Lord Lytton may claim to be a propounder of the view that Europe, not Asia, was the original home of the Aryan race earlier than Poesche or Prof. Penka. In *Zanoni* is the following passage:—

"The pure Greeks, the Hellenes, whose origin has bewildered your dreaming scholars, were of the same great family as the Norman tribe, born to be lords of the universe, and in no land on earth to become the hewers of wood. Even the dim traditions of the learned, which bring the sons of Hellas from the vast and undetermined territory of Northern Thrace to be the victors of the pastoral Pelasgi, and the founders of the line of demi-gods; which assign to a population bronzed beneath the suns of the West the blue-eyed Minerva and the yellow-haired Achilles (physical characteristics of the North); which introduce among a pastoral people warlike aristocracies and limited monarchies—the feudalism of the classic time; even these might serve to trace back the primeval settlements of the Hellenes to the same regions whence in later times the Norman warriors broke on the dull and savage hordes of the Celt, and became the Greeks of the Christian world."

HODDER M. WESTROFF.

SCIENCE NOTES.

A SUM of £500 in prizes is offered by Mr. Francois Galton for extracts from the "family records" of competitors. They are to be sent to him before May 15, according to the conditions and under the restrictions published in his recent book, *Record of Family Faculties* (Macmillan), which contains full explanations, together with blank forms sufficient for the records of a single family.

A BEAUTIFUL autotype, representing a system of faults in slate, forms the frontispiece of the new volume of the *Geological Magazine*. The slate is from the Borrowdale series of the Lake District, and shows the well-known miniature faults, of which splendid examples are preserved in the Museum of Practical Geology. Mr. J. H. Teall accompanies the plate by a paper in which he discusses the origin of "troughed faults," and is led to accept the explanation of such faults which was given by Mr. Topley some years ago in his memoir on the geology of the Weald.

PHILOLOGY NOTES.

THE Clarendon Press has in preparation for the "Anecdota" Series, an edition, with translation, notes, and glossary, by Dr. Kuno Meyer, of Hamburg, of the *Cath Finntrága* or *Battle of Ventry Harbour*, from the vellum MS. (probably of the fifteenth century) in the Bodleian Library. The *Cath Finntrága*, and the *Agallam ná Senbrach* or *Dialogue of the Old Men*, which is contained in the same MS., and an edition of which is in course of preparation by Prof. Eduard Müller, are the oldest of the so-called Fenian or Ossianic tales, and have never yet been printed in any form.

THE library of Dr. A. C. Burnell, who died just fifteen months ago, is to be sold by Messrs. Sotheby on Monday next and the three following days. We believe that Dr. Burnell left express instructions in his will that his books should be sold; but it is to be regretted for many reasons that this unique storehouse of Oriental philology should be dispersed. Nor

was Dr. Burnell a philologist only. He possessed the enthusiasm of a bibliographer for rare books and choice bindings; and his means allowed him to gratify his tastes. For example, he had gathered together more than 130 volumes of various editions of the works of Pietro Bembo. His collection of early Portuguese and Dutch travels was also peculiarly rich—e.g., five editions of Linschoten. If the list of MSS. be thought disappointing, it must be recollected that the most valuable have already been acquired for the library of the Royal Asiatic Society. Many of the books unfortunately bear the tell-tale stains of Indian sojourn; but, on the other hand, many of them are enriched by copious annotations in Burnell's minute handwriting. It is due to Burnell's memory to add that the Catalogue is scarcely worthy of the collection. Not a few of the lots are most ignorantly assorted. To take one page only. The purchaser of Metz's *Vocabulary of the Todas* will have to buy also Piedmontese and Provençal Grammars; and the purchaser of Callaway's *Religious System of the Amasulu* will have to buy a Natural History of Cranes.

PADRE F. FITA has collected, under the title *Epigrafia Romana* (Madrid: Fortanet), some of the articles he has lately published in various Spanish periodicals. Those on "Latin Inscriptions" are to correct or supplement Hübner's *Corpus*; but perhaps more curious are those on Hebrew paleography, and on Basque toponymy of the eleventh and twelfth centuries.

In *Die Abhandlungen der Ichwân es-Saif, in Auswahl* (Leipzig: Hinrichs), Prof. Dieterici at last gives us part of the text of the tracts of the Brotherhood of Purity, from which he has, from time to time, published translations during the last twenty years. These fifty treatises profess to form a species of encyclopædia of Arabian philosophy, as the term was understood in the tenth century of the Christian era. Undoubtedly they are the most interesting expression of Mohammedan thought that we possess before the time of Avicenna and Averroes. So far they are only known by Prof. Dieterici's translation, of which the only English summary is in Mr. Lane-Poole's *Studies in a Mosque*, though one special tractate, the "Fable of Man and the Beasts," has found translators in several languages. It is certainly satisfactory to be able to refer to the Arabic original of Prof. Dieterici's version, now published from a Paris codex; but we should have been better pleased if the text had been printed in *extenso*, and strictly in the order selected by the authors. The work is too important to suffer abbreviation or re-arrangement, and Prof. Dieterici attempts both. However, we must be thankful for what he has given us, though we want more, and we must congratulate him on the approaching termination of his long and valued work on this little explored subject. Another part of the text, and a dictionary of Arabic philosophical terms, which may shortly be expected, will complete this important contribution to the history of thought, which will be highly prized by all who care to follow the curious fortunes of Greek philosophy in the East and to gauge the practical influence of so-called Arabian philosophy upon the development of European thought.

THE second part of the *Journal of the Historical and Ethnological Society of Greece* contains contributions which will be interesting to a great variety of readers. Numismatologists will find in it an account of the medals struck in the Ionian Islands during the eventful period between 1797 and 1814, with illustrations, by M. Lambros. For the theologian there is a new text of the Epistle of St. Polycarp to the Philippians, taken from a MS. which has lately been discovered in a monastery in the island of Andros, containing ex-

tensive additions in that part of the Epistle where there is a *lacuna* in the texts hitherto known. Of this new portion, which is four times as long as all the rest, we are bound to say that it does not at all correspond to the Latin version, and that its elaborate allegorising from the Old Testament is singularly unlike the simplicity of the earlier part of the letter. The grammarian is provided with a careful sketch of the historical development of the periphrastic tenses in Modern Greek, by M. Khatzidakis. For the anthropologist there are measurements of human heads from numerous provinces of Greece. Finally, the mythologist and collector of popular tales and ballads will find here songs from Triphylia, legends of giants from Crete, traditions from various districts, and a continuation of the Athenian stories which were commenced in the former number. In one of these last, entitled "The Sleeping Prince," the story of "The Sleeping Beauty" appears in an inverted form, the prince and all his surroundings being overpowered by a magic sleep, while the princess comes and wakes him. This version, we should suppose, is specially suited for Leap Year.

THE *Philologische Wochenschrift* appears for the future under the title of *Berliner philologische Wochenschrift*. The form of the paper has been slightly altered, and several improvements introduced.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—18½ by 8½.

"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.

"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.

"Mr. Moore's graceful 'Companions' forms an excellent *bonne bouche* to an attractive exhibition."—*Daily News*.

"The gem of this varied and delightful exhibition."—*Academy*.
Particulars on application to the Publishers, Messrs. DOWDERSWELL & DOWDERSWELL, 158, New Bond-street.

"THE PRINCES in the TOWER," by J. E. MILLAIS, R.A. A Line Engraving of this subject, by LUME STOCKS, R.A., forms the Frontispiece to the "ART JOURNAL" for JANUARY (2s. 6d.).

J. E. MILLAIS, R.A.—The Painting by MILLAIS, "THE PRINCES in the TOWER," engraved in Line by LUME STOCKS, R.A., is one of the three separately printed plates in the JANUARY Number of the "ART JOURNAL" (2s. 6d.).

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

MASPERO'S HANDBOOK TO THE BOOLAK MUSEUM.

THE publication of an authoritative handbook to any great collection is an event of more importance than may possibly be suspected by that general public for whose use and instruction it is prepared. It registers the high-water mark of that particular branch of knowledge at the date of issue; and it probably epitomises in a popular form the labours of a learned life. Such, for instance, is M. Heuzey's excellent Catalogue of the terra-cotta statuettes at the Louvre, recently published. Such, undoubtedly, in a wider and more important sense, is Prof. Maspero's *Guide du Visiteur au Musée de Boulaq*, which may be expected in the course of the third week of the present month. Even if he were not curator of the collection, Prof. Maspero is, of all men, the one whose special studies and achievements would have pointed him out as best qualified for the performance of this task. The pen which has thrown such a flood of light upon the literature and art of the Egyptian tomb is evidently the pen which should describe and classify the *stèles* and Ka-statues of Boolak. Again, who so fit to catalogue the mummies of Ramees and his peers as the historian of the youth of Sesostris and the discoverer of the secret of Dayr-el-Baharee?

Prof. Maspero, as I mentioned in a former note, has treated the treasures of Boolak from

his own standpoint, and given frank expression to his own opinions. He frequently differs from Mariette. In the *mastaba*-tombs of the Mejdoo neropolis he recognises a style of architecture more akin to the school of the XIIth Dynasty than to the IIIrd; and he is inclined not only to attribute the Mejdoo pyramid to one of the Usertesens, but also to assign to that period the famous sitting statues of Rahotep and Nefer-t. He is by no means confident as to the origin of the so-called "Hyksos-monuments," one of which—a human-headed sphinx—has hitherto been confidently attributed to Apepi, the last of the Hyksos usurpers. This sphinx bears the cartouches of three kings of widely separate epochs, the earliest being that of Apepi; but upon the breast (which was the place of honour) under the latest of these ovals Prof. Maspero has detected traces of a yet earlier name. This would be the name of the king for whom the monument was sculptured, and he asks whether that king was indeed a Hyksos or a king of some earlier native line. The funerary cones of stamped and baked clay which have long puzzled archaeologists, and which are found buried in the sand in front of the more ancient sepulchres of the Theban neropolis, were supposed by Mariette to have been employed as boundary marks indicating the extent of ground belonging to each grave. Prof. Maspero conceives them to be imitation bread-offerings, and in the powdery white deposit with which these objects are invariably coated he recognises that mixture of fine white flour and salt which was presented in sacrifices to the deities as well as to the dead. "Just as at Memphis," he writes:—

"under the Ancient Empire, geese and loaves carved in stone were destined to provide the dead with geese and loaves which should endure for ever, so at Thebes they provided the deceased with bread more durable than real bread. Thus, the image of an object offered in this world procured for the soul the reality of that object in the next world. If we do not find cones at Memphis, it is for the reason why we do not find stone geese at Thebes. Each city followed its own customs, and we need not look to find those customs prevailing elsewhere."

The well-known *shabti*, or funerary statuettes, of Thebes, of which the blue porcelain variety is so abundant, are pronounced by Prof. Maspero to be degenerate Ka-statues, identical as to their original conception with the limestone statues of the Ancient Empire. The oldest Theban *shabti*, which form the connecting link with the Memphite Ka-statues, represent living persons clad in ordinary garb. The later *shabti* reflect a new religious idea, and represent agricultural labourers whose office it was to sow and reap for the deceased in the under-world. Last of all, the identification of these images with the mummied corpse is so complete that they become mere miniature mummies in clay.

Of Prof. Maspero's interesting remarks on ancient Egyptian glass, and especially on that beautiful parti-coloured and striated variety which is chiefly met with in small vases shaped like *amphoræ*, I can here only note that he unhesitatingly rejects the theory which attributes objects of this class to Phœnician and Cypriote workshops. So far from allowing that it was an importation, he is "tempted to believe that much of the so-called Phœnician and Cypriote glass was made in Egypt, and thence exported to foreign countries as a current article of commerce." On funeral amulets, on canopic vases, on scarabs, on the moulds for castings, on statuettes of the gods, on special works of sculpture in the Museum, and, in fact, on almost every subject of which he has to treat, Prof. Maspero has some original and luminous opinion to offer.

To the funeral *stelae* of the Ancient Empire he devotes several pages. He shows how the earliest examples were miniature representations of sepulchral *façades*; how these *façades* by-and-by lost their architectural character and became conventional representations of complete tombs; lastly, how these representations of tombs were regarded as epitomes of tombs; and how the scenes engraved upon them were, from the point of view of religious magic, as real in a mystical and occult sense as the sepulchral wall-paintings which Prof. Maspero has so ably interpreted in some of his former writings. All this is quite new, extremely curious, and, I may add, absolutely convincing. The history of the royal mummies and how they were found is of course told again, the mummies and their belongings being described much more fully than in Prof. Maspero's official Report of two years ago. Next, however, in archaeological interest to the dissertation on the *stelae* comes Prof. Maspero's description of the tomb and sarcophagus of one Horhotpou (Horhotep), discovered at Thebes in April 1883. This remarkable relic of the XIth Dynasty has been transported to Boolak, and re-erected in the new Salle funéraire. The walls are lined with paintings representing offerings of various kinds—stores of arms, toilette objects, eatables, drinkables, vases, mirrors, jewels, and the like. The sarcophagus is painted in the same manner, and is, as it were, a *résumé* of the tomb. Of hieroglyphic texts there are but few, and these are chiefly extracts from the "Book of the Dead" and the "Funereal Ritual." I hope to be able to return to the subject of this most interesting tomb in a future note.

AMELIA B. EDWARDS.

THE DUTCH AND FLEMISH PICTURES AT BURLINGTON HOUSE.

It would be difficult—nay, impossible—to describe in words this rich display of works by eminent artists now brought together on the walls of Burlington House. Nor dare we say that, if we attempted to do so, we should have a chance of being of use to our readers, who know themselves how to enjoy the beautiful. On the other hand, it would be an easy, but, under the circumstances of a public show like this, not altogether a worthy, task to indulge in criticisms about those more or less indifferent works which have professedly been "catalogued under the names given to them by the contributors."

Apart from the enjoyment which the visitor is sure to find in visiting the exhibition, he will experience not a few surprises when examining those pictures which have a just claim to be considered as standard works of their authors. In bringing such pictures before the public, the Royal Academy renders the greatest service to the study of the history of painting; and we may say with confidence that these yearly recurring exhibitions are the more welcome to English and not less to foreign art students because in no other country is there an equally large field for research.

The most prominent feature among the Dutch and Flemish pictures exhibited in Room II. is the landscapes. There are two by Rubens which must be placed foremost among all those which he executed entirely himself. No. 74, called the "Farm at Laeken," from Buckingham Palace, is widely known as one of the gems of the royal collection. The bright and brilliant colouring and the distinctness in the modelling indicate the middle period of the artist's career, to which the two famous landscapes in the Pitti Palace also belong. Very different in every respect is the wooded landscape in dark glowing colours, with spiritedly sketched

figures in the foreground, "Atalanta and Meleager pursuing the Calydonian Boar" (70—lent by W. B. Beaumont, Esq.), probably one of Rubens' last works. If anywhere, it is here that Rubens approaches the manner of Rembrandt. Broad lights, chiefly of a deep-toned, reddish-brown hue, play upon the dark masses of a dense forest. In looking closely at the painting, there seems to be no outline or precision in drawing. Yet, at a proper distance, the different objects are of the greatest possible reality. By Jacob van Ruysdael there are not less than five genuine landscapes. The most imposing one (191), representing a storm at sea (lent by Lord Lansdowne), well displays the qualities of grandeur and melancholy by its juxtaposition with Murillo's full-length portrait of "Don Justino Francisco Neve, Canon of Seville"—a painting that appeals to similar feelings. "The Waterfall" (134—lent by S. Herman de Zoete, Esq.) is a subject, and composition as well, which the artist was fond of repeating, introducing therein but slight variations. The landscape represents a strip of wooded scenery, with a few cottages and a road in front, on which a bright cold light falls. No. 146 (lent by the Earl of Normanton) is one of those scarce pictures in which the artist's second manner is mixed with characteristics of his early style. From Lord Lansdowne's collection comes a very remarkable view of a Dutch town and harbour, said to be Amsterdam (145). The treatment of the subject has nothing in common with Ruysdael's often repeated views of the town of Harlem. It is, in fact, a unique work in its way, proving incontestably that Ruysdael was not one of those Dutchmen who disappoint whenever they trespass the limits of the subjects in which they were wont to excel. Among the Ruysdaels we have still to mention the large canvas (89), lent by Lord Mount-Temple, representing a wooded landscape. The tone and harmony of colours displayed herein are not, we believe, those peculiar to Ruysdael. This is evidently a work of that less-known, but excellent, landscape painter of Harlem, Jan van der Meer or Vermeer. The signature of the artist may have been purposely effaced. The only picture by Hobbema (97—lent by Augustus W. Saville, Esq.), a wooded landscape, might also be easily mistaken for a Ruysdael, with whose style it has much in common. It is not signed, but there can be no doubt about its authenticity. Two very similar pictures of his are at Edinburgh, in the National Gallery of Scotland. One of them is noteworthy from its signature and date, M.L. Hobbema (the three capitals combined) 1659, possibly the earliest known date on a picture of his; the other, hung close by, is officially stated to be by Ruysdael. "The Skating Scene," by Aart van der Neer, (96—lent by Lord Egerton of Tatton), is also an early work, remarkable for its broadness of execution.

Among the sea-pieces there are works by William van de Velde, Baekhuysen, and Jan van de Capelle, but only those by the last named are historically of importance. By William van de Velde, there are not less than eight pictures, all genuine and good specimens of his style, but none of them happens to throw a new light on the development of his manner. The same may be said of the two fine pictures by Baekhuysen; but it is different with Jan van de Capelle, an artist about whom very little is known, and whose works are rare. The National Gallery is perhaps the only collection in Europe which possesses as many as five works by him. The present exhibition brings before us three of his pictures from private collections. Of these, the "River Scene" (114—lent by the Earl of Normanton) is the only one signed and dated, "J. v. Capelle 1656." No. 101, a sea-piece, is very piquant in its contrasts of cool tones of colour with the

deep warm light on the large sail of the boat in the foreground. The extensive view of the harbour and town of Amsterdam (73—lent by the Hon. W. F. B. Massey Mainwaring), is certainly the artist's masterpiece, and at the same time, in its prominent position on the walls, one of the most attractive Dutch pictures in this exhibition. The observation we have made about the numerous works by William van de Velde may also apply to the seven or eight genuine works of Albert Cuyp, the fine "River Scene" (109—lent by S. Herman de Zoete, Esq.) ascribed to this master being more probably by one of the little-known followers of William van de Velde. The most striking among the genuine Cuyp is the large landscape in evening light (93—lent by Lord Scarsdale). Among the others we notice No. 104 (lent by the Earl of Normanton) only because of its subject, although in its execution the work does not rank high. The scenery is a sea-shore with steep rocks and high trees in the foreground, illuminated by the dim light of a full moon, the sky being bright. We need not add that the effect is the very reverse of the well-known moonlight sceneries in which Aart van der Neer excelled; compare, for instance, No. 133 (lent by S. H. de Zoete, Esq.).

Among the Dutch figure-pictures there is none which can rival that masterpiece of Terburg's (122) called "The Letter," which comes from Buckingham Palace. Perhaps it has no equal among the numerous works of this master, who, in striking contrast to his fellow-artists, never fails in bestowing on his figures the characteristics of high culture and refined manners. The picture by his pupil Metsu, "Pleasures of Taste" (111), from the same collection, when compared with the former, will discredit the belief, traditionally held by art historians, that Metsu was a pupil of Gerhard Dow, with whose style he has nothing in common. Nothing, in fact, can come nearer to Terburg than the above-named picture by Metsu. The only genuine Rembrandt—so far as we can judge—among three ascribed to the master is the three-quarter length figure of a lady, painted in 1642 (106—lent by Lord Lansdowne). Of Rembrandt's scholars, we have this time only one, Gerbrandt van den Boeckhout, whose interesting composition "Christ in the Temple" (65—lent by S. H. de Zoete, Esq.) is full of reminiscences of his master. By Frank Hals there are two excellent portraits, both coming from the collection of Earl Howe. One of them (90) is a half-length figure of a young man playing a guitar, signed F. H.; the other, an oval (98), is the bust of a gentleman wearing a large hat. We find neither of them mentioned in Dr. Bode's excellent and comprehensive treatise on the master, now embodied in his *Holländische Studien*, a work full of learning, in which special attention is paid to the private collections of England.

Among the portraits by Flemish masters we notice one by Rubens (91—lent by the Hon. W. F. B. Massey Mainwaring), said to represent the Burgomaster van der Gucht. It is inscribed "Anno 1629, ætatis suæ 30." The charming picture of the two babies in a richly decorated cradle (100—lent by Major O. Jones) was, we believe, formerly also ascribed to Rubens. It is by Cornelis de Vos, whose name it now bears in the Catalogue. The half-length figure of a merchant (288—lent by Lord Lansdowne) is erroneously ascribed to Holbein. It bears throughout the stamp of contemporary Flemish art. The inscriptions point to the same origin. The tone and harmony of the colour, the rendering of the human forms, especially of the hands, are those we meet always in the genuine pictures by Jan van Mabuse. In fact, it would be difficult to find a more beautiful portrait by this master. J. PAUL RICHTER.

CORRESPONDENCE.

THE TEUTONIC KINSHIP OF THRAKIANS AND TROJANS.

London: Jan. 7, 1884.

Considering that some first-rate scholars, Hellenists and historians, have expressed their conviction of the Germanic kinship of the Thracians, the reviewer of Dr. Schliemann's *Troja* in the ACADEMY would, perhaps, have done better to mitigate the vigour of his own opinion with a little scientific courtesy. "Fanciful and exploded theories" is simply calling names; but inconvenient facts cannot be got rid of in this off-hand manner.

It is a fact that, according to Herodotos, there was once a vast Thracian race—"the largest of any nations, except the Indians"—dwelling in Eastern Europe and Asia Minor. That race happened to be blue-eyed, red-haired; most martial; highly musical; given to Bacchic habits, but also to profound philosophical speculation; and producing, especially in one of its branches, a great many learned men. Its misfortune was, according to Herodotos, that its different tribes were not able to unite for common action—a remark made again in later times, in the form of a devout wish, by the Roman historian who described our German forefathers.

It is a further fact that in the Thracian nation there was a mass of personal and place names—dagger- and spear-names, *Sig-* (Victory-), *As* (God-), *Teut-* (Folk-), *Od-*, *Ter-*, *Ida-*, *Atal-*, and other names of a strangely Teutonic sound, such as we find on German soil and among the warriors living there. Curiously enough, there were Getic (also Gaudic) tribes, whom Herodotos calls "the noblest of the Thracians," which seem to remind us of the Geats, Gauts, or Goths—a German race, held to be of an especially noble origin and character. More wonderful still, at the time when the "Getic" name began to change into the "Gotic" one, clear classical testimony is given as to their identity. To complete the coincidence, the same race which Herodotos places, as Getes, near the outlet of the Danube and the Black Sea, turns up, as Goths, in the fourth century, in the same quarter.

Anyone going carefully over the Greek and Latin writers for about 1,400 years—from Kallinos to Cassiodorus (who served under Odoaker and Theodorich) and Prokopios, not to mention the Goth Jornandes—cannot but be struck by these remarkable facts and testimonies. When, on ground anciently inhabited by Thracian tribes, we even find an "Aspurg" and a "Teutoburg," we experience some difficulty in resisting an apparently obvious conclusion. That "greatest of all nations" cannot, after all, have simply vanished away. Historically speaking, we know that no room is left in that quarter for any nation known to us except the one (and here we come upon another, perhaps inconvenient, coincidence) which broke forth like a torrent in the Great Migrations, traversing all Europe, and even pushing forward into Africa.

The Trojans having undoubtedly been of the Thracian stock, I have drawn the natural conclusion that, taking the Thracians to have been the Teutons of the East, the Trojans were their kith and kin. In doing so I have indicated a few points hitherto not brought forward in support of the Germanic kinship of the Thracians themselves. There are, however, several arguments in reserve. Here I will only remark that those who have compared the (unfortunately very small) remains of Thracian speech with Lithuanian and Slav, as well as with Teutonic idioms, have missed in several cases the most remarkable parallels deducible from the Norse, the Anglo-Saxon, and the German languages and dialects. This subject will by-and-by find its fuller treatment.

I am afraid Mr. Arthur Evans may yet have to study several things before he can push aside the Teutonic kinship of Trojans and Thracians by a mere wave of the hand. Even Dr. Guest, with all his Keltic and Semitic proclivities, says, in regard to the word "Brig-s" (Phryx, Frig-s, Phrygian):—

"I do not hesitate to consider it to be merely a variant form of our own word Frack or Frank. The Franks were called in Anglo-Saxon *Franc-an*, and in Icelandic *Frakkar*. The letter-change which connects *Frakkar* with *Frank-un* is well-known in the Teutonic dialects. In the Icelandic, *Frak-r* is a Frank, and *Frak-i* a brave fellow. This last word is known to our northern dialect:—'Ther was never a *freake* our foot wold fle' (*Cherry Chase*); as also the adjective *frack*, quick, hasty."

So far Dr. Guest. But few, I imagine, will follow him in his attempt to draw "Frank" into a Keltic channel.

This is too large a subject to be dealt with in a letter. I will therefore conclude with a remark on what Mr. Evans says about a discovery of Dr. Schliemann on the European side opposite the Troad. "On the whole," he writes, "it is not probable that the more developed forms of the Trojan site will be found to have any very direct connexion with the remains of the more barbarous members of the race inhabiting European soil." To this a reply might be made by a reference to a passage in Strabo, in which it is stated that all the chief seats of the Muses in Europe had of old been Thracian places and mountains, and had been dedicated by the Thracians to the goddesses; and that music (which in ancient times implies poetry) was in the hands of the Thracian. Not so very barbarous, after all!

KARL BLIND.

NOTES ON ART AND ARCHAEOLOGY.

THE bust of Victor Hugo by M. Rodin has been placed in the Gallery of the Institute of Painters in Oil in Piccadilly. It is one of the most unflinchingly realistic of modern portraits in sculpture, but not the less characteristic of all that is noblest in the great poet. M. Rodin is one of the few modern artists who can speak the truth not only without fear of, but without reason for, shame. The robust and confident personality of his subject is charged with the fire of imagination.

IN connexion with the establishment at Cardiff of the Royal Cambrian Academy—which, it is hoped, will do for Wales what the Royal Hibernian Academy does for Ireland and the Royal Scottish Academy for Scotland—there is to be held at Cardiff, early in the spring, an unusually important loan exhibition of works of art. A very influential committee has been formed, and the capital of Wales would seem as much alive as the towns of the North Midlands—Nottingham, Leicester, &c.—to the necessity of art culture. Oil paintings, drawings in water-colour, engravings, etchings, rare books and bindings of choice will be included in the forthcoming exhibition.

THE exhibition of art of the eighteenth century now open in the gallery of M. Georges Petit is a great success. All the objects have been very carefully selected—nothing but of the first order has been allowed to pass the scrutiny of the judges. The portraits include "Madame de Pompadour," by Boucher; "Madame du Barry," by Drouais; and a bust of "Sophie Arnould," by Houdon.

THE posthumous exhibition of the works of the French painter Sellier is now open at the Ecole des Beaux-Arts. The Catalogue is prefaced by a study of the artist by M. Jules Claretie.

A ROMAN mosaic of almost unique import-

ance and perfection of preservation has, they say, been discovered at Nîmes. It represents a Roman Emperor, throned, with a nude female figure at his side. In front are two men leading a lion and a boar, and, behind, a warrior. Some slaves, excited, complete the composition.

THE issue is announced of one of the volumes so rarely published in connexion with the *Gazette des Beaux-Arts*. The subject is "Raphael et la Farnesina." The text, part only of which has appeared in the *Gazette*, is by M. Ch. Bigot; and it will be illustrated with fifteen engravings *hors texte*, including thirteen etchings by M. T. de Mare, of which eleven have not been published before. The price to subscribers will be 20 frs.; to others, 40 frs.

THE last rumours about the pictures recovered from the charitable foundations of Antwerp are a little conflicting. It, however, seems pretty clear that their importance has been over-estimated, and that few of them rise above mediocrity. The list of artists includes Rubens, Van Orley, Mostaert, Martin, Cornelis and Simon de Vos, Martin Pepyn, and the Spanish painter and sculptor Alonzo Cano. It is said that the exhibition will be opened soon, in the chapel of the Girls' Orphanage, and will contain 104 pictures.

ANOTHER of the large Hispano-Moresque amphora-shaped vases with lustre ornaments has been discovered at Orihuela (Murcia). Its size and shape are said to be the same as those of the famous Alhambra vase. It has been bought by M. Stanislas Baron.

It is said that the terra-cottas discovered at Myrina by the French Ecole d'Athènes will soon be exhibited at the Louvre.

THE STAGE.

WE received some while ago, from Messrs. Chatto & Windus, Mr. W. Pollock's pleasant translation of one among the more famous of the writings of Diderot—the *Paradoxe sur le Comédien*. Mr. Pollock has not only translated it, he has made a few interesting annotations, and the book is published in dainty fashion, printed by Strange-ways, and on paper apparently of Van Gelder's. There is, to boot, a short Preface by a gentleman who has a name to conjure with. Mr. Henry Irving has put forth the reasons for his profound disagreement with Diderot's conclusions as to the disadvantage, or at least the inutilty, of "sensitivity" to the comedian. It may be said, perhaps, that the production of the book in its present form was by no means necessary; that everybody who cares profoundly for the theatrical art is able to read it in French. And this is doubtless true; yet good service is done in bringing home to a man's very door that which either permanent busy-ness or momentary laziness has prevented him from actively seeking. The present writer is a case to the point. Twice did he set his mind on reading the *Paradoxe*; never once did he read it till yesterday, in Mr. Pollock's translation. It arrived, and when it arrived it was attended to. And among the students of the art of acting many will be in like case. We are, therefore, of no mind to grumble at the appearance of the book. On the contrary, we welcome it. How far we are inclined to agree with its main proposition, that if a man means to act it is well for him not to feel, is quite another matter. We may be inclined to agree with Mr. Irving, and with Talma whom he cites, instead of with Diderot. But we take the truth of the matter to be this, that even Diderot, a critic who greatly esteemed the presence of sensibility—not to say of gush—in the art of painting, would not altogether deny its advantage in the art of acting; and that, on the other hand, Mr. Irving himself would

hardly demand that the personal emotions of the actor shall be called upon in every scene. The critic who should say to the player, "It does not matter whether you feel these emotions, provided you can reproduce them by observing them," would not really contradict to the full the critic who should say, "You must not only observe; you must feel." For the gift of observation is too intimately connected with the gift of sentiment, and to really see a thing is to show that you can feel it.

MUSIC.

COVENT GARDEN THEATRE.

VICTOR NESSLER'S "PIPER OF HAMELIN."

ON Monday evening last the Royal English Opera Company commenced a winter season with a work which has been produced with great success in many parts of Germany. It was played by this company at Manchester in 1882, and since then has been given in other Northern towns. The composer, an Alsatian, was born in the year 1841, and produced his first Opera, "Fleurette," at Strassburg in 1864; this was followed by other works in 1868, 1869, and 1876. In 1879 the Opera now under notice appeared at Leipzig, and in 1881 yet another, entitled "Der wilde Jäger." The legend of the "Piper of Hamelin" is well known. The story has been told by Julius Wolff, and also by Robert Browning. Herr Hofmann, the German librettist, has arranged the myth in a very unsatisfactory manner. Hunold, the Piper, appears at Hamelin, and for a certain sum of money offers to rid the town of the rats which

"Fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles."

According to the old story, the money was refused to him on the ground that he was a sorcerer. For dramatic purposes, however, this was not sufficient. Love rules the operative stage; and Hunold wins the affection of Gertrude, a fisherman's daughter, much to the annoyance of her admirer, Wulff. But there are further complications; the Town Clerk, piqued by the indifference of Regina, the pretty daughter of the Burgomaster, incites Hunold to demand of the father a kiss from his daughter's lips. Then by magic art the Piper estranges the young lady from Heribert her betrothed, and so has on his hands and heart the love of two fair maidens. Gertrude throws herself into the river, Regina fades from our view; and Hunold, angry at the treatment he has received (although it would seem that he had only himself to blame for meddling with other people's quarrels), entices away the children of the town by the magic of his pipe. They cross a stream, a "wondrous portal opens wide," the Piper enters, the children follow, and the door in the mountain side shuts fast. All the personages named, and others, flit across the stage; the spectator takes little interest in them, nor is he sensible to the miseries of the maidens. Hunold himself, the central figure of the piece, is at best a mystery. One does not know exactly what to make of him. Does he bring with him "airs from heaven or blasts from hell"?

There is no point in the story, and scarcely any dramatic interest. Has the composer any latent dramatic power? The question is not easy to answer. Every now and then, when the librettist gives him a chance, he seems as if he were going to fix our attention, but he soon lapses into what is commonplace, not to say trivial. Nessler's music is clever, spirited, and at times very pleasing. One meets with many familiar strains, and in one or two instances we must say he has borrowed very freely. We would not, however, be hard on a

young man for showing, so frankly, traces of his predecessors rather than any marked individuality. Nessler has a quick and flowing pen, and with a better *libretto* may possibly rise to higher things. There is plenty of melody in the Opera, some of it rather taking. The opening chorus, the concerted *finale* in the first act and the drinking scene in the third act (both of which were vociferously encoored), and some of Hunold's music may be named as the most successful portions of the piece. Nessler has made liberal use of leading themes. For an overture we have the music of the third act connected with the exodus of the mischievous vermin. There is one particular theme, used afterwards several times in the course of the Opera, which may be called "the Rat" motive. The "shrieking and squeaking" of the rats is imitated, and there is a plentiful use of chromatics, though not of "fifty different sharps and flats" as in the poem. The employment of representative themes is one which may be commended; it is not a weak imitation of Wagner, for, as has often been pointed out, Wagner was not the inventor of the *leit-motive* system. The Opera was conducted by Mr. Gilbert H. Betjemann, whose talent and experience stand him in good stead. The orchestra, led by Mr. J. Carrodus, is an excellent one; and, if the performance was not faultless, we must not forget that the singers, accustomed to perform in smaller houses, naturally showed signs of nervousness on the opening night, and at times some of them gave trouble to conductor and players. The chorus was very good.

Mdme. Rose Hersee took the part of the unhappy Gertrude, and by the cleverness of her acting made the most of a somewhat insipid rôle. The Regina was a Miss Catherine Devrient: it was her first appearance on any stage, and before speaking of her we will wait a more fitting time. Mr. Charles Lyall was extremely funny as Ethelerus, the Town Clerk, and Mr. Albert McQueen as a good Burgomaster. The most important rôle in the Opera is that of the Piper. It was undertaken by Mr. J. Sauvage; and, though there were moments of weakness, it is only right to say that much of the success of the piece was due to the ability which he displayed as singer and actor.

We forgot to mention that the English version, from the pen of Mr. H. Hersee, is well done; he is, of course, not responsible for the unsatisfactory form and contents of the *libretto*. In the English many passages are omitted, some of which add somewhat to the interest and meaning of the piece, such as the prologue in the middle of the overture, and the "Wulff" scene in the third act.

The Royal English Company gave "Mariana" on Tuesday evening; the "Piper" was repeated on Wednesday, and "Faust" and "Trovatore" were announced for the remainder of the week.

J. S. SHEDLOCK.

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LITERATURE.

NEW EDITIONS OF SHAKSPEARE.

The Riverside Shakspeare. The Text newly Edited, with Glossarial, Historical, and Explanatory Notes, by Richard Grant White. In 3 vols. (Sampson Low.)

Shakspeare's Historical Plays, Roman and English. With Revised Text, Introductions, and Notes Glossarial, Critical, and Historical, by Charles Wordsworth, Bishop of St. Andrews. Vols. II. and III. (Blackwood.)

It is unnecessary to say that Mr. Grant White's edition of Shakspeare is the work of a skilled and acute scholar, who determines to look at things with his own eyes, and not through a succession of commentators' spectacles. Such work is always interesting, whether we agree or do not agree with the results arrived at. The edition, while it is the work of a scholar, aims at popular uses. If that incalculable person, "the general reader," find that it meets a want, Shakspeare students may be well pleased. For his benefit it is right to describe what he will get in exchange for his six-and-thirty shillings. He will get three stout volumes of nine hundred or a thousand pages each; the text printed in a single column, and in a pleasant, readable type; in the first volume the Comedies arranged as in the First Folio; in the second, the Histories, to which the Poems are added; in the third, the Tragedies, real and so-called, including "Troilus and Cressida," "Cymbeline," and "Pericles." He will further get a general Preface chiefly occupied with setting forth some examples of Mr. Grant White's improvements, real or supposed, in the text; a brief Life of Shakspeare; introductions to each play, averaging from half a page to a page in length; finally, foot-notes, in rare instances critical, more often glossarial, all being reduced to a minimum. Mr. Grant White has minimised his minimum with a vengeance.

I am in favour of a text without notes, or a text with many notes; let us not puzzle at all, or let us puzzle out every difficulty. It seems to me to be the pedantry of common-sense to think scorn of the services of those editors, annotators, commentators, critics, whom Mr. White dismisses as mere dullards and drivellers, but to each of whom we actually owe some grain, perhaps several grains, of fruitful fact or thought. One of them grubs among black-letter books, one has a genius for textual conjecture, one has a delicate ear for verse; each and all have served us, and we owe them thanks, not scorn. An editor of Shakspeare, however gifted, insults his reader when he announces, as Mr. White does, that he has never taken the trouble to read Spalding's

essay on "The Two Noble Kinsmen;" and retribution overtakes him when a few pages farther he cites a forged document as fixing the downward date of "The Tempest." Pedantry may blind us; but self-complacent common-sense can sometimes throw a pinch of dust in our eyes. If Mr. White persuades himself that with the aid of his notes, useful as they are, an ordinary reader can understand what Shakspeare wrote "as nearly as possible in the very way in which he would have understood and enjoyed it if he had lived in London in the reign of James I.," he simply is blinded by a liberal pinch of dust thrown in his eyes by common-sense. I am on the side of the pedants. To acquire an instinctive feeling for Elizabethan language, versification, style, you must, like Dyce, live in Elizabethan literature; you must so saturate yourself with it that it colours your bones as madder does the bones of a pig; and even then your instinct will not be infallible.

Mr. White, "following eminent example, took the advice of his washerwoman" in determining what passages were sufficiently obscure to justify explanation. We are delighted to hear this; we have always admired the fine culture of the American democracy, but to discover that the bleachers of summer smocks are joint-editors of Shakspeare comes as a surprise. I imagine Mr. White's collaborateur as charming as one of Mr. Abbey's milk-maids; I see the perplexed scholar strolling across the meadow, with proof-sheets in his hand, to where her fairer sheets are swaying in the wind, and there she enlightens him so prettily ("most busy less, when she does it") on "ullorxa," and "esil," and "empirickcutick," and "cride game," and "runaway's eyes," her voice mingling with the voice of the river. Mr. White and the whitster, not of Datchet-mead and Thames side, but of the trans-Atlantic Riverside, find Shakspeare charmingly free from obscurity! In the "Merry Wives" there is no note on "buck" or "buckbasket," and that is easy to understand; but that "a'oman which is in the manner of his nurse, or his dry-nurse, or his cook, or his laundry, his washer and his wringer" should find so many other things easy which have seemed difficult to Capell, Malone, and Dyce is matter of pleasant congratulation. Many washerwomen have done virtuously, but thou excellest them all! The truth is that an ordinary, off-hand reader of Shakspeare finds few difficulties, because he is unaware of his own ignorance; and the explanation of half the useless commentator-ship is that, when we look into it, Shakspeare is in a thousand instances difficult or obscure, and in the dimness we lose our way, excusably enough, in wandering mazes lost.

To glance here and there at a few points in detail. Among the notes on the Sonnets are two which show Mr. White at his best and worst. His emendation of the last line of sonnet cxiii.—

"My most true mind thus maketh *mind* untrue"—

seems to me to rank well among the conjectural emendations of the Quarto reading,

"My most true mind thus maketh mine untrue."

On the lines in sonnet cxxvii.—

"They [her eyes] mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem,"—

Mr. White notes, "*No beauty lack.* The sense seems to require '*all beauty lack*;' and a negative assertion seems always to have disturbed S.'s coherence of thought." It is really W.'s, and not S.'s, coherence of thought which is disturbed. Those not born fair lack no beauty, because they wear false hair, and paint themselves beautiful for ever; hence my dark lady's eyes are in mourning. A real example of Shakspeare's well-known confusion in the use of negatives, especially frequent in the case of *no less*, unnoticed by Mr. White, and, so far as I know, by other critics, is the following:—In "As You Like It" (V. iv.), Duke Senior exclaims, in welcoming Celia—

"O my dear niece, welcome thou art to me!
Even daughter welcome, in no less degree."

Theobald, Sidney Walker, and Dyce place a hyphen between "daughter" and "welcome," making this a compound noun, the Duke offering his niece a daughter-welcome. But is not Shakspeare here at his old trick of blundering about *no less*, and does he not mean "Even a daughter is welcome in no higher degree than you, my niece"? Turning a few pages back to the puzzling *Ducdame* of Jaques's song, I find that Mr. White alters it to *Ducadme*, and adds the note "*Ducadme* = bring to me (Lat.)." I have elsewhere thrown out the conjecture that Jaques's *Ducdame* is simply the French *duc damné*. Jaques is railing against the Duke and his followers—asses who have left wealth and ease, "a stubborn will to please." He has been all day avoiding the Duke, and he has just been told that the Duke is coming to drink under the tree which Jaques has appropriated. "*Ducdame*" is "a Greek invocation," because it is not Greek, but the French of Arden woods; "to call fools into a circle," for the Duke has gathered asses and fools around him. Jaques will go to sleep if he can; if he cannot, he will rail against all the first-born of Egypt. Why "first-born of Egypt"? Because Duke Senior, the elder brother, is the object of Jaques's spleen, and would that the plague of Egypt took him!

In the same play (III. ii.) I am glad to see Mr. White retaining Rosalind's "O most gentle Jupiter," and refusing to admit the specious "gentle pulpiter" of Mr. Spedding. But why alter (IV. i.) "and the foolish *chroniclers* of that age found it was—Hero of Sestos" to "foolish *coroners*"? Of course the jest lies in an allusion to a coroner's inquest; but this is sufficiently indicated by the word "found," and the jurymen are, very properly, the chroniclers.

"May I be bold to think these spirits?" asks Ferdinand in "The Tempest" (IV. i.), and Prospero answers,

"Spirits which by mine art
I have from their confines call'd to enact
My present fancies."

Fer. Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise."

Wife or *wise*? for, I believe, copies of the First Folio differ on this point. Mr. White reads *wise*, and perhaps he is right. But may not Ferdinand on this solitary island imagine himself, as it were, in Eden? He is Adam, and Miranda is his Eve, while, with all reverence, this wondered father who can call spirits from their confines is an earthly Pro-

vidence, like the great Father of all, who sent spirits gliding into Paradise.

"The body," says Hamlet (IV. ii.), "is with the King, but the King is not with the body. The King is a thing—" "Hamlet," says Mr. White, "keeps up his semblance of madness." True, but there is a method in his madness. Hamlet delights in private readings of his own speeches, and "the King" means two things with him. "The body is with the King"—how can "the King" want tidings of the body when it is already with the King? (i.e., as understood in the private sense, "with my dead father, the true King")—but (Hamlet remembering how lately he has seen his father's spirit) the King is not with the body (for the disembodied King stalks in his habit as he lived through this very palace). The King is a thing—Here Guildenstern's interruption reduces Hamlet to utter the mere reply churlish, "a thing" (not ensky'd and sainted, nor to be hereafter ensky'd, but a mere King Claudius), "a thing of nothing."

"Where Spain?" asks Antipholus of Dromio ("Errors," III. ii.), who is comparing the globular kitchen-wench's parts to various countries. "Faith, I saw it not; but I felt it hot in her breath." Why "saw it not," and why only "felt it"? Mr. White and other commentators appear not to have noticed Dromio's jest, the clown reading his master's geographical question "Where Spain?" as "Where's pain?" and pain is, of course, not seen, but felt.

"World, world, O world!" cries Edgar ("Lea," IV. i.)—

"But that thy strange mutations make us hate thee
Life would not yield to age."

Surely Mr. White's "washer and wringer" might have permitted a note here. Edgar seems at first sight to say: "Were it not that we hate the world we should escape from it by suicide." But the emphasis is on "strange mutations." If anything else made us hate the world except its strange mutations we might fly to death; but since these are the cause of our hatred, how dare we seek death, that strangest mutation of all?

The following suggestion I offer, timidly hoping to glean a rare approval for it. Lady Macbeth speaks:

"Thou'ldst have, great Glamis,
That which cries, 'Thus thou must do if thou
have it,'
And that which rather thou dost fear to do
Than wishest should be undone."

Mr. White gives no note, and perhaps accepts a common interpretation, that Macbeth would have the crown ("that which cries 'Thus, &c.'") and the crime (that which he fears to do). But the logic of the whole passage requires a different meaning: Macbeth, says his wife, would fain have a good conscience and also murder Duncan. He would have

"That which cries, 'Thus thou must do, if thou have it,'"

that is, a good conscience which says, "thus must thou act if thou art to retain a conscience at all;" and he would also have his crime and its fruits.

One more note: Mr. White, with all recent editors, except the editor of the *Parchment Shakspeare*, treats the two stanzas in "The Passionate Pilgrim" beginning "Good night,

good rest," as a separate poem from the three stanzas beginning

"Lord, how mine eyes throw gazes to the east."

But the five stanzas certainly make a single poem, and so they are printed in the original Quarto. My last word concerning Mr. White's edition must be a word of sincere welcome, with a trust that the readers for whom it is designed may find it so good and useful that they will soon require something still better.

Bishop Wordsworth's second and third volumes have all the merits of the first volume and fewer faults. In the Preface to the third volume some criticisms written by me in the *ACADEMY* are noticed by the Bishop in a spirit so gracious—gentle, yet firm—that I might grow remorseful had my words not been spoken in defence of some of the noblest and most exquisite lines of Shakspeare. But Portia and Rosalind have told me that they approved my words, and Portia looked serious as she said this, and Rosalind looked like the gracefulest of rogues.

EDWARD DOWDEN.

The Story of Chinese Gordon. By A. Egmont Hake. With Two Portraits and Two Maps. (Remingtons.)

VERY rarely does it happen that two great questions of the hour recall to public notice the same man; yet the present crisis in China and the confusion throughout the Soudan, wide apart and wholly disconnected as the two fields of action are, irresistibly suggest memories of the achievements of Chinese Gordon. No Englishman ever impressed the Chinese with a sense of the nobility of the European character in anything approaching the way that he did; and yet, if we consider the difficulties of his position in the Soudan, it will be allowed that what he accomplished there was a still more remarkable triumph of human character than even his long succession of victories against the rebels of Kiangsu. The story of Chinese Gordon could not, therefore, be told at a more appropriate moment than the present; and Mr. Egmont Hake, approaching his subject in the right mood of appreciative admiration, has produced a volume which should find a wide circle of readers if only for the sake of its hero. Gen. Gordon is one of those simple-minded heroes who blush to hear their own deeds told; and he has acquired a habit, when the world has nothing particular for him to do, of burying himself in out-of-the-way places where he feels safe from the importunities of the notoriety-makers of the age. The world is not so rich in men of this character that it can see with indifference an administrator of unique power of organisation and of influencing men for good without suitable employment. There is much still for Chinese Gordon to do; but the opportunity has again had to be provided by a foreign Government.

Mr. Hake gives an interesting sketch of that branch of the Gordon family from which the present Gen. Gordon sprang, and those who believe in character being inherited will find much to strengthen their faith in what he tells about Gordon's ancestors. On his mother's side he was an Enderby, a family of merchant whalers, who "were the first to frequent the Pacific round the dreadful

Horn, and abolish the bugbear that for centuries had perched upon its cliffs." Gordon entered the Royal Engineers at an early age, and arrived in the Crimea on New Year's Day 1855, when he was within a few weeks of completing his twenty-second year. He had his share of personal adventures and narrow escapes during his work in the trenches; and it may be added that he then formed a poor opinion of the quality of French soldiers, and a rather high one of the steadiness and devotion of the Russians. After the war he was appointed to serve with the Commission marking out the new frontier between Russia and Turkey, and then he was sent on similar work to Armenia. From Armenia he went to China, when the first news that met him on arrival was that the Taku forts had been captured. He participated in the Peking campaign, and was stationed for some time at Tientsin, where he employed his leisure in making excursions into the surrounding country, once going as far as the Great Wall. In 1862 he was ordered to Shanghai, where, the English authorities having decided to clear the country of rebels for a distance of thirty miles round that town, he first came into contact with the Taipings. With English soldiers he found it an easy task to vanquish the insurgents whom he was subsequently to conquer with Chinese levies. Mr. Hake gives a particularly interesting account of the circumstances which led to Gordon's acceptance of the command of the force to be known in history as the "Ever-victorious Army." His troubles arose as frequently from the insubordination of his own force as from the opposition of the Taipings. On one occasion

"the artillery refused to fall in, and threatened to blow the officers to pieces, both European and Chinese. The intimation of this serious mutiny was conveyed to Gordon in a written proclamation. Convinced that the non-commissioned officers were at the bottom of the affair, he called them up and asked who wrote the proclamation, and why the men would not fall in. They had not the courage to tell the truth, and professed ignorance on both points. With quiet determination, Gordon then told them that one in every five would be shot, an announcement which they received with groans. During this manifestation the commander, with great shrewdness, determined, in his own mind, that the man whose groans were the most emphatic and prolonged was the ringleader. This man was a corporal; Gordon approached him, dragged him out of the rank with his own hand, and ordered two of the infantry to shoot him on the spot. The order was instantly obeyed."

The most brilliant of all Gordon's brilliant exploits was the capture of Soochow, which entailed the collapse of the Taiping movement in Kiangsu. The victory was the more creditable inasmuch as it was won against a more numerous enemy, occupying a position of great natural and artificial strength. Perhaps the most striking incident in connexion with the attack on Soochow was the extraordinary moral restraint which Gordon imposed upon his own followers in respect of looting. He asked Li Hung Chang for two months' extra pay for them, which was refused; but, sooner than risk the consequences of keeping his disappointed men near the fallen town, he removed them to Quinsan. Mention of Soochow naturally recalls the murder of the Wangs, or Taiping leaders, in breach of the understanding conveyed by

the Chinese generals in response to Gordon's appeals for lenience. Not merely did this breach of faith disgust Gordon, but it involved him in the most imminent personal danger. Hastening to the residence of one of the principal Wangs, to see what he could do,

"he was at once surrounded by some thousands of armed Taipings, who shut the gates on him as he went in, and declined to allow him to send out his interpreter with a message to his troops. Fortunately, it happened that the Taipings no more knew than Gordon himself that their chiefs had been put to death. Had they done so they would have held Gordon responsible, and might have put him to torture. As it was, they held him as a hostage for the good treatment of their leaders. He was kept powerless in the palace from the afternoon of the 6th till the morning of the next day, surrounded by Taipings. . . . Few men have looked upon death under circumstances so intricate and so threatening."

Gordon was honoured by the Chinese Government with the rank of Titu, and received presents of the yellow riding-dress and peacock's feather that are the highest dignities it can bestow; but he emphatically refused all pecuniary reward. During his service with the Chinese he had learnt to appreciate their virtues and to make allowances for their faults. Even the treachery at Soochow, which had at the time filled him with such wrath that he contemplated exacting a personal revenge for it, came to be regarded with a more lenient and discriminating eye as a natural incident of Chinese history. We cannot refrain from closing the record of his Chinese career with the following very wise words on the subject of the ruling and the ruled in China:—

"It is absurd to talk about Manchos and Chinese; the former are extinct, and the latter are in every part. And it is equally absurd to talk of the Mandarins as a class distinct from the people of the country; they are not so, but are merely the officials who hold offices which are obtainable by every Chinese without respect to birth—I will not say money, as certainly there is some amount of corruption in the sale of offices; but Russia is equally corrupt, for that matter, in her distant provinces, and it is not so very long ago that we were also somewhat tainted in the same way."

Perhaps the most beautiful passage of all in the life of Chinese Gordon is that which is the least known—his residence at Gravesend in the interval between China and Egypt. We must tell it in Mr. Hake's own words:—

"His life at Gravesend was a life of self-suppression and self-denial; to himself it was one of happiness and pure peace; he lived wholly for others. His house was school and hospital and almshouse in turn—more like the abode of a missionary than of a Colonel of Engineers. The troubles of all interested him alike. The poor, the sick, the unfortunate, were ever welcome, and never did suppliant knock vainly at his door. He always took a great delight in children, but especially in boys employed on the river or the sea. . . . One day a friend asked him why there were so many pins stuck into the map of the world over his mantelpiece; he was told that they marked and followed the course of the boys on their voyages, that they were moved from point to point as his youngsters advanced, and that he prayed for them as they went day by day. The light in which he was held by these lads was shown by inscriptions in

chalk on the fences. A favourite legend was 'God bless the Kernel.'"

For such a man it was but the most natural thing in the world to deface the inscription on a gold medal presented to him by the Empress of China, to dispose of it for ten pounds, and to send the proceeds anonymously to the fund for the distressed operatives in Lancashire! The revelation of these facts will be very hateful to him, and Mr. Hake's courage will be tried by the momentary wrath it may produce; but the world must be the better and the wiser for the knowledge of the details of Gen. Gordon's life which he would fain keep concealed from all human ken.

And what shall we say on the subject of his work in Egypt? Appointed in 1874 to succeed Sir Samuel Baker and to carry on the work of putting an end to the slave trade, he threw himself into his new task with all the energy that had characterised his campaign in China. His first act was significant, and showed that he did not approach the subject with ideas of self-advantage. The Khedive had fixed his salary at £10,000 a year; he refused to accept more than £2,000, the rate of pay he was then receiving as British Commissioner on the Danube. In the Soudan Gordon's vigour and capacity were conspicuous in the simplest incidents of his administration among peoples accustomed to misgovernment for generations, and practically ignorant of the meaning of such phrases as justice and mercy. His sympathy with the unfortunate and down-trodden blacks, who were made the victims of greed by their stronger neighbours, was intense. He spared neither himself nor his subordinates in endeavouring to place a term to their misery. His success, considering the very meagre support received from Cairo, was quite extraordinary. He did put an end to the slave trade for the time being, he was the means of assigning a date for the emancipation of the slaves, he overthrew the powerful robber confederacy of Zebehr and his son Suleiman, and he averted war with Abyssinia. The merit of his success was enhanced by the paucity of his means. Acting in the name of a half-hearted and impetuous Government, he was not only expected to meet the deficit of an embarrassed province, but to send sums of money to contribute to the luxury of Cairo. The few soldiers he could array were neither very efficient nor very courageous. Their want of courage he had frequently to supply by his own personal intrepidity. More than once it happened that he relieved garrisons of several thousand men with his own body-guard of less than as many hundreds. On one occasion he even relieved a panic-stricken garrison by himself alone! Nor was his visit to the camp or court of the truculent King of Abyssinia less full of peril or less indicative of the proud resolve of the man to see and do everything for himself. There is no room to doubt that it was the means of averting a war that could scarcely have failed to be most disastrous for Egypt.

With his return in 1879 from Egypt, where he had clearly foreseen the dangers that were coming from a mutinous and unpaid soldiery, his public career may be said to have reached its latest incident of importance. It is true that he was subsequently appointed secretary to Lord Ripon, and that he held the

office for some weeks before he retired for a reason not stated in this volume, but one which did infinite credit to his sense of justice; that he then commanded the Engineers in the Mauritius; and that, lastly, he learnt at the Cape the fact that weak Governments, whether Chinese or colonial, have very similar methods of dealing with rebels. But these are unworthy of being remembered in connexion with Chinese Gordon. His visit to China in 1880, and the very practical advice which he gave to his old colleague, Li Hung Chang, at the time of the dispute with Russia, were more in consonance with his character and dignity. But each and all of these circumstances become in Mr. Hake's skilful hands the means of arriving at a more perfect knowledge of the character of this remarkable man. Chinese Gordon is a name to conjure with among two races to whom the blessings of pure justice and wise government have been long denied. As a general, his operations among the creeks of Kiangsu proved him to be well able to plan out a campaign which masters in the military art admit to have been the best under the circumstances, and to bring it to a victorious conclusion. As an administrator, his work among the blacks in the Soudan must be regarded as quite the most remarkable piece of civil organisation performed by any single Englishman since the day of Warren Hastings. And, lastly, as a man, the record of his daily life, of his most trivial deeds, preserved in the hearts of those who treasure his friendship as well as in the pages of Mr. Hake's admirable biography, prove him to be one of those whose actions will "serve as a beacon to others." DEMETRIUS BOULGER.

The Royal Lineage of our Noble and Gentle Families, together with their Paternal Ancestry. Compiled by Joseph Foster. (Privately Printed.)

PEOPLE who are not genealogists will hear with some surprise that there are families in every rank of life who are legitimately descended from the blood royal of England. It is well enough known that when Mr. C. E. Long compiled his *Genealogical List of Persons entitled to quarter the Royal Arms* he reckoned among them a butcher, the sexton of a London parish, and the toll-taker of a turnpike gate. But these stray instances of the vicissitudes of fortune will be less astonishing to most people than the fact that a multitude of well-to-do middle-class folks—solicitors, surgeons, and tradesmen—can maintain pretensions to royal lineage. The truth is that the descendants of the younger children of Edward I. and Edward III. were so numerous and prolific that the blood of the Plantagenets is now widely diffused through every class of the community, and royal descent is no longer any real test of social position.

The first writer on this subject was Mr. Long, who published in 1845 what he intended to be an exhaustive list of all those persons who are entitled by the laws of heraldry to quarter the royal arms of England. But he attempted no pedigrees, and his list is strictly confined to heirs and co-heirs of royal cadets. This book was quickly followed by *The Royal Families of England, Scotland, and Wales*, in two volumes, which were the joint

production of Sir Bernard Burke and his father. They contain some 250 pedigrees of persons of royal descent, who were evidently selected on no other principle except that they were subscribers to the book. Mr. Foster's selection was probably governed by similar considerations; but, however this may be, he has produced a book of much greater interest and value. His tabular pedigrees are supplemented by a genealogical narrative, with dates and details of every generation, for the fullness and accuracy of which he deserves great praise. He gives in many cases the paternal ancestry of families, as well as their royal lineage; and he assures us in his Preface that every pedigree has been tested, and no descent has been inserted without sufficient proof. The result is that his pedigrees of Brackenbury and Woodford are shorn of several generations of unproved ancestors who were accepted without question by Sir Bernard Burke. It is a marked feature in Mr. Foster's genealogies that they show the true rank and occupation of ancestors who are usually passed off in printed pedigrees as so many Esquires, so that his readers are enabled to estimate the social position of each generation, and to trace the varying fortunes of the family as they gradually rose or fell.

The account of the Tennyson family will supply an interesting example. Lady Anne Leke, a co-heir of the barony of Deincourt and a lineal descendant of Edward III., married Henry Hildyard, M.P., of Winestead, a Yorkshire squire of family and fortune. Their son and heir, Henry Hildyard, turned Roman Catholic, and was compelled to sell his patrimony after the Revolution in 1688. His son and heir, Christopher, was a profligate and a spendthrift, who deserted his wife, and left four daughters and co-heirs slenderly provided for, who were glad to marry husbands of a lower degree. The second daughter, Dorothy, married in 1719 George Clayton, a Baltic merchant at Great Grimsby, by whom she had several children. After his death she married again; and her second husband was Ralph Tennyson, an attorney in partnership with his brother at Grimsby. Her daughter, Elizabeth Clayton, married the younger brother of her stepfather, Michael Tennyson, an apothecary at Hedon-in-Holderness. Their son, George Tennyson, was bred to the law, and was partner with his uncles, who both died when he was only twenty-seven. He continued and extended their business, and further improved his fortunes by marrying an heiress. He acquired by purchase a considerable estate in Lincolnshire, on which he built the mansion known as Bayon's Manor. He had two sons: but his eldest son, who was Rector of Somersby, and the father of the Poet Laureate, died before him: and, when he died in 1835, he made his second son, Charles, his testamentary heir on condition of his assuming the name and arms of d'Eyncourt. Mr. Tennyson d'Eyncourt sat in ten successive Parliaments, and was sworn a member of the Privy Council. He died in 1864, and his son, Admiral d'Eyncourt, is the present owner of Bayon's Manor.

Mr. Foster has worked out the genealogy of the Hardinge family more thoroughly than it has ever hitherto been printed, but he has missed some few details which he will now be able to add in his next edition. Sir

Robert Hardinge married at Highgate Chapel, on April 29, 1652, Anne Sprignell; and their son, Gideon, the ancestor of Viscount Hardinge, got his Christian name from his maternal grandfather, Gideon de Laune, the famous apothecary. Gideon Hardinge was Vicar of Kingston-on-Thames by the presentation of his uncle Nicholas, who purchased in 1691 the manor of Canbury, to which this vicarage is appendant. Gideon's wife, Mary Westbrooke, was baptized at Kingston, March 4, 1669-70, and was buried there July 18, 1705. She was the daughter of Caleb Westbrooke, Gent., from whom her son, Caleb Hardinge, the Queen's physician, derived his name. Some stress is laid on the origin of these names, because it has always been a puzzle to the family how it came to pass that the son and grandson of a Cavalier knight were christened by such Puritan names as Gideon and Caleb.

Mr. Foster is less successful in ancient genealogy than in modern, for it seems that he has still to learn the origin of the Nevills. His pedigree begins with Geoffrey de Nevill, the husband of Emma de Bulmer; whereas the founder of the family in England was Geoffrey's grandfather, Gilbert de Nevill, who succeeded before 1114 to the five manors in Lincolnshire which Ranulf de St. Valeri held under the Bishop of Lincoln in Domesday.

EDMOND CHESTER WATERS.

The Myth of Kirke; including the Visit of Odysseus to the Shades. By Robert Brown, jun. (Longmans.)

MR. BROWN'S previously published researches into the sources of Greek mythology have shown that the divine and heroic legends of Hellas contain, intimately interwoven with the original Aryan fabric, a large proportion of elements derived, through Phœnician and other channels, from the ancient religion of Babylonia. In the present volume he endeavours to ascertain the extent to which this foreign material is present in the stories narrated in the tenth and eleventh books of the *Odyssey*, and to discover the meanings originally underlying both the native and the foreign portions of these myths. Mr. Brown's new volume displays the same ingenuity and comprehensive learning as are found in its predecessors. Even those who reject the author's interpretation of the myths must acknowledge the value of the book as an exhaustive summary of the facts which any true interpretation must be able to explain.

As the readers of the ACADEMY are aware, Mr. Brown is a decided adherent of the theory which regards mythology as having in the main originated in the attribution to personal agencies of the recurrent changes of the physical world. This theory, which was originally based on the study of the Aryan mythology, has received powerful support from the phenomena of the Accado-Semitic mythology revealed to us by the cuneiform inscriptions. These two systems are to some extent known to us in their historical development, and we can trace them back to a time when the believers in the myths were still conscious of some sort of connexion between mythical incidents and the phenomena of day and night, summer and winter, cloud, wind, and sea. The "natural phenomena theory"

may have suffered discredit through the want of scientific caution exhibited by some of its advocates, and it may require to be modified and supplemented as the field of comparative mythology is widened. But the evidence yielded by historically known mythologies cannot reasonably be set aside in favour of presumptions based on a miscellaneous study of savage myths, for the most part imperfectly reported, and at best only known to us in a single stage of their development.

Mr. Brown does not, however, regard the "natural phenomena theory" as supplying the sole and sufficient key to the interpretation of the *Odyssey*. On the contrary, he is quite aware of the danger of misapplying this theory in the explanation of incidents which can be accounted for by the poet's conception of geographical facts, or by the manners and customs of the Homeric age. He is even careful to note that the historical existence of Odysseus is not disproved by the arguments which resolve his recorded wanderings into a series of nature-myths. Still, Mr. Brown is as firmly convinced as Sir G. W. Cox that the true hero of most of the adventures ascribed to Odysseus is no other than the sun, and that the superhuman personages with whom he meets are simply the actors in the daily presented spectacle of nature. The soundness of this view must be judged by the completeness with which it will account for those features in the poem which otherwise appear motiveless and arbitrary. In several instances Mr. Brown's new applications of this principle of interpretation appear remarkably successful.

Every reader of the *Odyssey* has been struck with the close general resemblance, along with some important differences, between the characters of Circe and Calypso. The points both of likeness and of diversity find a clear explanation in Mr. Brown's hypothesis of the nature of the two personages. He considers that Circe is strictly the moon-goddess, of Babylonian origin, though with an Aryan name (meaning, according to Mr. Brown, the "Round" moon), while Calypso is a more purely Aryan conception, representing the night sky with moon and stars. Mr. Brown points out that the relations between the Babylonian lunar goddess Istar and the solar hero "Izdubar" closely resemble those between Circe and Odysseus; and in the legend of the "Descent of Istar" he finds a parallel to Circe's acquaintance with the under-world. A strong case is thus made out, not only for the naturalistic interpretation of the myth, but for its derivation from a foreign source. In support of the latter conclusion Mr. Brown adduces, among many other arguments, the correspondence between the peculiar orientation of the Babylonian temples and the distortion of the points of the compass observable in the Homeric geography. Another indication of Babylonian influence is found in the southward voyage of Odysseus towards Erebus, which Mr. Brown compares with the Accadian belief that the spirits of the dead sailed down the Euphrates to their final home.

I cannot share Mr. Brown's confidence in his Accadian derivations of certain Homeric proper names. Coincidence of sound, unsupported by historical evidence, is a very unsafe guide in etymology. The suggestion of *ai* (moon) as the etymon of the name of Circe's island

(*Alaiy rñros*) is, however, certainly striking, though it is encumbered by some philological matter of very questionable value. The name of Aietes, the brother of Circe, is explained as a compound of *ai* with the Accadian title of the moon-god, *Itu* or *Idu*. The derivation of *μῆλν* from the Accadian *mul* (star) is hardly likely to gain acceptance. Perhaps Mr. Brown does not quite sufficiently recognise the probability that some of the obscure mythic names of the *Odyssey* belong to the unknown languages of Asia Minor. The author's etymological speculations are in general decidedly the weakest part of his work. When he derives the name Poseidon from a Phoenician *Tsurdayan*, "Judge of Tyre" (a grammatically impossible form), or connects Aides with the Scandinavian *Hödr*, and this again with the Latin *odi*, he is himself open to the rebuke he bestows on Mr. Keary for propounding novel etymologies without adequate philological preparation.

My space does not permit me to discuss in detail the many acutely reasoned suggestions which Mr. Brown has contributed to the illustration of the story of Circe and the Nekyia. It is quite possible that many of the author's interesting speculations may hereafter be proved to be untenable; but he has at least pointed out a sound method of enquiry, which cannot fail ultimately to yield valuable results.

HENRY BRADLEY.

NEW NOVELS.

The Valley of Sorek. By Gertrude M. George. In 2 vols. (Redway.)

Felicitas. By Felix Dahn. (Macmillan.)

One False, Both Fair. By J. B. Harwood. In 3 vols. (Hurst & Blackett.)

Warleigh's Trust. By Emma J. Worboise. (Clarke.)

The Apparition. By the Author of "Post Mortem." (Blackwood.)

Cape Cod Folks. By Sally Pratt Maclean. (Griffith & Farran.)

The obsolete puff by Verses Commendatory, written, or supposed to be written, by the author's friends, was bad enough; but infinitely worse is the puff prefixed to Miss George's unlucky book, which we may as well say at once is a very decent feminine book in its way. The puff is nothing less than a laudatory review of the novel, under the guise of a Preface. A certain literary person (whose name and address given in full we need not repeat) has, it seems, "been asked by the publisher"—not, we trust, without a due honorarium—to execute this work; and, though he has faithfully piled up all the compliments that mortal reviewer could possibly suggest, it must be owned that the story would have stood much safer on its merits. Of course he begins with an historical sketch of our female novelists, with appropriate remarks on each, from Behn to Austen, Brontë, and Eliot, and so works his way down to what he superbly calls "the maiden work of the latest of our lady-novelists," as though *The Valley of Sorek* were the final outcome and last goal of all previous effort. As well might one say that the childish muddle of *Progress and Poverty* has put the coping-stone upon the work of Turgot Smith and Cobden.

The analysis of the characters is very well done, were it not for the exaggeration of praise; and it is hard to have to write a review upon a review. We cannot, however, regard the heroine, Hebe (a frivolous, commonplace London miss), as "quite a Titianesque picture with the warmest and richest tones of colouring." To come to the story itself, there is not much to be said. Certainly it is not a success, nor will it be enjoyed much except by those whose views accord with those of the writer. It is aimed against infidelity, which is developed in four or five male characters. One Westgate, a gay undergraduate, was reformed by the death-bed of an infidel friend, and, for the rest of his life, wrestled, in the cause of religion and philanthropy, with other infidel friends, and got thrown at last. Some discrimination is shown in distinguishing between the different species of infidel, but the writer has clearly had too little experience of real life, and her men are mere unnatural, stiff puppets. She has evidently certain very sensible and wholesome moral opinions to put forward, and these she places in the mouths of her characters. Hence, throughout most of the book the people talk and argue at terrible length and indulge freely in controversy. The winding up is sad and tragical, but thoroughly unsatisfactory. Titianesque Rose elopes and dies; her husband, Westgate, is cleared from the criminal charge he lies under, and dies too, giving the hand of his little sweetheart and ward to the most elderly and obstinate of the infidels, who is converted on the spot. No fault can be found with the tone or teaching of the book, if sometimes a little severe. We do not care to hear the excellent Westgate calling the 'publicans and brewers "human vampires" and "blood-suckers." In style there is much to approve, and often in matter, but as a whole it is not interesting.

Romances of the classical or early Christian period are not suited to every taste. They are always much alike, and *Felicitas* is on the old model. It is written with much learning and vividness of local colour, and the barbarian invasions form a good groundwork. But we prefer the plain old Histories.

Mr. Harwood's last work marks the apogee of sensational plots. For absurd impossibility and calm assurance it stands unrivalled, and is in its way a curiosity of literature worth preserving. It is simply a mystery how anyone could so presume upon the idiocy of his readers as to put forward this lamest version of the Tichborne claim. Clare and Cora Carew were two sisters strangely alike, only it turns out, when wanted at the end, that Cora has a curious blue lunate mark on her wrist, which of course neither she nor anyone else knew of but the aged nurse. Clare's husband, the Marquis, has just died, leaving her vast estates and treasure. The girls are bringing the corpse home from Egypt, when, instigated by a fiendish Russian Countess, Cora resolves to personate her sister and get her property. The process is simple. On arriving at the grand Welsh castle Cora slips on a wedding-ring, pushes in front of her sister, and at once acts the Marchioness, sobbing about poor dear Wilfred, and so on, in Lady Barbara's arms. The real peeress, naturally nonplussed at this bold move on the

part of a twin-sister whom she loved better than life, and who hitherto had been a perfect angel, feebly protests, and is promptly bundled out of the house as an impostor, and forced to vegetate as Miss Carew in the house of her brother, who, like everybody else, is completely taken in. This precious farce is kept up for three volumes, with the funniest parade of detectives and law proceedings, until someone thinks of the inevitable family nurse, and the great Leominster case finally turns on tattoo marks. Was ever anything so silly? In the first place, two grown persons have never been so much alike as to be undistinguishable when side by side. Had it been otherwise, Clare would surely have had her coronet or the broad arrow branded on her back in the interests of all parties. Again, is it likely that the young widow, the wife of a year, could have still been mistaken for her unmarried sister? Again, could the impostor have stood ten minutes' cross-questioning from any of the many persons of quality who had been intimate with herself and sister in Egypt, where their *differentiae* would have perforce been noted by their friends? But of course no one seems to have thought of such simple tests, and Cora was bothered by no unpleasant questions. The moral absurdity is no less great. This Cora not only seemed, but was, an angel, and, after her barefaced frauds and forgeries, is beautifully forgiven by her sister, and becomes a radiant district visitor and Lady Bountiful in the East End. And yet, at a moment's notice, she perpetrates a villainy so heinous, and, what is more, sticks to it with fiendish cruelty till unmasked. The guilelessness of the family lawyer—as, indeed, of all the lawyers and detectives—is very comical. For the rest, the book is magniloquent on titles, rank, and gold, and is padded with the usual club conversations, society remarks, and London ruminations, a long, long way after Thackeray. And yet, after all, much of it is pleasant, beguiling, lazy reading. It carries one on with the easy flow of good-natured self-satisfaction of the author. The scenes, especially the opening ones on board the P. & O. steamer, are very brightly and cleverly sketched, and one feels indulgent towards the absurdities to which the author is so comfortably blind. The horsey, dog-fancying Baronet is the only attempt at a character in the book. This is well done, but somewhat overdrawn. In spite of its violent striving after sensation, the work is a mild, sleepy, composing draught which may be taken with confidence, and even with comfort.

Warleigh's Trust is a rather lengthy, but pleasant, improving story; religious, but less clerical than most of its class. Hilda, her lover, father, guardian, and, still more, the little boys are comfortable people, and the odious Janetta is by no means so intolerable as she is painted. The book will be read with profit by young persons.

Having seen much more in *Post Mortem* than most critics, in spite of its general shortcomings, we are not surprised to find some admirable, if unequal, work in its successor. In *The Apparition* there is the same terse matter-of-fact narration of chains of events which goes so far to make a fiction seem a real narrative—the real charm, in fact, of Defoe; there is the same apt selection of a

few really telling points in the brief descriptions, the same admirably successful blending of the material and the apparently supernatural. But, nevertheless, there is the same painful failure in gathering together the threads of the story; the same fatal tendency to anticlimax. The unveiling of the apparition is a prosy and far-fetched business; nor is the mystery well cleared up. So much of fault-finding; the rest must be unqualified praise. Not even the best ale-house scenes of George Eliot are better than these at the Woolpack, between such village sages as the sexton, the amorous carpenter, the body-snatchers, and, best of all, old Morse, the landlord, whose death-bed repentance and confession of faith to the very unpastoral Rector is a passage of true rustic humour. The very first chapter, which rapidly sketches a Rake's Progress, is a perfect bit of narration; nor are the main characters, slightly developed as they must needs be in so short a story, without force and originality. Hetty is charming; the Admiral all that a benevolent Admiral should be; the hero by no means heroic, but thoroughly likeable; and Mr. De l'Orme, the great mesmerist, a character worthy of more careful working out. His state of mind when first brought face to face with a real apparition is a most interesting study. With its many faults the book is a good book.

Still better, and, indeed, altogether delightful, is the simple revelation of old-fashioned, out-of-the-way Yankee life on the storm-beaten peninsula of Cape Cod. A friend who knows all about new books and publishers tells me that the work made much stir in America last year owing to the characters being originally introduced under their real names. Here its popularity will rest on more solid grounds, as a clever, sympathetic, and probably not exaggerated picture of a phase of Christian civilisation which must soon pass away. It is related in the person of a rich young lady who goes on a fancied mission as a "schoolmarm" among the uncouth, genuine, God-fearing Cape Cod folks. Her self-deceptions and sincerity are beautifully balanced; indeed, the character is very ably worked out in most respects. Of the natives as she finds them we dare not begin to speak, or we should never make an end. They form a rich collection of originals; none of them is without some sort of interest or attraction; many will assuredly dwell long in the memory as old friends. Of humour, and even wit, there is plenty, and, more than this, there is genuine pathos and very right feeling. We cannot too strongly recommend this little book as a new experience to most readers and a pleasure in store for all. We might point out the obvious sources from which some of its best ideas are borrowed, but that would infer a charge of plagiarism, which would be quite unjust. We like it the better because it is just the kind of work which Americans can do, and ought to do. E. PURCELL.

BOOKS OF TRAVEL.

'*Twist France and Spain*. By E. Ernest Bilbrough. Illustrations by Doré and Miss Blunt. (Simpson Low.) This book is written for that large and increasing class of British tourists in the Pyrenees who wish to carry a

little England with them wherever they go; who dislike to go beyond the beaten round; to whom French bread is an abomination, and "jam, marmalade, bloater-paste, and small luxuries of that kind, not excluding whiskey" (the italics are not ours, cf. Appendix D., p. 258), are matters of serious consideration. All they whose wishes are restricted to a visit to the most frequented watering-places, without a thought of the unknown lands beyond, and who endeavour conscientiously to see and do all that they ought to see and do there, can hardly find a better guide. It would be difficult to be more minute than is our author in describing the direction and duration of every ride or walk, and the spot on which luncheon can best be eaten. Considering the sources—drivers and guides—from which Mr. Bilbrough obtained much of his information, it is wonderfully correct. This we attribute to the fact that his visit was made in early spring, ere the crowd of foreign waiters, strange coachmen, and hangers on had collected round the hotels. Still, there is enough here to show that, if legends were formed in ancient days as they are now produced in the Pyrenees, there is no need of solar or any other hypothesis to account for them, beyond the simple operation of the law of demand and supply. What the laws of natural selection and of the survival of the fittest may produce in future aeons we dare not say, but assuredly the curse of St-Jean-de-Luz have not yet evolved any such wondrous fishing faculty as that ascribed to them on p. 197. A development of the Roland legend on p. 206 is also new to us. One word of caution as to the time of making these excursions. Our author must have been exceptionally fortunate in the weather. It sometimes rains almost persistently throughout May in the mountains; quite late in that month we have ridden over twenty miles through a heavy snowstorm. Still, the beauty of the early spring in the mountain ravines is such that, except for invalids, the journey is worth the risk. Snow, glacier, and waterfall are then at their best; and then only is the lower Pyrenean flora really beautiful. The illustrations here given are very pleasing, and the pages are also enlivened by numerous parodies in verse, and comic songs. Whether these last are to be considered a recommendation must depend on the taste of each particular reader.

Bordighera and the Western Riviera. By F. F. Hamilton. Translated, with Additional Matter, by Alfred C. Dowson. (Stanford.) The climates of the Cornice coast are sharply divided by the spur of Turbia. West of that sheltering promontory it is soft and soothing; east of it, keen and stimulating. Of the eastern, or soft, climates Bordighera, placed on a far-reaching headland, instead of between two capes like San Remo, or at the mouth of a gorge like Mentone, is probably the most equable and least depressing. The position of the old village is admirable, and the views from its neighbourhood are only surpassed by those from the Cap d'Antibes. The drawback to the place is that the principal hotels are placed in the Borgo Marina, on a flat ground behind the road and railway, hardly as high as the beach and a good deal lower than the trains. There is no reason, however, why the strangers' quarter should not spread up the hillsides; and, if the soil escapes from falling into the hands of the Marseillaise speculators who, having disfigured Cannes and destroyed Le Cannet, are already doing their worst in the immediate neighbourhood at Ospidaletti, there seems every reason to expect that San Remo will in a few years find a formidable rival in Bordighera. This volume, written in great part by a resident, M. Hamilton, but translated and added to by Mr. A. C. Dowson, is intended to place before the intending sojourner "the fullest information on almost every topic on which he could possibly desire it." The average visitor

would perhaps have preferred a little less history, and more practical hints as to walks, drives, and means of approach. For instance, he might well have been told of the recent boring of the Col di Tenda, and of the approaching completion of the beautiful road down the lower gorges of the Roja, as well as of the various ways over the hills by which, on foot or muleback, he may cross to San Remo. But he will find many useful suggestions; while for students there are articles on the geology, the fauna, and flora of the district, and the local dialect, and, for those who may be tempted to settle, a valuable chapter of practical information on Italian law and administration as they affect foreign residents. Curious research rather than critical power must be looked for in the historical part of M. Hamilton's work. For example, a discussion of Hannibal's Pass which sets aside altogether both Polybius and Livy cannot be treated as serious. Glaciers have been held up to us by modern geologists as mighty sculptors. But it is hard to believe, as we are here asked to, that they are also artists, and that the figures of stags, &c., found near the Laghi delle Meraviglie are glacier markings. The arch at Aosta bears its own date on it in the name of Terentius Varro. The Monte dell' Argentera, not Mont Clapier, is the highest point of the Maritime Alps. Their proper limit is not the spur of Turbia, but (following Ball and Stieler) the low pass of the Col d'Altare west of Savona. Monte Cinto, not Monte Rotondo, is the highest point in Corsica; and Monte Rotondo is not visible from the Cornice coast; the summits conspicuous from the mainland are the Cinto and Paglia Orba. Mr. J. A. Symonds, not Mr. Pater, wrote *Sketches from Italy and Greece*. Luini (p. 193) should be Luni. But enough of minute criticism. The book is recommended, for its varied information and interesting sketches of bygone days, to all who are going to Bordighera.

The Cruise of the Reserve Squadron. By Charles W. Wood. (Bentley.) When we say (though it is not so stated) that this book has already been run through the pages of 'the Argosy,' an experienced reader will know what to expect. Mr. Charles W. Wood is, indeed, a past master in the art of producing what we hope we may call, without offence, the milk-and-water literature of travel. Every year he sets forth on some little expedition with the deliberate object of making a book out of it. In the summer of 1882 he found himself a guest on board one of the ships of the Reserve Squadron that paid a brief visit to Portugal and Spain under the command of the Duke of Edinburgh. This was an exceptional opportunity, to which no one could have known how to do better justice—from the book-maker's point of view. If Mr. Wood's friends and hosts have no objection to the mild fun that he pokes at their characters and habits, the critic may well forbear to complain. Pleasantly apart, he has told a simple story fairly well. For ourselves, we fear that we shall never become quite reconciled to his slipshod English, nor to the complacency with which he imagines that all his petty adventures and trite reflections must interest the big world. But these things, we suppose, are matters of taste. We certainly prefer this book to that which he brought out last year, for a man-of-war is a less hackneyed subject than the Black Forest. There are numerous illustrations, mostly from photographs, and not always quite appropriate. We note—as we shall never fail to note in a similar case—that one of the sheets in our copy was never stitched in by the binder.

Ceylon in 1883. By John Ferguson. (Simpson Low.) The account of Ceylon contained in this volume was prepared to be read before the

members of the Royal Colonial Institute in April last, and was exceedingly well adapted to its purpose. It contains much useful information on the present state of Ceylon and its varied productions, the most important of which are tea, coffee, and cinchona. Unfortunately, the author arrived in London too late to read his useful essay, and, still more unfortunately, was induced to expand it into a book. The essay did not contain matter enough to fill a volume; and, to swell it to a sufficient size, elaborate Appendices have been added which form nearly one-half of the book. The first of these is a long account of an elephant kraal, taken from the *Ceylon Observer*, of which Mr. Ferguson is co-editor. The second Appendix consists of extracts from Major Forbes's *Eleven Years in Ceylon*. With the exception of an excellent portrait of the present Governor of Ceylon, Sir Arthur H. Gordon, the illustrations are very poor, and some of them have little or no relation to the text. The map is good.

MR. CHARLES B. BLACK has just published a remarkably cheap and handy guide to the Riviera, including the whole coast from Marseilles to Leghorn and the cities of Carrara, Lucca, Pisa, Pistoja, and Florence. Among the many services rendered by Herr Baedeker none, perhaps, is more permanently valuable than the cultivation of a taste on the part of the ordinary tourist for correct and carefully finished maps; and in this little volume Mr. Black has wisely followed in the same line. The maps and plans—sixteen in number, and sometimes on a large scale—are very clearly executed, and by themselves are almost worth the whole price charged for the guide, which is just the cost of "guid King Robert's" trews, and certainly not a "groat" too dear. As the author has spent the best part of many recent years in the beautiful region of which he treats, and has visited and revisited every spot in the capacity both of tourist and guide-book maker, his descriptions and practical information are as trustworthy as they can be made by anything short of that ubiquity with which every topographer would desire to be gifted.

Das moderne Ungarn. Hrsg. von Dr. Ambros Neményi. (Berlin: Hofmann.) As Mahomet went to the mountain, so the Hungarians write in German. It is the only way in which they can reveal themselves to Western Europe, and seek that sympathy of which we all, nations as individuals, feel the need. Not only do they write books in German, they publish in their own country Reviews and journals in German, and contribute besides to periodicals published in Germany. Here we have before us a volume of somewhat more than a score of essays and sketches, which, taken together, may be called "The Hungarians Painted by Themselves." They are not all of equal pertinence to the subject. Some of them may be said to have an episodic character; but they are all interesting, and each contributes at least a line to the portrait. Prof. Heinrich leads the way with an essay on the connexion of the national literature with the changing fortunes of the nation. Three sketches of three popular poets follow—the elder Kisfaludy, Petöfi, and Arany. Mr. Francis Pulszky tells us of the archaeological treasures he guards in the National Museum; Prof. Vambéry treats of a favourite subject, the relations between Hungary and the Ottoman Turks in the past and in the present. The plastic arts, music, the drama, and the opera have each an article to itself. The twin capital, the mountains of the north, and the great plain of the centre are severally described in strains of exultant admiration. There is something for every taste. The present writer has read with especial interest, as bearing on social and political problems, the three essays by the editor himself, M. Herrmann, and M. Asboth. Dr. Neményi not

only gives us a lively picture of the Hungarian Parliament as it lives and moves, but also treats of the present fortunes of parliamentary government in Hungary and its future prospects. M. Asboth's article on the class known in Hungary as the "nobility," and sometimes with imperfect appropriateness styled the "gentry," should be read by all who wish to know what Hungary really is. It would at any rate serve to correct some of the vague, not to say wild, ideas which some of us have about "nationalities," and to show how Hungary has existed so long as one country, and means still to preserve its existence and its unity. M. Herrmann writes on the scientific institutions of Hungary, but his article is chiefly interesting on account of its prefatory remarks. With equal subtlety and soundness he indicates the peculiar difficulties which have beset Hungarian progress, and enables the reader to form a really fair judgment of the merits of Hungarian science. The Hungarian people have been often foolishly praised, more often unjustly depreciated. This book will serve to make them better known.

NOTES AND NEWS.

WE understand that the long-expected first part of "A New English Dictionary, Founded mainly on Materials collected by Members of the Philological Society," edited by Dr. J. A. H. Murray, will be published by the Clarendon Press on January 29. It contains the text of the Dictionary from A to ANT (352 pages), together with a Preface to part i., general explanations, key to the pronunciation, and list of abbreviations, &c. (xvi. pages).

THE *Contemporary Review* for February will contain an article by Mr. Herbert Spencer on "The New Toryism," being the first of a series by him on current politics.

WE regret to hear that Mr. Robert Buchanan is suffering from an attack of gastric fever. His illness has retarded the publication of his new volume of poems, which will contain the ripest and most recent work of his pen. It will be entitled *The Great Problem*; or, Six Days and a Sabbath. It is now some years since Mr. Buchanan published a new volume, his last poetical work—*Ballads of Life, Love, and Humour*—consisting almost entirely of reprinted matter.

A NOVEL experiment in introducing Shakspeare to the East of London is about to be undertaken in connexion with the University Extension Students' Union. Mr. Sidney L. Lee, treasurer of the New Shakspeare Society, will deliver a course of eight lectures on the Comedies of Shakspeare in the St. Jude's School-rooms, Whitechapel, beginning on Saturday, January 26, at 8 p.m. One day will be given to a Shakspeare conversazione. The fee for the whole course is only one shilling.

LADY BRASSEY has written an account of her recent voyage in the *Sunbeam* to the West Indies, which will be published shortly by Messrs. Longman under the lengthy, but descriptive, title of *In the Trades, the Tropics, and the Roaring Forties*. It will be illustrated with several maps, and with numerous woodcuts after drawings by Mr. R. T. Prichett.

MR. JOHN MURRAY has nearly ready a Life of Mountstuart Elphinstone, the Governor of Bombay, who twice refused the Governor-Generalship of India, with selections from his letters and official papers, by Sir Edward Colebrooke.

THE next volume in the "Parchment Library" will be a new translation of the Book of Psalms by the Rev. T. K. Cheyne.

MESSRS. KEGAN PAUL & Co. will publish immediately a volume of *Addresses* by Lord O'Hagan.

THE February number of the *English Illustrated Magazine* will have the beginning of a novel by Mr. Walter Besant called "Julia," and also the first instalment of a series of papers on "An Unsentimental Journey through Cornwall" by the author of *John Halifax, Gentleman*.

MR. RICHARD JEFFERIES has written a paper entitled "After the County Franchise," which will appear in *Longman's* for February.

MR. SAMUEL BUTLER is preparing for immediate publication a volume containing selections from *Erewhon*, *Life and Habit*, *Alps and Sanctuaries*, and his other works, with "A Psalm of Montreal" and some remarks on Mr. Romanes's recent work, *Mental Evolution in Animals*. It will be published by Messrs. Trübner.

MESSRS. HURST & BLACKETT will shortly publish two new three-volume novels, *A Beggar on Horseback*, by Mrs. Power O'Donoghue, and *To Have and to Hold*, by Sarah Stedder.

WE understand that the German skit on the Shapira forgeries, entitled *Er, Sie, Es*, is about to be translated into English verse, and issued, with the original illustrations, by Mr. Elliot Stock.

WHAT is a "Vice-Admiral of the Coast"? This subject, which is shrouded in mystery, is about to be elucidated by Sir Sherston Baker, in a work to be published by private subscription at half-a-guinea per copy. Intending subscribers should communicate with the author, at Library Chambers, the Temple.

MR. ALEXANDER MACKENZIE, of Inverness, is far advanced with a History of the Clan Cameron, of which a first instalment will appear in the *Celtic Magazine* for February. It is intended ultimately to publish the work by subscription in a volume of about five hundred pages, uniform with the *History of the Macdonalds*, &c.

MESSRS. BICKERS & SON have purchased of Messrs. Hurst & Blackett the copyrights of Hepworth Dixon's *Her Majesty's Tower and Royal Windsor*, and are about to publish cheap editions, each in two volumes. *Her Majesty's Tower*, which was originally published in four volumes, has already gone through three editions, and has long been out of print and scarce.

THE same publishers announce a new book by Mrs. Charles Roundell, which is being published for the benefit of Queen Charlotte's Home. Its title is *Coudray*: the History of a Great English House, with illustrations from drawings in the British Museum and from sketches by the late Anthony Salvin. A long list of subscribers is headed by the Queen.

MESSRS. CASSELL have just issued the first part of vol. iii. (or, in other words, the fifth divisional volume) of their *Encyclopaedic Dictionary*, covering from DEST- to EST-. They have also determined to bring out the work in monthly parts, of which the first will appear next week.

MESSRS. HODDER & STOUGHTON are issuing a shilling edition of the popular Life of President Garfield under the title of *From Log Cabin to White House*.

A SECOND edition of Pocknell's text-book of *Legible Shorthand* will be ready on February 1. It will contain some additional specimens of the writing.

MISS RHODA BROUGHTON's *Belinda* has been running through the columns of the *Melbourne Leader* under the title of "Miss Watson's Victims."

MESSRS. SOTHEY will sell on Monday, January 28, and the day following, a portion of the library of the Rev. William C. Neligan, a clergyman of Cork, whose enthusiasm for books

seems to have been extraordinarily catholic. Illuminated missals, chap-books, play-bills, and Burnsiana were the chief subjects of his collecting zeal; but there are also not a few rarities of a miscellaneous kind. Among the latter we may notice a collection of 170 water-colour drawings of Irish birds, of the size of life and among their natural scenery, drawn by R. D. Parker; a collection of 276 drawings from the library of Lord Farnham; a *Petrarch* (Venice, 1538), with the autograph of Queen Elizabeth; a warrant of Charles I.; and several old English Bibles and Testaments. But to many the most interesting portion of the sale will be the editions of Burns, which number altogether more than a hundred, including the rare Kilmarnock edition of 1786, the first Edinburgh edition of 1787, the almost unobtainable Dublin reprint of the same year, and the second Edinburgh edition of 1793, which is a presentation copy to Mrs. Riddel with numerous notes and corrections in the handwriting of the poet. The Burnsiana also comprise the original of the lease of the farm at Ellisland, several autograph letters of the poet, and a letter by his widow (Jean Armour) addressed to Mrs. Riddel, giving an account of the family.

ONE by one the old book-clubs which were founded throughout England in the concluding years of the last century are being dissolved, and their collections dispersed by auction. The latest announcement relates to the book-club in the quiet old town of Diss; the library will be sold by auction by Messrs. Puttick & Simpson on January 28.

SOME valuable books from the Mountblair and another library were sold at Edinburgh last week by Messrs. Chapman. The following were the highest prices:—Gould's *Birds of Great Britain*, £73 10s.; Ruskin's *Modern Painters*, £37 6s.; Fraser's *Earls of Cromartie*, £25 4s.; Roberts's *Sketches in Egypt and Nubia*, £20; twenty-one volumes of the Publications of the Spalding Club, £18 15s.; Curtis's *British Entomology*, £16 16s.; Claude's *Liber Veritatis*, £7 15s.; Ruskin's *Seven Lamps of Architecture*, £7; Douglas's *Baronage of Scotland*, £5 10s.; Macgillivray's *History of British Birds*, £5 10s.

MR. ALGERNON FOGGO will give a public recital of selections from Chaucer, Milton, and Ben Jonson on Monday, January 28, at St. James's Hall.

M. VICTOR PALMÉ, of Paris, the publisher of the *Acta Sanctorum* and the *Histoire littéraire de la France*, is about to issue a facsimile edition of Mansi's Councils, published at Venice, in thirty-one volumes folio, from 1759 to 1798. The price to subscribers is fixed at £1 8s. per volume; upon completion, the price will be raised to £2. The volumes will be published regularly every two months. Mr. D. Nutt, from whom full prospectuses may be obtained, is the English agent.

It is said that the late Prof. de Sanctis has left an autobiography, which will shortly be published by his friends. Almost his last literary performance was an *éloge* of Darwin.

Correction.—In the notice of "E. V. B.'s" *Days and Hours in a Garden* in the ACADEMY of last week (p. 24), Mr. H. A. Bright's *Year in a Lancashire Garden* was—perhaps excusably—confused with Mr. Milner's *Country Pleasures*. These two books are, of course, quite distinct.

UNIVERSITY JOTTINGS.

It is with much pleasure we record that our valued contributor, M. Terrien de La Couperie, was on Saturday last elected to a professorship specially founded for the occasion at University College, London. The subject of the chair is

"Indo-Chinese Philology and the Languages of South-eastern Asia." While we congratulate Prof. de La Couperie upon obtaining this recognition of labours which are known to none better than to the readers of the ACADEMY, we must also congratulate University College on having stepped somewhat out of the ordinary routine in order to add one more to the band of scholars who confer upon it as much credit as they borrow. We understand that the new Professor will not begin lecturing until next term.

MR. ROBINSON ELLIS, whose office of Reader in Latin at Oxford begins with the present year, purposes to deliver a sort of inaugural lecture on the late Christian poet, Maximianus. The lecture will afterwards be published in the *American Journal of Philology*.

PROF. KENNEDY announces that he will lecture at Cambridge during the coming term on the "Oedipus Tyrannus" of Sophocles, reading a prose translation of his own, with a selection from a large body of notes written by the late Mr. Steel, of Harrow.

THE statistics of Edinburgh University for the past year show that the total number of matriculated students was 3,389, being an increase of 56 on the year previous. They were thus divided among the several faculties:—In arts, 1,017; in divinity, 109; in law, 502; in medicine, 1,761. The medical students, again, were thus divided according to nationality:—Scotland, 682; England, 620; Ireland, 33; India, 123; British colonies, 264; foreign countries, 39.

THE Glasgow Association for the Higher Education of Women has received a gift from Mrs. Elder of a house near the city, with extensive grounds, as the site of an institution to be called "The Queen Margaret College" for the university education of women. The gift is valued at £12,000; and it is hoped to raise an endowment fund of £20,000.

FRENCH JOTTINGS.

It is always held desirable by the Académie française that the place of a deceased member should be filled, if possible, by someone who has at least some similarity of tastes. As probable successors to Henri Martin, who himself succeeded Thiers, the names are mentioned of M. Wallon and of M. Duruy, both of whom have attained distinction in public life as well as among students of ancient history.

It is hoped that this year will see the publication of a new volume by M. Victor Hugo, entitled *Les justes Colères*, which was written about twelve years ago as a sort of continuation of *Année terrible*.

Two books on M. Victor Hugo will shortly be published in Paris. The one, by M. Jules Claretie, of which a sample appears in the current number of the *Revue internationale*, will be called *Victor Hugo et ses Contemporains*; the other, which is a posthumous work by Paul de Saint-Victor, will be styled simply *Victor Hugo*.

GEN. TROCHU, whose name has become almost forgotten even in France (or, perhaps, especially in France) has just finished an important work on the Siege of Paris.

M. DE MAUPAS, who was Prefect of Police at the time of the *coup d'état*, is said to contemplate publishing his memoirs.

Le Livre states that M. Guy de Maupassant is engaged in preparing for publication the correspondence of Gustave Flaubert with a certain great lady, which promises to be highly interesting.

As soon as M. Zola's novel, *Joie de Vivre*, has run its course in the *Gil Blas*, its place will be

taken by a story by M. Edmond de Goncourt, who is careful to announce that this will be his last essay in novel-writing. It is to be called *Chérie*.

AMONG the books to be issued immediately by Calmann Lévy is a second series of M. Emile Deschanel's *Romantisme des Classiques*, in two volumes, dealing with Racine; and M. Octave Feuillet's novel, *La Veuve*, which has lately been appearing in the *Revue des Deux-Mondes*. M. Deschanel, whose lectures at the Collège de France are scarcely less run after than those of M. Caro, is now treating of Bossuet.

AMONG the conférences announced at the Cercle St-Simon are "State Socialism and Workmen's Insurance in Italy," by M. Léon Say, and "Tartuffe," by M. Coquelin aîné.

PROF. JORET, of Aix, has found a MS. containing copies of letters of Law, the Scotch financier, dating from his departure from France in 1720 to the end of 1721. He purposes to publish it, and will be glad to hear if there are any other letters of Law in existence.

AT a recent sale at the Hôtel Drouot some early editions of French classics fetched high prices:—La Fontaine's *Contes et Nouvelles en Vers* (1762), 9,005 frs.; Molière's Works, in two volumes (1666), 2,560 frs.; *Gil Blas*, in four volumes (1715-35), 1,000 frs.

Le Livre for January mentions some amusing misprints of French words and names in English papers. The same number records (misunderstanding, we fear, a paragraph in the ACADEMY) that the *Times* has been purchased by Mr. B. M. Rankin and H. S. Vince, adding, for further assurance, "Le prix d'achat doit être formidable!"

THE *Revue politique et littéraire* for January 12 prints the inaugural address on the "Collection Sarzec" with which M. E. Ledrain opened his second course of lectures at the Louvre on Assyrian epigraphy. The other professors at the Ecole du Louvre are MM. Heuzey, Bertrand, Pierret, and Révillout.

ORIGINAL VERSE.

"PYGMALION AND GALATEA" AT THE LYCEUM.

God never moved in any marble shrine
Nor spake from stone with more assured command
Than when, beneath Pygmalion's sculptor hand,
Thy white form, Galatea, felt the wine
Of Life melt marble, and incarnadine
Those lips of pale Pentelic, when the band
That held thee moveless broke, and thou didst stand
A breathing goddess, human but divine.

Still, Galatea, as in days of old,
His chisel only do the High Gods bless
Who feels th' immortal more than flesh and blood;
And still warm limbs of beauty must be cold,
And lips white marble, ere pure Love can guess
The perfect grace of blameless womanhood.

H. D. RAWNSLEY.

OBITUARY.

MR. BENJAMIN ROBERT WHEATLEY, one of the kindest of men, and one of the most learned among librarians, died, after only a short warning to his family, at his rooms, 53 Berners Street, the habitat of the Medical and Chirurgical Society, on January 9. His connexion with this society had lasted for many years, and his good qualities had made him a personal friend to all its members. He had grown with the growth of the institution, had treasured its traditions, and had husbanded its resources; to its members his loss will be beyond repair. After the fortnightly meeting of the society last week his health collapsed, and in two days

he was dead, a *post-mortem* examination disclosing a long-standing affection of the heart. His contributions to bibliography and to index-making were numerous. So far back as 1836 he catalogued a portion of the Helen Library; and only fifteen hours before his death he was correcting the proofs of the Index to the *Journal of the Statistical Society*. He compiled a *General Index to the First Fifty-three Volumes of the Medico-Chirurgical Transactions* (1871) and a similar work to vols. xvi.-xxv. of the cognate institution, the Pathological Society. His elaborate *Catalogue of the Library of the Medical and Chirurgical Society* was published in 1879 in three volumes, the third being an Index of Subjects of great range in medical science, and of great value to all students of medicine. When the Alfred Club was in existence he was employed to draw up a Catalogue of its library; and in 1851 he was engaged in the same capacity by the committee of the Athenaeum Club, when he compiled a Supplement to its Catalogue, with a classified Index of Subjects. Mr. Wheatley was a vice-president of the Library Association, and several of his papers are found in its *Reports*. The system of size notation which he drew up was submitted, in competition with several others, to the members of that body at their Manchester meeting, and was the favourite system. Mr. Wheatley was never married, his sister living with him and ministering to his wants. His younger brother, Mr. H. B. Wheatley, is well known in literary circles.

THE "Cornish poet," as he was fondly called in the West of England, died at Falmouth on January 7. Mr. John Harris was born on October 14, 1820, the son of a miner; and in the well-known Dolcoath Mine he was himself employed for nearly twenty years. While working in this manner, his earliest volumes of poems were published, his first work, *Lays from the Mine, the Mere, and the Mountain*, appearing in 1853, and being reprinted in 1856. They were succeeded by many other volumes of poetry, which met with a very favourable reception in a wide circle of readers. The prize for the best poem on the tercentenary of Shakspeare was awarded to him in 1864 by the judges, of whom Lord Lyttleton and George Dawson were two, and the original MS. is preserved in the museum at Stratford-on-Avon. Mr. Harris wrote a large number of tracts, and contributed in prose and verse to many religious periodicals, several of his contributions describing his experiences while working in the mines and among the poor at Falmouth. Four grants of £50 were made to him from the Literary Fund, and two, amounting together to £300, from the Royal Bounty Fund. His autobiography was published by Messrs. Hamilton, Adams, & Co. about a year ago, and has passed through two editions. In its pages he described his career as having "been one of hardship and severe struggle," and confessed that since his "first boyish bursts" of poetry he had written upwards of a thousand pieces.

MAGAZINES AND REVIEWS.

THE current number of the *Revue historique* is mainly devoted to ecclesiastical history. It contains two excellent articles. One, by M. Aubé, deals with "The *Lupus* and *Libellatici* during the Persecution of Decius," and gives a sympathetic account of the difficulties which the early Church had to encounter in its attitude towards apostasy resulting from persecution. A paper by M. Bayet treats of the obscure question, "The Papal Elections under the Carolingians, 757-885." His general conclusion is that the relations between Church and State were as vague then as they have been since. The State claimed its right of confirming the Papal election; the Papacy pursued its claim

to independence. What actually occurred in each case depended on the personal characters of the two antagonists and the circumstances of the time.

LIFE among the exiles from England who are employed at the various submarine telegraph stations dotted all over the world has been ere now relieved by the collection of matter for several works descriptive of foreign life; but the members of the staff of the Brazilian Submarine Telegraph Company who are stationed at Madeira are, so far as we know, the first to sweeten their daily labour by the preparation of a magazine all to themselves. Its second number has just been issued; the cream of the journal is a spirited "Song of the Telegraph Clerk," dedicated to Mr. W. S. Gilbert, which was reproduced in the pages of last week's *Electrician*.

THE second number of the *Revue internationale* has a London letter by Mr. Richard Garnett, which many persons in England will be glad to read, even though it is painfully evident that the writer had no opportunity of correcting his proofs. Among the future announcements we observe a series of papers by Mr. Saintsbury on "The Modern English Novel."

THE EGYPTIAN QUESTION.

II.

Egypt and the Egyptian Question. By D. Mackenzie Wallace.* (Macmillan.)

Egypt (a big word, by-the-by) opens dramatically: the two horsemen of a late novelist reappear in the author and his donkey, and the scene serves for a geographical comparison. Egypt Proper (i.e., between the sea and the First Cataract) is justly likened to a long walking stick or fishing-rod, surmounted by a small outspread fan representing the Delta. After this preliminary chapter of *mise-en-scène*, Mr. Wallace settles down to his work. We do not hear the magistral voice which spoke from Russia; "I have been told" modestly presents itself, and there are signs of late acquaintance with the subject. But the author is a large-brained man with extensive experience and unhackneyed views; his pleasant style, in places a trifle tart, and his humour, here and there verging upon the "pawky," carry the reader easily over the Desert of Statistic; and his volume, combined with Mr. Broadley's and that of the Baron de Malortie, will make the reader a modern Egyptologist.

The contrast of the well-known *Times* correspondent with the representative of the influential *Journal des Débats*, M. Gabriel Charmes, is pleasing to our national pride. The Englishman personally visits persons and places to be described; he adheres punctiliously to truth; he takes the broadest views; and he is tender to the *altera pars*. The Frenchman shines with another light. With him popular fiction is systematically preferred to fact; his Parisian narrowness oppresses his vision; his *Parisine* is pure *boulevard*; and his national animosity is too strong for common honesty. It amuses an Englishman living abroad to read Governmental speeches periodically assuring us that the last half-century of peace has bred good-will between the two races. *We* know it to be the clear reverse. "France has no more cruel and jealous enemies than the English," cries the French Press. And England is only a little less bitter because she feels that her old foe is, thanks to Germany, very far "down in his luck."

This is not a book that can be abstracted; the reader must study it chapter by chapter to the admirable ending (pp. 520-21); and the best thing I can do as a reviewer is to offer a running comment upon its contents. The result

* Happily no illustrations.

will be a bald and disjointed bit of writing, but it will be good work if it recommends the volume to the public.

All Egyptian travellers will agree with the author when he shows "how extremely disagreeable railway travelling can be made" (p. 27). Even the main trunk (Cairo-Alexandria), so far from improving under English management, has of late years distinctly retrograded. The rails are looser, the permanent way more neglected, the carriages fouler, the *employés* less civil and obliging, the prices higher, and the danger greater than under native direction. As for the Cairo-Suez line, the second half is one of the most ricketty and risky bits of railway ever travelled over by Europeans. You are pretty sure to be told of a train which "derailed" a short time before, and made the hapless passengers pass a cold and hungry night in the open; and I have seen a single "Zug" catch fire twice in a single day. One of Egypt's latest curses is, or rather was, the misrule of certain superannuated Anglo-Indian officials, who, with some notable exceptions, drew large salaries for doing little or no useful work. Their early training was against them, as we saw in the Crimea, where Sepoy officers were sent to command Turks because, forsooth, they had drilled Hindî Moslems and Hindî heathens. For the Egyptian services we should even prefer, to these seniors, juveniles, even clerks, fresh and direct from England.

Mr. Wallace's "Grand Oriental Interoceanic Railway" seems intended to "poke fun" at a Kenh-Kosseir line, and apparently he is not aware that anyone ever thought of building it (p. 49). The project is at least fifteen years old. Presently we shall land opposite Malta, off Gurnah, Cyrene of old, with a safe port on the north-eastern shore of the Sidrah Gulf (Syrtis Major). The Cyrenaic was famous as one of the granaries of the Roman Empire, and the splendour of its ruins shows a high degree of civilisation. This ancient land, Pentapolis, offers no mechanical difficulties to a railway connecting it with Alexandria. We shall then run up via Cairo to Kenh (Dendera), turn eastward, and embark at Kosseir (Berenice). This line will spare us the mortification of the disagreeable and dangerous Suez Gulf; and, as it will gain three days, we are sure to have it sooner or later.

Chap. ii. is eminently worth reading by way of correction to Mr. Broadley's special pleading and over-estimate of Dictator Arabi and the intriguing heads of his party. "The very first rank of living diplomatists" is justly assigned to Lord Dufferin, who is still wanted to cleanse the "Augean Stable." His personal experience of "the East" began nearly a quarter of a century ago, when he aided in organising the Libanus. He is a conscientious worker, with a firm touch and light hand; he has the "courage of his opinions;" and he has the gift of common-sense, which does not always characterise his profession.

Four chapters (v.-viii.) describe the Fellah in his various capacities—a subject of which the English reader is now waxing weary before he has begun fairly to study it. They are ably written, but they do not descend below the surface. Despite the theme being so worn, I cannot refrain from again discussing it. The Fellah-race is distinct from all others. As hair, features, and figure prove, the Nilote is of African, not of Asiatic, *provenance*, partly white-washed by foreign innervation. Mr. Lane erroneously dubbed him an "Arab;" you have only to place him by the side of a Bedawi, and the fallacy of the theory *saute aux yeux*. His half-brother is the Copt, who has kept his blood freer from miscegenation, and both are perforce peculiar peoples. The climate of the Nile Valley allows no foreign-born to be viable; it is an atmosphere of complete conservatism.

The Fellah has been much the same from the remotest ages; you see his face in the Sphinx. Read Brugsch Bey's report how the Fellah women ran dishevelled along the Nile banks, "keening" the death cry, when they heard that the mummies of their olden Pharaohs were being boated down stream by the abominable Frank.

The "poor down-trodden Fellah," sentimentally contrasted with his oppressors, the Pashas and Beys, a bit of cant begun for a political purpose during the Napoleonic days, was perpetuated by Lane and Gardner Wilkinson, and is repeated by the latest writers, Malortie and Dicey. Ask Europeans who have lived in the villages, and they will confirm my statement that there is nowhere a more dogged and determined, turbulent and refractory, furiously fanatical, and, when excited, cruel and bloodthirsty race than these clowns of Kemi, the Black Land. The home Press, which has read about the theoretical or ideal Fellah, asked with wonder, when commenting upon the bloodshed and arson of June 11, '82, how such "lambs had suddenly turned wolves." Lambs, indeed! why, no fighting ram is more persistent and pugnacious, or less open to pity and mercy, than an Egyptian peasant. And, if the men are brutal, the women are, if possible, worse. As Mr. Lane and "The Thousand Nights and One Night" show, their morals are of the vilest, and their modes of murdering are unutterably horrible. At Tantah the "poor Fellah" and his meek wife tied the limbs of slaughtered Franks to dogs' tails, poured petroleum upon the unfortunate brutes, and set it on fire. At Alexandria these bestial beings promenaded the streets with the remnants of slaughtered Europeans borne like flags on long staves.

Per contra, the Fellah is remarkable for his independence (*sui generis*), his persistence, his bravery, and his talents—a fact which will not be found in Mr. Wallace's pages. The villagers act as their own police and "ministers of high justice," trying and punishing all criminal cases within their mud walls. If man or woman break the law, especially of *Rasm* or immemorial custom, the offence is carefully kept from the "guardians" of society—magistrates and policemen. If certain "Commandments" are violated, he, she, or it is incontinently tied and trussed up, gagged, and cast into the River of Egypt. Father Nilus could tell marvellous tales.

The persistence of the Fellah is as exceptional. A drive to the Pyramids will show you troops of half-naked urchins running a mile in the forlorn hope of a copper; and in this point the boy is the father of the man. The adult will be bastinado'd within an inch of his life before he pays his lawful rent, and his wife will praise him as she dresses his wounds. Under Sesostrius, the Fellah-soldier, who invented the Phalanx, overran the nearer East. Under Mohammed Ali and Ibrahim, he beat the Arabs at Bissel and the Turks at Nezib. Even a Moltke could not save the Ottoman; and the late Gen. Jochmus told me that, when commanding the Tartar cavalry, he escaped defeat only by systematically declining battle. The dogged pluck of the gunners at the Alexandrian forts and at Tel-el-Kebir proves that the stock has not degenerated. The easy final defeat is readily explained. There was treachery in the air: foreigners say the *Cavallerie de Saint-George* (gold sovereign) was battling for England; and the best and bravest will not stand firm when they suspect that their nearest neighbours have been bought to leave them in the lurch. Had the "Rebs" been disciplined, and led by English or French officers, there would have been a very different tale. As a rule, the sight of blood does not terrify an Egyptian soldier; it makes him only an "uglier customer." Mr. Wallace has not done justice to the "un-

warlike" Fellah's fighting qualities; and, when Arábi Pasha speaks of his compatriots' timidity, he talks *ad captandum*.

Compared with our Nilotes, the "finest pisantry" are a weak and violent race which never produces, like the Fellahin, typical and remarkable men. Take only two specimens of the latter. One is Ismail Sadik (El-Mufattish), a son of the soil who could hold his own against the ablest financiers of Europe. The other is Arábi, who has graven his name upon the memorial tablets of his native valley, and who, unless we are wise, will go down to posterity as a patriot-hero and a martyr to his faith.

We would willingly have seen something more about the Suez Canal than is given us in pp. 306, 509 *et seq.* The author rightly terms M. de Lesseps a "projector," not, after the fashion of our scribes, the "great engineer," a retired consul ignorant of all engineering but the amateur's. It was not his eloquence that prevailed with Saïd Pasha: it was the strong support of the Tuileries. Had he been an Englishman he would have been ignored by his own Government, opposed by his fellow-countrymen, and left to fight single-handed against a foreign host, and to fail. However, during the "sixty days' war" he unconsciously and right unwillingly did us the best of good turns. His emphatic patronising of Arábi, his phrasing, his posing, and his promises of immunity from attack kept the Canal open, although arrangements had been made for closing it. This is not to be done by shovelling in earth and sand, which can be shovelled out almost as fast: the true way is to lash together two or three ships or dredges and to scuttle them; the obstruction would require dynamite, and this wastes valuable time. The real want is a second water-way, and Mr. Wallace is right in objecting to an Alexandria-Suez line. The affair has been complicated by a preposterous request for eight millions sterling at three and a quarter per cent. interest, and by a pompous claim to the monopoly of the Isthmus, while the clarion note of the Gallic chanticleer has been followed by a loud gobbling from the bubbly-jock of Stamboul. All we have to do is to possess our souls in patience. M. de Lesseps has so mismanaged matters during his last "progress" that already some twenty thousand shares, sold at a depreciated figure, have been added to the 176,602 before held by England; the bear is fated to beat the bull; and a "financial-political operation" will presently transfer all the stock to *perfidie Albion*. Have patience, and be deaf to *la blague*!

A second water-way is the more required as the days of the Euphrates Valley Railway are either done or have not yet dawned. With the Russian at Kars, ready to march 10,000 men down south, we should be building a road for the especial benefit of the invader. Ten years ago it would have served to check his progress; now it would only facilitate his attack. Not that we have any fear in the final struggle, whatever the Russophobe may say. Chinese armies led by British officers will occupy Moscow before the Muscovite reaches Calcutta.

Chap. xii., describing the army reform, will interest military readers. Egypt no longer wants the large forces and fleets with which she once conquered her neighbours. But she must have a considerable body of regulars; and I would rather see 15,000 than 5,650 men: all of them will be required to defend her against Abyssinian raids and to protect the Equatorial provinces, even after peace shall have been re-established. The Egyptian fleet is a mere show, an article of luxury—costly, moreover, as it is useless. The country wants only a few heavily armed gun-boats to guard the African shores, to put down the slave export, and to prevent Arab piracy. Subsidised lines of steamers, the more the better, suffice to connect her with

Asia as well as Africa. The old doddering men-o'-war which rot in Alexandria and Suez harbours, melancholy remnants of past power, may be broken up and carted away as soon as possible. With respect to the harbour on the Red Sea proposed for cession to the "King of Kings, Johannes," I may say that the measure is theoretically good and practically evil. The port would serve only for the importation of arms and ammunition, and would make the troublesome "Highlanders of Ethiopia" more dangerous than at any period of their turbid history. As it is, the Egyptians cannot fight in the mountains, and the Abyssinians fear the plains, a consideration which tends to keeping the peace. But the breech-loader and the magazine-gun, when provided with cartridges, would change every condition. It is to be hoped that the Egyptian army of the future will be built on the lines of the old East India Company's force, a return to which is one of the crying wants of India. A correspondent informs me that all officers have been ordered to study "classical Arabic," and that, when they try it on the Fellahs, the latter are cursed for not "knowing Arabic," and make tracks, wondering the while what new manner of language has been got up for their benefit by the English. Our authorities ought to have heard of the late Spitta Bey's admirable Grammar of Egyptian; but I am not aware that any Englishman who knows the language or the people is officially employed by England in Egypt.

Mr. Mackenzie (p. 417) lays down as follows the main factors of the great problem—how to reform Egypt:—

1. To create a military and police force of such a kind as to ensure public tranquillity;
2. To introduce certain urgently required reforms, judicial and administrative;
3. To ameliorate the economic position of the peasantry; and
4. To endow the Egyptian people with certain political institutions—not immediately wanted.

And now let us see what the last twelve months odd have done towards the desirable work of giving Egypt a new and a "fair start." Englishmen who have experience in such matters deprecated England occupying Egypt, and would have preferred to see strong garrisons at Port Said and Suez, leaving the Nile Valley "to stew in its own broth." The individual John Bull is masterful and overbearing enough, but his Governments cringe rather than command; and, while the French rule a trifle too much, the English rule far too little. You cannot manage Moslems unless you take the master tone.

Then the circumstances of our occupation, the Joint Control, Egyptian and English, placed us in a false, or rather in an impossible, position. It was the story of the two stools. For instance, when the cholera broke out at Damietta we should have isolated the town as we did the last plague village in Gujarat; we left the duty to native authorities, and the results were some 29,000 deaths. And then we offended the common-sense of Europe by decreeing quarantine: because England in the high Temperates does not require such measures, *ergo* the sub-tropical Mediterranean must find them useless. Hence our unfriends declared that with us the shop is now all-powerful, and that the lives of men are light weight compared with £ s. d.

The "economic condition" of the peasants is worse than ever; they have a debt of some twelve millions sterling; and the "deficiency of receipts" now figures, they say, at £2,800,000. It will be years before the Fellah learns the value of, and is able to effect, deep-ploughing—the only remedy for a surface-soil exhausted by cane and cotton. Manuring has

been on the *tapis* for years, but nothing has been done. The villagers become more and more turbulent, and only martial law can gain us, or rather re-gain us, respect. "Egypt for the Egyptians" as much as you please; but at present Egyptians must be trained for Egypt. Meanwhile, the supervision of imperial questions, matters of finance, transactions involving income and outcome, the magistracy and the police, cannot but remain under English surveillance; and the "village Hampdens"—a race quickened by Arabi—here find a grievance, and ventilate it.

We are evidently between the horns of a dilemma, evacuation or annexation; and we must apply the usual British panacea—a compromise. Nothing can be worse than those "extra-Parliamentary utterances," those periodical pledges of withdrawal volunteered by high authorities. They have kept the Nile Valley in a chronic excitement; they have paralysed commerce and industry; and they cannot fail, if persisted in, to ruin the country, and to make English mis-rule or no-rule a by-word among the nations. The only compromise is a *bona fide* protectorate established for a term of years.

For the benefit of those who propose evacuation I am tempted to repeat the words which I wrote after a last visit to Egypt in 1882:—

"Many will consider the following statement sensational and exaggerated, whereas it is plain and notorious fact. There is no second opinion upon the subject among foreigners in Egypt. When the last English soldier leaves Alexandria the last European had better embark with him. The final exodus of our redcoats and our bluejackets will be followed by a human hurricane such as the lively annals of the Nile Valley have not yet witnessed. As we are here, so here we must perforce rest. It is our second conquest of the goodly land which—all know—was offered in gift to England some years before its final fall. We honestly declined it then, but now the tyranny of Circumstance forces, nay, has forced, it upon us."

Mr. Mackenzie, like Mr. Broadley, is seldom found tripping; yet there are passages which we would see changed. He must not talk of the "unexplored region between the Dead Sea and the Gulf of Akaba" (p. 51): every inch of ground is well known. In his note on *Kurbash* (p. 59), he might have told readers that it originated the French "cravache." Evkai (p. 71) misrepresents Aukaf—mortmain property bequeathed to mosques, &c. "Dural" (*durrah* = holcus, millet) should not be rendered "native maize." The legitimacy of the slave-girl's son is at the bottom of the antique quarrel between the descendants of Isaac and Ishmael (p. 301). To old Mohammed Pasha is due the cultivation of cotton in Egypt, not to Said Pasha in 1854 (p. 269). And will Mr. Wallace bear with us if we object to his phrase "all were so jealous of each other" (p. 107)? "Love each other!" is by no means equivalent to "love one another!" And this disregard of the delicacies of our English threatens it with conversion to Ay-mericanism.

RICHARD F. BURTON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERRIER, T., et H. JOUIN. *Histoire et Description de la Bibliothèque Mazarine*. Paris: Plon. 1 fr. 50 c.
 DEHN, P. *Deutschland u. Orient in ihren wirtschaftspolitischen Beziehungen*. 1. Thl. Nach dem Orient. München: Franz. 5 M.
 FEUILLET, O. *La Veuve*. Paris: Calmann Lévy. 3 fr. 50 c.
 MAUPASSANT, Guy de. *Au Soleil*. Paris: Havaud. 3 fr. 50 c.
 PONTICER, H. de. *Administration de la Ville de Paris et du Département de la Seine*. Paris: Guillaumin. 15 fr.
 UZANNE, O. *Correspondance de Madame Gourdan, dite La petite Comtesse*. Paris: Marpon & Flammarion. 20 fr.

HISTORY.

GESCHICHTSQUELLEN der Prov. Sachsen u. angrenzender Gebiete. 18. Bd. Halle: Hendel. 10 M.
 MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. VI pars prior. G. A. Symmachi quae supersunt. Ed. O. Stack. 15 M. Postarum latinorum medi aevi tom. II pars prior. 12 M. Berlin: Weidmann.

PHYSICAL SCIENCE AND PHILOSOPHY.

NEHRING, A. *Fossile Pferde aus deutschen Diluvial-Ablagerungen u. ihre Beziehungen zu den lebenden Pferden*. Berlin: Parey. 4 M.
 RICHTER, Oh. *L'Homme et l'Intelligence*. Paris: Alcan. 10 fr.
 VOLKELT, J. *Ueb. die Möglichkeit der Metaphysik*. Hamburg: Voss. 1 M.
 WEISENBORN, H. *Die irrationalen Quadratwurzeln bei Archimedes u. Heron*. Berlin: Calvary. 3 M. 60 Pf.

PHILOLOGY.

BIBLIOTHEK, assyriologische, hrsg. v. F. Delitzsch u. P. Haupt. 3. Bd. 1. Abth. Leipzig: Hinrichs. 20 M.
 DELITZSCH, F. *Die Sprache der Kossäer*. Linguistisch-histor. Funde u. Fragen. Leipzig: Hinrichs. 10 M.
 FRANZ, W. *Die lateinisch-romanischen Elemente im Althochdeutschen*. Strassburg: Trübner. 1 M. 80 Pf.
 IEN JAI'S Commentar zu Zamschbart's Mufassal. Hrsg. v. G. Jahn. 2. Bd. 1. Hft. Leipzig: Brockhaus. 12 M.
 STUDIEN, romanische. 20. Hft. Verzeichniss der rätoman. Litteratur v. E. Boehmer. Bonn: Weber. 3 M. 50 Pf.

CORRESPONDENCE.

MYSTICS AND THE SACRAMENT.

Lansdowne, Edgbaston: Jan. 12, 1884.

Will you permit me to point out, with reference to Mr. Webster's very interesting article on Valdés and Molinos (ACADEMY, January 12, 1884), that the accusation brought against the followers of the latter of neglecting Mass can only refer to the perfunctory attendance at High Mass? It was a grave accusation against them, as is proved by a letter from Cardinal Caraccioli, printed in full in the Appendix to Mr. Bigelow's admirable monograph, that they "frequented the Holy Communion daily," which appears to have shocked the Cardinal very much, when they happened to be married people. It was said that they took the Sacrament "as though it were a cake," but this meant no more than that they took it without confession. It was part of the judgment upon Molinos that he should make sacramental confession only four times a year, and receive the Sacrament.

Through the whole course of history few figures seem to me more calm, gracious, and beneficent than that of this Spanish priest. His temperament was wrought to such fine issues that it appealed instinctively to the lofty and the pure; he went about doing good; he vanishes from our sight into his living tomb, without striving and without cry, and his voice is no longer heard in the streets. So, always, is it with the finest natures: apparent failure is the unalterable seal of their mission, and the immortal influence they exert comes invariably from beyond the grave.

J. HENRY SHORTHOUSE.

THE TOMB OF MARGARET COUNTESS OF CUMBERLAND.

York: Jan. 15, 1884.

Anyone knows that the chief person to whom Appleby, in Westmoreland, ought to look back with pride and gratitude is Anne Countess of Pembroke, Dorset, and Montgomery. Throughout the course of the chequered and somewhat melancholy life of that great and religious lady, there was one person, above all others, to whom her thoughts reverted and her affections clung; and that was her mother, Margaret Russell, a daughter of the Bedfords, widow of George Earl of Cumberland, the great sea-captain and courtier. In the Lady Anne's will she expresses her deep gratitude to her mother, and says, "as I doe myselve, soe I desire my succeeding posteritye to have her in memory,

love, and reverence, who was one of the most vertuousse and religiousse ladies that lived in her time." The mother and the daughter met for the last time, at Brougham, on April 2, 1616; and there the daughter erected a pillar to commemorate the event, and provided a liberal dole for distribution to the poor on the same day, and at the same place, every year, for ever. The memory of her mother was the one sentiment in the daughter's life. Throughout her diary, which was kept with unflinching regularity to a great old age, she counts time by incidents in her mother's life, in many of which they had a common interest, which the child whom she had served so well never ceased to remember.

This Lady Margaret Countess of Cumberland died in 1616, and was interred beneath a stately altar-tomb, which still remains, on the south side of the altar in St. Lawrence church, Appleby, rich with all the heraldry of the Cliffords, and invested, as most persons will admit, with the very strongest associations and claims.

Will it be believed that the vicar and churchwardens of Appleby are applying at this very time for a faculty to remove this tomb to a different position in the church; and, not content with this, have actually opened the vault before the faculty has been granted, and have suffered numbers of people to inspect it? Is all sentiment, all gratitude, extinct at Appleby; and is the leaden shroud which conceals the remains of the great lady to be made, as it has been, the subject of newspaper paragraphs, idle gossip, and worse? I trust, for the credit of Appleby, that the application for the faculty will be withdrawn; or, if it be unhappily persevered with, that the accordant voice of the English public will approve of the action of a few of the descendants of the illustrious Countess, who are asking the Chancellor of Carlisle to say that the faculty shall not issue. If the tomb needs strengthening, then let it be strengthened; but by all means let it stay where it is. It is a fortunate thing for the people of Appleby that the Lady Anne cannot come back among them.

J. RAINE.

THE MYTH OF CRONUS.

London: Jan. 14, 1881.

Mr. Taylor says that I think it "scientific and necessary" to go to Australian savages "for the interpretation of the poetical literature of Periclean Greece." If Mr. Taylor regards the myth of Cronus—old in Hesiod's time (Grote, ed. 1869, i. 15)—as a production of Periclean Greece, it seems needless to argue further on the question. Mr. Taylor calls the method which seeks to explain certain anomalies found among civilised people as survivals from savagery "a nostrum" which "has hitherto proved to be no method at all." The method is that of Mr. Tylor and of Darwin. Whether it has been fruitless of results readers of Tylor, Darwin, Lubbock, and McLennan may judge for themselves.

In his explanation of the myth of Cronus Mr. Taylor says nothing of what may be called the Maori "variant," though, indeed, the story of Papa and Rangī varies very little from that of Gaea and Uranus. Now, why are savage myths to be left out, especially when the theory which explains the Greek myths explains the savage myths as well? Mr. Taylor's own explanation is the sixth or seventh given on what he calls "the old orthodox lines." It is very ingenious, and exactly as convincing, "easy," and "reasonable" (especially easy) as the others which Mr. Taylor calls unsatisfactory. If the myths be "transparent," why do so many learned critics see wholly different meanings in each of them? I

also ventured to explain the myth of the mutilation of Cronus as a "nature myth"—a myth setting forth how Heaven and Earth were originally thrust apart, as in China, and by Indra in India. To support this theory, I advanced the unmistakably transparent Maori version of the same event; nor can I see, even after reading Mr. Taylor's letter, why this comparison should not be made. The most scholarly mythologists do not disdain to go to the Hottentots when they can show that a dead chief named "Lame Knee" is really the Dawn, and the Dawn really the Infinite.

I do not know, or have forgotten, who is the authority for Mr. Taylor's statement that the Delphian fetich stone fell from heaven. His theory of the connexion of *eidus* and *εἰληπος* is far from being generally accepted. His notion that a crescent-shaped aërolite, or the crescent moon (or both?), gave rise to the sickle of Cronus in the story is almost too ingenious. One explanation would be enough; but the double suggestion of a crescent-shaped aërolite or a crescent moon "mutilating the centre of the sky," when added to Schwartz's sickle, which is the rainbow, and to Preller's sickle as the natural weapon of the Harvest-god, demonstrates that theories of this sort are really too numerous and easy.

A. LANG.

ENGLISH PUBLISHERS AND AMERICAN BOOKS.

London: Jan. 15, 1884.

We regret that Messrs. Field & Tuer should have brought our names into their letter which appears in the ACADEMY of Saturday last with reference to *Don't*, because it compels us to correct their statement so far as it concerns us. We did not say we would send "a share of profits to the American publishers;" but we did send a cheque to Messrs. D. Appleton & Co. in recognition of our having used the book, and the following extract from a letter received from them will speak for itself:—

"We have just received yours of the 6th ult., and we are much gratified to find the cheque which you were kind enough to enclose.

"*Don't* has had quite a phenomenal success here, and we trust it may do well with you."

We based our edition—which was the first announced in England, as a reference to the ACADEMY will show—on the American work, and we paid an editor to prepare it for English readers. It is therefore copyright.

GRIFFITH & FARRAN.

Y. Leadenhalle Presse, E.C.: Jan. 12, 1884.

Your foot-note to our letter in to-day's ACADEMY may be misunderstood, as, in the instance referred to, the American author is not in the game. An American publisher buys a book from an author outright, and thereby becomes sole owner of the copyright. He then offers it at a certain price to us, at the same time mailing advance sheets. We approve the book, accept the terms, and publish simultaneously with him, or perhaps a day or two earlier, which certainly, according to the best legal opinion we can get, secures the copyright here.

FIELD & TUER.

[That residence on British territory (in addition to prior publication) is necessary in order to obtain copyright in the United Kingdom is a proposition usually laid down in the books, though it has never yet been so decided. Publishers, we have observed, are often content to call their books "copyright," and then sit quiet under what would be a manifest infringement, in preference to incurring the cost and risk of legal proceedings.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 21, 4 p.m. Asiatic: "The Origin of the Indian Alphabet," by Mr. R. N. Cust.
5 p.m. London Institution: "Ornament," by Mr. H. H. Statham.
8 p.m. Royal Academy: "Art as influenced by the Men," V., Michel Angelo, by Mr. J. E. Hodgson.
8 p.m. Aristotelian: "Hume's Treatise of Human Nature," I., by Mr. H. W. Carr.
8 p.m. Victoria Institute: "Design in Creation," by Sir E. Beckett.
TUESDAY, Jan. 22, 3 p.m. Royal Institution: "Coins and Medals," II., by Mr. R. S. Poole.
8 p.m. Anthropological: Annual Meeting, Presidential Address, by Prof. Flower.
8 p.m. Colonial Institute: "The Education of the South African Tribes," by Mr. W. Gresswell.
8 p.m. Association for the Improvement of Geometrical Teaching: Annual Meeting.
8 p.m. Civil Engineers: "The Adoption of Standard Forms of Test-Pieces for Bars and Plates," by Mr. W. Hackney.
WEDNESDAY, Jan. 23, 8 p.m. Society of Arts: "Science Teaching in Elementary Schools," by Mr. W. L. Carpenter.
8 p.m. Geological: "The Serpentine and Associated Rocks of Porthalla Cove," by Mr. J. H. Collins; "Outline Geology of Arabia," by Mr. C. M. Doughty; "A Delta in Miniature—Twenty-seven Years' Work," by Mr. T. Mellard Reade.
THURSDAY, Jan. 24, 3 p.m. Royal Institution: "Music for the Pianoforte," II., by Prof. Ernst Pauer.
7 p.m. London Institution: "Mozart's Operatic Works," by Mr. W. A. Barrett.
8 p.m. Royal Academy: "Art as influenced by the Men," VI., Raphael, by Mr. J. E. Hodgson.
8 p.m. Society of Arts: "The Manufacture of Gas from Lined Coal," by Prof. Wanklyn.
FRIDAY, Jan. 25, 7 p.m. Civil Engineers: "The Expenditure of Power in Steamship Propulsion," by Mr. J. J. Bourne.
8 p.m. Browning: "Paracelsus," by Miss Arthur.
8 p.m. Quakett.
9 p.m. Royal Institution: "Kilima-njaro, the Snow-capped Mountain of Equatorial Africa," by Mr. H. Johnston.
SATURDAY, Jan. 26, 3 p.m. Royal Institution: "Life and Literature under Charles I.," II., by Prof. Henry Morley.
8 p.m. Physical: "Direct Reading Electric Measuring Instruments," by Prof. Ayrton and Prof. J. Perry; "The Electromotive Force set up during Interdiffusion," by Dr. C. R. Alder Wright and Mr. C. Thompson.

SCIENCE.

The Elements of Plane Geometry. Part I. Prepared by a Committee of the Association for the Improvement of Geometrical Teaching. (Sonnenschein.)

It would perhaps be out of place to give here a full statement of the objects aimed at by the association on whose authority the present work is issued; one of them, however, may be briefly mentioned—namely, the substitution, in the place of Euclid, of a manual of elementary geometry more in harmony with the present state of mathematical science. The defects of Euclid's *Elements* as a text-book for beginners have long been known to be numerous, and in the various editions which have been published since 1482 many attempts have been made either to remove them or at least to point them out. The most serious defect, since it is the one least capable of remedy, is the imperfect classification of the propositions. Mr. Todhunter (see his *Conflict of Studies*, p. 187) thinks that it is to the influence of the classificatory sciences that we owe the notion that it is desirable to have all the properties of triangles thrown together, then all the properties of rectangles, and all the properties of circles; and he quotes a statement from De Morgan that "Euclid, fortunately for us, never dreamed of a geometry of triangles as distinguished from a geometry of circles, but made one help out the other as he best could." Surely it is a sufficient answer to this to say that Euclid has to a considerable extent given us a geometry of triangles as distinguished from a geometry of circles, and that classification is one of the main objects of every science.

The principal feature, accordingly, wherein the present work differs from Euclid's first two books, to which it corresponds, is the arrangement of the propositions. It must not, however, be understood either that all of Euclid's propositions are given or that his methods of proof are retained. As a matter of fact, there are some omissions and some additions, the former being less numerous than the latter. Some idea of the contents of the work may be gained from the statement that book i., entitled "The Straight Line," is divided into five sections—(1) Angles at a Point, (2) Triangles, (3) Parallels and Parallelograms, (4) Problems, (5) Loci; book ii., entitled "Equality of Areas," is divided into two sections—(1) Theorems, (2) Problems. The whole is prefaced by a Logical Introduction, and a Syllabus of Geometrical Constructions which it is recommended that beginners should be exercised in prior to, or concurrently with, the study of theoretical geometry.

As regards the methods of proof, they are, in general, simple and clear. Exception must be made of the demonstration of the very first theorem in book i., which is needlessly difficult. The same objection may be alleged in a less degree respecting the second theorem. It would be too much to say that perfect consistency has been attained (it may be that perfect consistency is undesirable in a text-book for beginners) in the treatment of general and special cases of theorems. In illustration of what is meant, reference may be made to book ii., theorems 1, 2, 11, to which one, two, three figures respectively are given. Would it not be preferable to give two figures to each of these theorems, and to omit the special case when two particular points of the figure coincide?

Mr. C. L. Dodgson (in the Introduction to his recent edition of the first two books of Euclid) recalls attention to the principle that when a theorem has been proved for one case it may be taken as proved for all similar cases, and he modifies accordingly the concluding part of the sixteenth proposition. But the principle applies to many more propositions than the one signalised by Mr. Dodgson; in the present work one may specify pp. 19, 22, 23, 31, 32, 35, 53, where it would be advisable to change the phrase "Similarly it may be shown" into "Hence also it has been shown."

Both sets of Problems and the examples of Loci have been judiciously chosen and arranged; and it is therefore with some hesitation that one suggests, in view of book ii., the insertion of the problem "To construct a square on a given straight line," the alteration (a very slight one) of the order of the problems in book ii. to 1, 2, 5, 3, 4, 6, and the addition to book ii. of a section on Loci, which might consist of two problems—To find the locus of a point the sum, and the difference, of the squares of whose distances from two fixed points is constant. If two further suggestions may be tolerated, I should propose a verbal change—and one not even verbal, for it concerns only a letter. The first is to omit the word "only" in the definition of a trapezium; the second, to spell the word "shown" always in the same way.

It is a matter of some importance, though it is one which is easily overlooked, that in the description of identically equal figures

the letters which denote corresponding points should be written in the corresponding order. In few manuals of elementary geometry is this the case, but it is so here. I have not been so solicitous to indicate the merits of this text-book (for it has great and substantial merits) as to point out one or two trifling particulars where improvement seemed possible. Anyone who has attempted to write an elementary mathematical text-book will appreciate the difficulty of the task imposed on the committee, and will welcome with gratitude this result of their labours.

J. S. MACKAY.

SCIENCE NOTES.

THE Zoological Society of London has appointed a committee, consisting of Prof. Flower, Prof. Jeffrey Bell, Mr. H. H. Johnston, Mr. Mivart, and Mr. Slater, to prepare a memorial volume of the scientific papers of the late William Alexander Forbes, prosector of the society. It is purposed to publish these papers in a form similar to that which was adopted in the memorial volume of Forbes's predecessor, Garrod. Mr. Slater will edit the volume, Mr. Johnston will prepare a biographical notice, with portrait, and Prof. Bell will act as secretary and treasurer.

THE last part of the *Transactions* of the Edinburgh Geological Society opens with an interesting paper by Mr. Ralph Richardson, on "Agassiz and Glacial Geology," being the anniversary address delivered before the society at the beginning of last session. In this discourse, which displays great appreciation of Agassiz's work, Mr. Richardson gives a faithful sketch of the history of opinion on glacial questions during the last half-century. The same number contains, among other communications, some original suggestions on petrological nomenclature, by Mr. Kinahan, of the Geological Survey of Ireland.

PHILOLOGY NOTES.

THE Philological Society's annual "Dictionary meeting" is held on the evening of January 18, the day on which this number of the ACADEMY appears in London. Copies of the first part of the society's new English Dictionary, edited by its president, Dr. J. A. H. Murray, will then be laid on the table. We congratulate the society on the fact that this first part of its twenty-four years' work is thus at length in type, to witness what the history of our language really is, and to justify the society in having given up the first partial scheme of a mere Supplement to *Johnson* and *Richardson* suggested by Archbishop Trench, and having adopted the plan of a complete Dictionary of English—as contrasted with Anglo-Saxon—proposed by its earlier editors, Herbert Coleridge and Mr. F. J. Furnivall, and developed by its present editor and president, Dr. Murray. The University of Oxford, too, deserves our gratitude for supplying the money that brings the work out.

FIRDAUSI's second epic, *Yâsuf and Zalkhâ*, a poem of about six thousand verses, which he composed after the completion of his *Shâhnâmâ*, and the value of which is enhanced by the fact that it is the earliest poetical version of the Biblical story of Joseph, has never yet been published. The Bodleian possesses two MSS. of this important work; and there is also one in the British Museum, one in India, and a fragment in the library of the Royal Asiatic Society. The late distinguished Persian scholar, Mr. H. Morley, long cherished the idea of publishing it, but was prevented from carrying

out his intention. Prof. H. Ethé is, we understand, now engaged on an edition of *Yâsuf and Zalkhâ* to appear in the Aryan series of the "Anecdota Oxoniensia."

WITHIN the last few years, fragments of several papyri and MSS. have been discovered in Egypt, and have found their way to Berlin, Paris, Vienna, &c. Among them are fragments of a parchment codex of the fourth or fifth century, comprising the Responsa of Papinianus, the most renowned of the classical Roman lawyers, with notes of his disciples Ulpianus and Paullus. The fragments at Berlin have been edited by Krüger, those at Paris by Dareste. It is quite within the range of probability that similar fragments have been purchased as curiosities by English tourists in Egypt. Should this be so, the possessors of such are invited, in the interests of scholarship, to communicate their addresses to Messrs. Trübner & Co., Ludgate Hill.

THE new volume in Messrs. Trübner's series of "Simplified Grammars" is *Danish*, by Miss E. Otté, who will also undertake *Swedish*. Among the future announcements are *Assyrian*, by Prof. Sayce; *Burmese*, by Dr. E. Forchhammer; *Egyptian*, by Dr. S. Birch; *Lettish* and *Lithuanian*, by Dr. M. I. A. Völkel; and *Turkish*, by Mr. J. W. Redhouse.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY (Friday, Jan. 11.)

F. J. FURNIVALL, Esq., Director, in the Chair.—After the adoption of the treasurer's audited cash account for 1883, Mr. Sidney L. Lee read a paper on "Love's Labour's Lost." He pleaded against the condemnation of the play by the older school of critics. Coleridge put it in its right place as Shakspeare's earliest genuine play; then its faults become easily excusable, and its method of extreme interest. (1) It set before us Shakspeare fresh from Stratford, and gave us the measure of his education there. It had six village characters—Shakspeare's schoolmaster, Thomas Hunt, as Holofernes; the curate, Sir Nathaniel; the constable, Dull; the clown, Costard; the dairymaid, Jaquenetta; and the forester. It gave us the country-boys' games: "more sicks to the mill," "hide and seek," "whip-top," and "push-pin;" the masque too. It had the school-boy's recollections of Ovid, Mantuanus, and scraps of French and Italian. Its jests on legal terms, "common and several," &c., showed Shakspeare's early knowledge of law, and his following Sidney's *Apology* advice his regard for that writer. (2) Its good-humoured satire brought the fashionable follies of the London of Shakspeare's day before us, the "wits" and their extravagances of speech and eccentricities of act. Five faults in language condemned by Puttenham were ridiculed in the play; and, however tedious to us now, the satire on these follies at the time struck home. (3) The plot divided into two—the men's "academe," and their wooing of the French ladies. (a) Academies were much talked of then; both Sir Humphrey Gilbert and Sir Nicholas Bacon wrote schemes for academies for the Queen's wards. Young men lived loosely, and at universities and the Inns of Court did not work, but haunted taverns and gambled, as Harrison and Abbot complained. Ascham pleaded for discipline, and the French ladies set the dandies the right task—to study souls in agony, to see the realities of sad and serious life. (b) Frenchmen were the representatives of looseness and gallantry. In 1303 Robert of Brunne noted this as their special sin. But in 1591 (or 1589) Shakspeare naturally put the leading Frenchmen of the day into his play, for, the Armada having set Spain aside, Henry of Navarre—*cf.* Macaulay's "Ivry"—and his nobles were the cynosure of English eyes, the hope of the Protestant cause in France. English volunteers served with Henry, and Shakspeare must have known some of them. Lord Biron was their best friend in France, and so well known here that Chapman wrote two plays on him; Lord Longaville was one of Henry's most prominent leaders; Dumaine, the Duc de Maine, was popular in England; de la

Mothe, the French ambassador, left England only in 1583; Alençon sued for Elizabeth's hand in 1581. In 1589-92 no less than fifty separate publications on French affairs were registered at Stationers' Hall. Sir T. Coningsby's diary of Essex's 4,000 volunteers in 1591 at the siege of Rouen, &c., shows how the English were entertained by Longaville, Biron, Henry, and the French ladies, and how Biron praised English girls. Biron, in some points of his character historical, is well described by Rosaline. He said he should die in an hospital: hence, perhaps, Shakspeare's association of him with it. Longaville's character is historical too. King Henry and a princess of France actually met on a diplomatic mission in 1586; and she brought a bery of beauties with her, who were called "l'escadron volant." As to the Russians, the revival of intercourse with Russia in Elizabeth's reign is well known. About 1582 the Czar proposed to marry a kinswoman of Queen Elizabeth named Lady Mary Hastings, and the Russian ambassador had an elaborate interview with her in 1583, in which his interpreter behaved with ridiculously extravagant adoration. Lady Mary ultimately refused the Czar, but she was known as the "Empress of Muscovia." Lastly, Shakspeare drew Armado from a real man—Fantastico Monarco, on whom Churchyard wrote a poem. Thus the historical element in "Love's Labour's Lost" was strong. On all grounds the play deserved the most careful attention.—A long discussion, by a full meeting, followed the paper, which was highly praised by all the speakers.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—18½ by 24.

"An exquisite picture."—*Times*.
 "Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.
 "A new and exquisite picture."—*Standard*.
 "Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.
 "Mr. Moore's graceful 'Companions' forms an excellent bonus touch to an attractive exhibition."—*Daily News*.
 "The gem of this varied and delightful exhibition."—*Academy*.
 Particulars on application to the Publishers, Messrs. DOWDSELL & DOWDSELL, 132, New Bond-street.

The Ornamental Arts of Japan. By G. A. Audsley. Part I. (Sampson Low.)

THE dissolution of the literary partnership of Messrs. Audsley and Bowes can scarcely be regretted when it results in the production of such valuable and beautiful books as Mr. Bowes' *Japanese Marks and Seals* and the magnificent undertaking of which the first part has just been published. It was always to be hoped, if not to be expected, that a work of the same importance as *The Ceramic Art of Japan* should be devoted to those other decorative arts in which the Japanese excel rather more than less as compared with pottery and porcelain. In lacquer work especially, and in the decorative use of metals, they are beyond all nations; and scarcely less praise can be given to their embroidery and painting of tissues and paper, their enamel and drawings of animals. This expectation is now in a fair way of being realised, if we may judge, as we safely may, of the work as a whole by this very promising instalment.

It would nevertheless be premature to criticise it as a complete work. So fragmentary a method of publication is more in favour in France than in England. We have all things begun and nothing ended: a bit of Preface; so many pages of letterpress belonging to one section, so many belonging to another; and of the illustrations a miscellaneous assortment which promises some trouble of arrangement to the binder when all is done. We are not sure that such a tantalising method of issue does not stimulate curiosity and ensure a greater amount of attention than if it were quite straightforward. Especially is

this likely to be so with regard to the letter-press, for, in volumes of the portentous size of these folios, looking at the pictures is apt to suffice, and some twenty or more of the gigantic pages to be read consecutively appears a task more formidable than it really is. If we mistake not, the articles on each of the subjects dealt with will extend to something like this length; and they will be too short, rather than too long, for the student, who, unless he possess the fine volume on Japan by M. Gonze, recently published in France, will be glad to study a work upon which evident care has been taken to make the information given as exhaustive and accurate as possible.

Of the services which photography is able to render to art the illustrations to this sumptuous publication are even a more striking instance than those to *The Ceramic Art of Japan*, and do great credit to Messrs. Leclercq, the chromo-lithographers. We doubt whether in truth of colour they are all quite equal to some of Mr. William Griggs's performances—for instance, his plates to Mr. Vincent Robinson's book on *Oriental Carpets*—and we think that in some cases the texture of the ground (crape, silk, paper, &c.) might have been indicated more clearly; but there is far more to praise than to blame in these exquisite and elaborate facsimiles. So far as can be judged at present, the examples are well chosen. Of the well-known skill of the Japanese in drawing birds none could be much better than the swimming duck on crape-silk, the embroidered geese, and the crane painted on silk. This last, though we understand from the accompanying description that it is not by an artist of the very highest reputation, is singularly characteristic of the quaint gestures of the bird, and forms, with the cleverly treated jungle of tall seeded grass in which it stalks, a design of a very ingenious and attractive kind. As facsimiles none, perhaps, of the plates are better than the fine specimens of incrustated work, with the natural colours of trees and flowers, birds and insects, imitated in ivory, mother-o'-pearl, and various stones and metals. By the side of such delicate fictions the "hardstone" incrustations of the Italians seem clumsy and vulgar. Among the more beautiful decorated fabrics may be mentioned one of the curious tissues of silk and gilt paper, and a beautiful brown and buff butterfly design in silk and velvet.

It is to be regretted that the author has been unable to unravel the historical or mythological mysteries involved in a series of delicately executed miniatures (sect. i., plate xi.), but it is not often that Mr. Audsley is at a loss. Of a series of pictures of the Japanese Inferno he gives a very clear and full account. These pictures, due to the imagination of a Japanese Dante or Swedenborg, have more than an artistic interest, showing, as they do, how similar are the natural notions of many peoples with regard to final judgment and punishment. In the first we see miserable souls shivering on the bank of a river; some have crossed, not by Charon's boat, but apparently by wading, to the opposite shore, where they fall on their knees before a terrible female monster with a white woolly pate. In the next scene they are in the judgment-hall undergoing a terrible examination before a blood-red judge of

truculent aspect. It is no use to attempt prevarication or falsehood, for there on a stand are two heads—one pale, female, and pitying (the head of Hearing), the other, male, pitiless, and scarlet (the head of Seeing). From the mouth of the latter jets a fearful torrent of red flame or light upon the sinner. In the background another wretch is being shown in a mirror the act of incendiarism for which he is condemned. There he sees himself plainly as he applied the torch to a house. The rest show various terrible modes of punishment—by red and green demons and snakes, by fire and whirlwind; some are being pounded in a mortar, some stuck with needles, some crushed between stones, and all is fire and blood. It is gratifying to know that the Japanese no longer regard such pictures with favour, but we are glad that some of them have been preserved. COSMO MONKHOUSE.

THE ITALIAN PICTURES AT BURLINGTON HOUSE.

AMONG the numerous Italian pictures, especially of the fifteenth century, there are a few to which art-historians will attach a special interest. The first picture we meet on entering Room IV. is a triptych (216—lent by Charles Butler, Esq.) which is assigned in the Catalogue to the "school of Filippo Lippi." I do not want to quarrel with those who, after a thorough examination of this picture, may feel that a painting displaying such apparent deficiencies, as, for instance, in the proportions of the figures, cannot well be by a great master. Still, I have myself not the slightest doubt that it is Fra Filippo's own work, and not a pupil's. As a matter of course, there may exist inferior works by good artists, as well as careful pictures by inferior hands. Hence the confusion in the minds of those who profess to be able to settle such questions on the principle of their own "natural artistic perception, or what painters technically term insight." The reasons why I accept this picture as a genuine one are—firstly, the tone and harmony of the pale colours, which are the same as we meet in every one of the master's authentic works, but never in the numerous productions of his school. Secondly, the mode of rendering certain details—for instance, the folds, the hands, the shape of the ear—matters which, though in themselves apparently trifling, have yet something to do with the artist's style—so much so, indeed, that in cases like the present one they are the true test of original production. Fra Filippo's hasty temperament is not seldom reflected in his productions. When in 1451 Antonio del Biondo, of Perugia, commissioned Fra Filippo to paint a picture worth seventy florins, he produced a work so unsatisfactory to his employer that the latter sued the painter for having produced an inferior work. Another time, when Carlo Marsuppini engaged Fra Filippo to paint an altar-piece for a church at Arezzo, he exhorted the artist—so Vasari says—"to give particular attention to the hands, because his execution had been much complained of." There may have come down to us a greater number of carefully executed pictures by other great artists; but, whether careful or not, whether worked out most elaborately or merely sketched, it is undisputable that the individuality of character in the great fourteenth- and fifteenth-century artists is always distinctly marked in some way or other; whereas pictures of their schools, however pleasant, will never come up to that standard. This very reason obliges me to dwell on a few pictures only, selected from this attractive, but somewhat promiscuous, show.

The "Virgin and Child" (272—lent by A. Casella, Esq.) is one of those which, from this point of view, call for special notice. The authorship is, we believe, disputed. Some have ascribed it to Lorenzo di Credi, others to Pollaiuolo, others to Filippo Lippi. Here it is exhibited under the modest title of "Florentine school." The Virgin is seated in front, with the Infant Christ in her lap; on her right are two angels standing. Perhaps few pictures by Old Masters have come down to us so free from obliteration as the present one. We have thus little difficulty in "analysing" the style of this most impressive composition, in which the forms of the figures in different aspects stand out very clearly. The peculiar oval shape of the angels' heads, with the hair falling down in quiet lines, the articulation in the fingers, and the shape of the ear are so many characteristic features to be met with in all the genuine works of Raffaellino del Garbo, a master by whom there are numerous drawings in the British Museum. In taking a more general view, we may say that the figures remind one of Filippino Lippi, the master to whom Raffaellino owed his artistic education. The Child, who is laughing or smiling, has a somewhat strange look. Apparently the artist did not succeed well in overcoming the difficulties of expressing gaiety, nor, may we add, did Pontormo in some of his pictures at Florence, nor perhaps Raphael in one of his pictures at Panshanger, exhibited some time ago at Burlington House (a work not entirely by his hand). That ineffable smile to which Leonardo da Vinci gave expression in the "Mona Lisa," painted at the same time, was not attained by either of the younger artists; but it is interesting to trace the influence on contemporary art of the expression in Leonardo's unique portrait. The two portraits representing (261) a young man in a red cap and (268) a lady (lent by W. Drury-Lowe, Esq.) may have been ascribed to Masaccio at the time when even in public galleries all sorts of Florentine portraits of the end of the fifteenth century were given to this artist. It is not very long since the date of Masaccio's death, formerly put down at 1443, has been corrected to 1428, and that his share in the fresco cycle of the Brancacci Chapel has been distinctly recognised. The two portraits here ascribed to Masaccio are by Domenico Ghirlandajo. A replica of the female head is in the Berlin Museum (83). The three *predella* pictures of another Tuscan artist, Domenico Beccafumi, of Siena (270, 274, and 276—lent by W. Graham, Esq.), representing scenes of the Virgin's life, are very spirited in their execution. Lord Wemyss possesses a beautiful Madonna by the same artist. No other works of his have I been able to find in England. The portrait of a youth (192—lent by Lord Lansdowne) displays, in its smooth flesh-tints and deep-toned colour, the style of Puligo, an imitator of Andrea del Sarto, to which latter the picture is here ascribed. "Although the contours of his figures," remarks Vasari, in a passage upon the style of this master,

"are so slightly defined that they are, in a manner, obliterated, thereby concealing many defects, the figures being partly lost and indistinct on the ground of the picture, yet, his colouring being very beautiful, and the heads having an exquisite expression, the works of this artist give very great pleasure."

Bronzino's portrait of a young prince, with the emblems of his tutelary saint (St. Louis of France?), as the fashion of the time would have it—compare No. 24 in the National Gallery—illustrates the last stage in the development of Florentine portraiture (168—also lent by Lord Lansdowne).

Among the North Italian pictures there is a series of portraits (234-236, 240-242, 248-250,

253-255—lent by H. Willett, Esq.) which, for various reasons, deserve to be studied closely. Originally they belonged to the frieze of a ceiling in the castle of San Martino Gusnago, in the district of Asola, between Mantua and Brescia, formerly belonging to the Gonzaga family. This peculiar kind of decorative art, not hitherto mentioned in art literature, seems to have been exclusively in use within the territory of a few towns. There are some similar works still to be seen in palaces of Cremona, Crema, and Brescia. They appear, however, far inferior in artistic merit to those before us. I have of late devoted some time to the study of the origin of such decorations, and have come to the conclusion that it is to be sought for in palaces of Verona and Padua, where artists of the very greatest repute were engaged in such works. The frieze of a large hall in the episcopal palace at Padua is adorned with portraits by Bartolommeo Montagna. In one of the palaces at Verona I had the luck to discover a similar work, probably by Domenico, if not by Francesco Morone. In both of them the personages were named in inscriptions placed underneath, and I believe there can be no doubt that the portraits here exhibited are also historical. No. 250, apparently a Doge, is believed to be Pasquale Malipierio (ob. 1462). It might also be Orio Malipierio (ob. 1192): see *Elogia Poetica in Seren. Venet.* (Padua, 1680). The entire series consists of forty-four panels, and Mr. Willett is to be congratulated on having secured the whole. When brought to this country, they were thickly covered with whitewash. The difficult problem of restoration has been most successfully overcome by Prof. A. H. Church. The question of the authorship of these fine portraits is not easy to decide. The names of Mantegna, of Beltraccio, of Pollaiuolo, of Piero degli Franceschi, and others have been suggested, but none has yet been accepted. In my opinion, the master is to be looked for nowhere but in the school of Milan, from about 1490 to 1520. These heads appear to me to have a striking affinity to the later works of Bramantino. However this may be, they are a remarkable illustration of that period in Italian art in which it was the chief aim of the painters to seize and depict character, or those attributes of men and things which flow out of the inner life.

The three genuine pictures by Crivelli (189, 237, 243) are not superior to those in the National Gallery. The later school of Giovanni Bellini is represented by an excellent picture of the "Virgin and Child and St. Joseph" (264—lent by J. P. Heseltine, Esq.), apparently by the same hand as the "Warrior adoring the Infant Christ" (234 in the National Gallery)—viz., Vincenzo Catena. Giambattista Moroni's portrait of a gentleman with two children (159—lent by the National Gallery of Ireland) is, in my opinion, by far the finest Venetian picture in this exhibition. Perhaps the light colours of the children's dresses are in too strong a contrast to the dark garments of the gentleman, who is seated behind them; but that is evidently not the fault of the artist. In the course of time the dark colours have sunk in, while the light ones have lost their glazings under the hand of cleaners. On a piece of paper placed on the table to the left of the gentleman we read "Albino," the name of a small place in the Serio Valley, near which the artist was born.

We have heretwo pictures of the early Veronese school—a crucifixion by Caroto (271—lent by G. Richmond, Esq.), signed "G. F. Charottus ping.," and a "Virgin and Child with Saints" (256—lent by Ch. Butler, Esq.), a very interesting picture of that still rarer master, Giovanni Caroto, the younger brother of Giov. Francesco. No name has hitherto been suggested, so far as

I know, with regard to the last-named picture. The beautiful portrait of "Sigismondo Malatesta" (290—lent by W. Drury-Lowe, Esq.) is generally acknowledged as one of the gems of the exhibition. It is ascribed to Piero della Francesca, and this seems to be a unanimous verdict. But I venture to disagree with it, as I fail to see, after a close comparison with the genuine works of this master—for instance, those in the National Gallery—how this suggestion can be proved.

J. PAUL RICHTER.

LETTER FROM EGYPT.

Abydos: Dec. 27, 1883.

I HAVE just been making a tour in the Fayûm with two companions, but have found it somewhat disappointing—at least from an archaeological point of view. The remains of the Labyrinth at Howâra certainly do not justify the praises bestowed by Hérodotos upon the building; the broken obelisk at Ebzig is little more than a curiosity; and the three Roman temples at Kesr Karûn, destitute as they are of inscriptions, are not worth the trouble of getting to them, even though one of them is in a remarkably perfect condition. The most interesting antiquities in the Fayûm are the vast mounds of Krokodilopolis, with their streets of ancient brick houses, and the two ruined monuments which stand side by side at Biahmu. A corner of one of these still exists, proving that the monument must once have been a pyramid with an angle similar to that of the pyramid of Medûm. The size and character of the stones, the mode in which they are cut, and the want of cement to join them together also reminded me of Medûm, and inclined me to conjecture that, like Medûm, they belong to as early a period as that of the IIIrd Dynasty. The two masses of stones which still stand within the areas enclosed by the two monuments once formed part of their cores. I found fragments of black and red granite—belonging, apparently, to broken statues—strewn over their sites, as well as pieces of white stone, which may have formed their casing. I have only to add that the accounts given of them in both *Murray* and *Baedeker* are alike incorrect.

After leaving the Fayûm we spent a couple of days at Siût, and while there rode along the base of the cliffs southward of the town as far as a village called Dronka. Here we found a tomb of the XIIIth Dynasty cut in the rocks above the village, with pictures of chariot-racing and Babylonian rosettes still traceable on the walls. A little farther to the south the Coptic monastery of Dronka, with the mud-huts attached to it, is built into a series of ancient tombs half-way up the cliff. The only inscriptions I discovered there were Coptic, but not far off is a large double-chambered tomb with square columns, and the same overhanging cornice of stone supported on a row of stone beams that we met with at Beni-Hassan. Another half-hour brought us to Dêr Rîfa, a monastery built, like that of Dronka, into the tombs on the face of the cliff. Four of them, two of them large and two small, are adorned with long hieroglyphic inscriptions, and in one I noticed the Greek *γραφίτο* ΑΛΙΑ ΑΠΟΛΑ . . . Southward of the village the cliff is honey-combed with sepulchres, most of which, however, are of the Roman age. But there is one large one, belonging to the period of the XIIIth Dynasty, which contains half-obliterated pictures of domestic scenes like those of Beni-Hassan, beside hieroglyphic texts. As both here and at Dêr Rîfa the town named in the inscriptions is Shas-hotep, the modern Satb, the tombs of Rîfa must have been included in the nome of Hypselis rather than in that of Lykopolis. While at Siût, I heard that some

old ruins have recently been discovered in the desert a day's journey inland.

During my stay at Cairo I explored the rock-cut tombs in the cliff behind the citadel, and found them to be of the Roman age, from which we may perhaps conclude that the Egyptian town which preceded Cairo was not older than the time of Augustus. I also spent a day in the quarries of Turra, the Troja of Strabo, copying Greek *graffiti*. Another afternoon I devoted to the curious subterranean passages and chambers that have been discovered under the Greek convent at Old Cairo. In one place two columns with Corinthian capitals and a cornice similar to that which adorns the ancient gate of the Roman fortress are built into the wall; while in another we descend a flight of stone stairs of Roman construction, made of beautifully cut blocks of stone. I should advise visitors to Cairo not to miss either these old relics of the Egyptian Babylon or the Jewish synagogue, which is not far distant, and which reminded me forcibly of the well-known "synagogue" at Toledo.

The Bûlak Museum has undergone quite a transformation during the last two years. New rooms have been added to it, and, what is more, filled with objects which the indefatigable industry of M. Maspero has brought together from all parts of Egypt. His new Catalogue is about to appear; and, as short descriptions will be attached to the objects named in it, it will be a great boon to future visitors to Cairo. Among the newly collected antiquities some early Greek remains are especially interesting, as well as three clay cylinders, inscribed with Babylonian cuneiform characters, which M. Maspero has exhumed at Tell Defenneh (the Pelusiac Daphne of the ancients, according to Brugsch), a little to the west of Kantâra, on the Suez Canal. I found that all three were records of Nebuchadnezzar, two of them being duplicates; and, as they are very badly written, and relate only to the monarch's building operations in Babylon, they must have been intended merely as memorials of his conquests, to be left in the countries he overran. They are, therefore, curious evidences of his invasion of Egypt. One of them begins as follows:—

"Nebuchadnezzar, king of Babylon, son of Nabopolassar, king of Babylon, am I. The temple of Ziru, the shrine of Nin-ziru, of Anu his god, and of Merodach, the son of Anu, the shrine of the supreme daughter of Anu, in Babylon, the city of my sovereignty, and the temple of Us-us on the eastern river with brick and cement I built."

The two other texts are in a similar strain.

I am at present occupying the house built by Mariette at Abydos, which M. Maspero has kindly placed at my disposal; and I hope that my next letter will contain the results of my work during the next ten days, which I intend to spend here.

A. H. SAYCE.

CORRESPONDENCE.

SOME PICTURES AT BURLINGTON HOUSE.

London: Jan. 14, 1884.

In his notice last week of the Dutch and Flemish pictures at the Royal Academy Dr. Richter very justly observes that the picture by Metsu, "Pleasures of Taste," from Buckingham Palace, comes very near to the manner of Terburg. Would it not be better to go a step farther and frankly attribute this charming work to Terburg himself? Great artist and admirable delineator of character as Metsu no doubt was, he surely never approached the delicacy of handling and refinement of colour displayed in the present specimen, more especially in the flesh-tints and the treatment of the

white fur, velvet, and satin which make up the dress of the seated lady. Metsu's colour, by comparison, has something slightly hot and less exquisitely blended.

I would suggest that, in addition to the powerful portrait by Mabuse (288), which, as already pointed out, appears in this exhibition under the much abused name of Holbein, there is in the same room yet another fine work of the former master under another name; this is Mr. Weld-Blundell's "Holy Family" (279), which is catalogued as by "the Master of Cologne." The picture evidently belongs to the first thirty years of the sixteenth century, and can have nothing in common with the school of Master Stephen of Cologne (c. 1450), nor has it, indeed, any affinity with the later school of that city (c. 1475-1500) under the influence of the Flemings. Perhaps under the above description Bartolomäus Bruyn (c. 1523-56), or a painter of his school, is meant. For him, however, the picture seems altogether too powerful. On the other hand, the colouring, execution, and arrangement strongly suggest Mabuse in his second manner, to a certain extent under Italian influence. This hypothesis would account for a certain want of solidity in parts as compared with some recognised works of the same master. The type and mode of adjustment of the Virgin are also quite in the manner of Mabuse. The group of angels to the right of the picture is the part of the design most suggestive of Italian influence.

The "Fragment of a large picture" (284—lent by William Graham, Esq.), ascribed to the early German school, seems to me to be also of Flemish origin, and to suggest the school of Louvain and perhaps the hand of Dierick Bouts himself. The head of the centurion to the right is quite in the manner of that master; and the group, so far as it can be judged, has considerable analogy with panels by Bouts in the galleries of Munich, Berlin, and Nuremberg.

Among the early Italian pictures, the exquisite "Virgin and Child" (238—lent by William Graham, Esq.), ascribed to Masaccio, has not much in common with the few known easel-pictures by him, and still less with his famous frescoes in the Brancacci Chapel. The rich and varied colour, the peculiar marked outline, and particularly the mystic sentiment of the picture, suggest rather Masaccio's follower, Fra Filippo Lippi (compare the panel of the "Annunciation" by him in the National Gallery). The handling is perhaps rather heavier and the pigments more thickly laid on than in some of Filippo Lippi's works. It has already been pointed out by Messrs. Crowe and Cavalcaselle in their *History of Painting in Italy* that the two portraits (261 and 268—lent by W. Drury-Lowe, Esq.) are wrongly ascribed to Masaccio, and belong to the school of Domenico Ghirlandajo. Were any further proof required that the panels cannot be by the former master, it would be afforded by the portrait of the lady (268), in which appears a Renaissance jewel of a type which could not have existed when Masaccio painted, but belongs to quite the end of the fifteenth or beginning of the sixteenth century. The two roughly painted figures of "Hercules" (218 and 222—lent by Chas. Butler, Esq.) must be wrongly attributed to that admirable draughtsman Antonio Pollaiuolo, but may possibly be by Andrea del Castagno, with the remains of whose work at the Bargello in Florence they have a certain analogy. Surely, too, the name of Piero della Francesca is used at random in connexion with the interesting and puzzling "Head of Christ" (239—lent by Henry Roche, Esq.), some portions of which, such as the hair and hands, by their treatment even suggest a German rather than an Italian hand.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that a second edition will shortly be published of Mr. F. G. Stephens's critical and anecdotic essay on *English Children as painted by Sir Joshua Reynolds*. It comprises a list of the engravings after Reynolds's pictures of children, and will range with Mr. Stephens's annotated Catalogue of the Grosvenor Gallery exhibition.

THE forthcoming number of the *Magazine of Art* will contain an illustrated article on the new Institute of Painters in Oil, with engravings of Mr. Hacker's "Fatima," Mr. Brewtall's "The Mother," Mr. Morgan's "Meadow Sweet," and Mr. Waller's "A Letter of Introduction."

MISS MARGARET THOMAS, the sculptor of the Taunton bust of Fielding, has recently completed another bust—that of Gen. Jacob, of Scinde—also for the Taunton Shire Hall.

BARON ANATOLE VON HÜGEL has been appointed curator of the museum of general and local archaeology at Cambridge.

THERE is now on exhibition at the Edinburgh Museum of Science and Art a series of facsimile reproductions of Rembrandt etchings, numbering 320.

THE question of opening picture galleries on Sunday is being strenuously fought out in New York. The artists, for the most part, and also the managers, seem to be in favour of opening; and they have acted up to their opinions in the face of threats of prosecution from a Sunday Closing League, who (as the *New York Herald* puts it) "have had to take that back seat which nature and an all-wise Providence evidently intend shall be a permanent one." On Sunday, December 30, the Pedestal Fund Art Loan Exhibition was thrown open, and was attended by nearly 6,000 persons, mostly respectable working-men. Tickets were sold at twenty-five cents (1s.), but no catalogues. On the same day the exhibition of American paintings for the benefit of an Academy Prize Fund was also open.

THE Austrian Government has founded at Rome a school after the pattern of those of Germany and France. It will deal especially with the Middle Ages and the Renaissance.

A NUMBER of French painters, including MM. Gérôme, Baudry, Boulanger, Carolus Duran, &c., have presented a petition to the Senate praying for a reform of the law which at present leaves artistic falsifications practically unpunished.

M. GUSTAVE SCHLUMBERGER has in the press an important work upon the Seals of the Byzantine Empire—a subject which he has made peculiarly his own. It will cover the entire period from the sixth to the fifteenth centuries, and will be illustrated with more than a thousand cuts.

A DISCOVERY of a very interesting character has been made at Wegbur, near Carnforth, Lancashire, in the quarries belonging to the Earl of Crawford and Balcarres. Some men, in blasting the rock, came across a small chamber, in which were implements of stone, bronze, and iron, among them a large perforated stone hammer, beautifully formed; a stone quern for grinding corn; a bronze celt or axe-head of the ordinary type, five inches and three-quarters long and three inches broad at the cutting edge; a fine socketed spear-head, nine inches long and five inches at the broadest part; a portion of a bronze sword, eight inches and a quarter long and one inch and a quarter broad; a fine axe-head of iron, six inches and a half long and six inches and three-quarters broad at the cutting edge; and a spinning wheel, six inches in diameter.

MUSIC.

RECENT CONCERTS.

LAST Saturday afternoon the only concert of importance was the Saturday Popular, so that under ordinary circumstances the hall would have been well filled. But Mr. Maas was the vocalist, M. de Pachmann the pianist, and the programme contained only well-known and favourite works—Mendelssohn's Quintet (op. 87) for the twenty-eighth time, the "Moonlight" Sonata for the nineteenth, and Beethoven's Pianoforte Trio in D for the twenty-first. St. James's Hall was, therefore, crowded. Of the Russian pianist's rendering of the "Moonlight" we have already spoken: the first movement he plays best, and the reading of it on Saturday was even more satisfactory than that at his recital a few weeks back.

On Monday evening, January 14, there was an unusually large audience. Some came as a matter of habit; some, let us hope, specially to hear Schumann's beautiful Quartet in A minor (op. 41, No. 1), which was admirably played by Mdme. Neruda and Messrs. Ries, Hollaender, and Piatti: but many probably came out of curiosity to hear Miss Maggie Okey, a former pupil of Dr. Wylde, at present studying with M. de Pachmann, and already officially announced as his future partner in life. Miss Okey was, perhaps, unwise in selecting for her *début* at these Concerts the very pieces with which her master has scored some of his most brilliant successes. She thus challenged comparison, but accomplished her task most creditably. First came Henselt's formidable *Etude* "Danklied nach Sturm," which enabled her to display the excellence of her mechanism; and, afterwards, her performance of three of Chopin's *Etudes* from op. 25—the one in thirds, the one in sixths, and the last in octaves—showed how bravely she can overcome the greatest difficulties, and how skilfully she has copied M. de Pachmann's style. The first Chopin *Etude* was deservedly redemanded, and at the close she gave for an *encore* Schumann's "Vogel als Prophet." The concert concluded with Chopin's graceful, though somewhat insipid, *Rondo* (op. 73) for two pianofortes, played by Miss Maggie Okey and M. de Pachmann. The programme contained, besides, some interesting vocal duets by Hollaender and Dvůřák, charmingly sung by Miss Louise Phillips and Mdme. Fassett.

Mr. Willing gave his second concert last Tuesday evening. Miss Ambler and Mr. Sims Reeves were both unable to appear. Mr. J. Maas was an acceptable substitute for the latter; and Miss Mary Beare sang, in addition to a song by Rossini, Mendelssohn's "Infelice," set down for Miss Ambler. Miss Beare has a sympathetic voice, but not power enough for the Mendelssohn *scena*. The programme was curiously arranged. There was a first part including selections from various Operas by Gluck, Gounod, Rossini, and Mr. Goring Thomas. Mdme. Patey sang "Che farò," and Mr. Bridson a song from "Esmeralda." The second part of the programme included Beethoven's "Leonore" No. 3 and Purcell's "Come, if you dare." This was followed by Mendelssohn's "Walpurgis Night." We were pleased to be able to speak favourably of "King David" last concert; but one of Mendelssohn's best works, if not his masterpiece, was performed in an indifferent manner. There was some good singing; but if the society expects to succeed, there must be more colour in the accompaniment, more delicacy in the choral vocal parts; the leads must be properly taken up; and, in future, if Mendelssohn's *tempo* to "Come with torches brightly flashing" be not strictly adopted, the time must not degenerate into funeral-march pace. The solo vocalists were Mdme. Patey and Messrs. Levetus and Bridson. J. S. SHEDLOCK.

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Martin Luther. By John H. Treadwell. (Ward.)

Luther: a Short Biography. By James Anthony Froude. (Longmans.)

Martin Luther the Reformer. By Julius Köstlin. (Cassells.)

Luther and Good Works. By John E. B. Mayor. (Cambridge: Macmillan & Bowes.)

Die schmalkaldischen Artikel vom Jahre 1537. Hrag. von Dr. Karl Zangemeister. (Heidelberg: Carl Winter.)

Luther: ein kirchliches Festspiel. Von Hans Herrig. (Berlin: Luckhardt.)

Luther's Table Talk. (Religious Tract Society.)

PROF. KÖSTLIN'S *Luthers Leben* has already received in Germany an amount of commendation to which it is fairly entitled, and which renders further encomium on this side the Sea almost superfluous. It is a very careful, well-conceived, well-executed piece of literary work. And if we cannot adopt, without some qualification, Mr. Froude's verdict in its favour, that "the student who has read these pages attentively will have no questions left to ask," we may concede that, if the author's standpoint—the standpoint of the Wittenberg-Halle school of theology—be accepted as the right one, the general treatment will appear unimpeachable. Prof. Kolde has no easy task before him if his labours are to eclipse those of his brother professor. As a contribution to historical literature it must, however, rank much lower. Notwithstanding the apparatus of material cited or printed in the two volumes of the original work, the information is manifestly derived too exclusively from one side, and the consequent bias is throughout plainly discernible. Some of the statements, resting solely on Luther's own authority, clash singularly with those which we find on official record—for example, in the recently published fasciculus of the *Monumenta Reformationis Lutheranae*. Most unprejudiced persons will probably look upon Luther as a far more honest man than Aleander or Caietanus; but it is difficult not to conclude, where discrepancies occur between a record of proceedings and events made by official authorities (specially designed to convey to others an exact impression of what actually took place) and personal reminiscences (sometimes

not committed to paper until after a considerable lapse of time) on the part of one deeply interested chief actor, that the former source of information may sometimes be the more trustworthy. Such a conclusion must appear still more justifiable if we bear in mind Luther's intense subjectivity. Apart from the evidence, it would be perfectly natural to suppose that an imagination which could so far gain the mastery over its possessor as to lead him to believe that he had periodical bodily conflicts with evil spirits would not fail also to lend a powerful colouring to his conception of his own past career, and even to exercise its creative faculty in the shape of definite incident. With these general reservations, we can feel no difficulty in pronouncing the volume before us the best existing treatment of the subject to which the ordinary English reader can refer. It is lavishly illustrated with admirable reproductions of genuine contemporary documents or works of art. The translation also deserves commendation as a painstaking and careful rendering, although it would have gained in vigour if the pleonastic "auchs," "dochs," and "nuns," of the original had been more systematically disregarded. We cannot but note, too, the omission of an index as a serious defect.

A condensed outline of the work has been published by Messrs. Cassell for popular circulation, while Mr. Froude has reprinted from the *Contemporary Review* the two articles for which the German work supplied the basis. Of the other volumes before us, Mr. Treadwell's sketch is a spirited and appreciative though somewhat imperfect outline; Dr. Tulloch's is a reprint of a volume already well known to the English public, but with the portion relating to Luther enlarged, and his many-sided character more fully described and illustrated from the rich material afforded in the *Tischreden*. Prof. Mayor's little tractate represents a sermon preached in the chapel of St. John's College, Cambridge. It is full of deep and suggestive thought, and bears on every page the impress of genuine and extensive learning; the burden of the discourse is to show how Luther's renouncement and subsequent energetic denunciation of the monastic vows has been completely justified by later Church history and is corroborated by the testimony of Old Catholicism. The edition of the Smalkaldic Articles, which comes to us from Heidelberg, is a photographic reproduction, in forty-seven pages, of Luther's autograph there preserved in the university library. Dr. Zangemeister, the librarian, has prefixed to it an interesting Introduction. The MS., like its writer, appears to have had some narrow escapes. After Tilly had taken Heidelberg, in 1622, it was sent by Duke Maximilian of Bavaria to Rome, as a present to the Pope. In 1798 it was carried by Napoleon from the Vatican to Paris. From Paris it went back to Rome, and finally, in 1815, was restored, along with many others, by Pope Pius VII. to its original depository. Herr Hans Herrig's *Festspiel* is a commendable attempt to dramatise the most striking episodes of Luther's career; the caution, however, with which he has restricted his imagination to the mere embellishment of recorded fact is more apparent than the spirit of his Pegasus.

To most students of history it will appear

a truism to say that neither Luther's personal history nor that of the Reformation at large can be satisfactorily understood without a careful study of the political and social phenomena of the times. But even Prof. Köstlin appears not to give adequate recognition to the fact that the origin of the great struggle is to be discerned not merely in the gross abuse of indulgences, but that the flame was powerfully fanned by the regular and systematic extortion practised by the Roman Curia under the guise of annates, and the oppression exercised through the Roman law-courts. He tells us, indeed (p. 231), that

"the impost levied by Rome on ecclesiastical benefices and fiefs . . . swallowed up enormous sums; while the Empire hardly knew how to scrape together a miserable subsidy for the newly organised government and the expenses of justice, and men talked openly of retaining these Papal tributes, notwithstanding all protests from Rome, for these purposes."

But this important phase of the question is only just glanced at in passing, although, as a potent factor in bringing about the national impatience of the Papal supremacy, it was deserving of considerable illustration. Without in any way under-estimating the religious convictions of those times, it is easy to see that the doctrine of justification by faith must have come home with peculiar force to an industrious, thrifty people, upon whom the efficacy of "works" was urged as a plea for continually and remorselessly depriving them of their hard earnings. "The whole contest," says Prof. Köstlin, "turned ultimately on the question as to who should determine disputes about the truth, and where to seek the highest standard and the purest source of Christian verity" (p. 104). It is at least possible that, if Leo X. and his emissaries could have been induced to deal more considerately with the pockets of the German people, the German conscience would have been found less tender, and the whole contest would never have assumed its "ultimate" form. There are other points on which much fuller information might advantageously have been given, as, for example, on the relations of the Empire to the Papacy and the merits of Luther's Bible. The former subject is, however, so much better understood in Germany than in England that the cursory treatment it here receives in a work not primarily designed for English readers is more readily explained.

The narrative given of the proceedings of the Diet of Worms, and the circumstances under which that memorable assembly was convened, can hardly be looked upon as sufficiently satisfactory to be accepted as a final rendering of that memorable event. Mr. Froude, who gladly hails the opportunity it affords for picturesque writing, pronounces Luther's appearance before the Diet "perhaps the very finest scene in human history. Many a man," he goes on to say,

"has encountered death bravely for a cause which he knows to be just, when he is sustained by the sympathy of thousands, of whom he is at the moment the champion and the representative. But it is one thing to suffer, and another to encounter face to face and single-handed the array of spiritual and temporal authorities which are ruling supreme."

We are not at all sure that, supposing Luther to have become convinced that he himself was in the wrong, it would not have required a greater effort to have retracted what he had written than to have acted as he did. Even impostors, like Peregrinus, have preferred a terrible death to the admission of humiliating failure. But, in fact, everything conspired to nerve and encourage Luther in his heroic defiance. He went to Worms with a safe-conduct from the Emperor couched in the most explicit and reassuring terms,* and his journey thither from Wittenberg was, as Mr. Treadwell truly describes it, "a perpetual ovation." Even George von Frundsberg, while he marvelled at the rare courage of the man, clapped him on the shoulder and said, "If thou art sure of the justice of thy cause, then forward in the name of God, and be of good courage—God will not forsake thee." Luther's staunch friend, the Elector Frederic, was a member of the tribunal; von Sickingen, the famous warrior, whom Aleander himself describes as "terror Germaniae," loudly declared his determination to avenge the "solitary monk," as Mr. Froude terms Luther, should he meet with foul play. We have only, indeed, to read the letter by Aleander, printed in the *Monumenta* (pp. 152–58), written on April 5, a fortnight before Luther's appearance at Worms, to see the impression produced on his enemies by the forces of the opposition. Mr. Froude represents the Emperor as arriving at the Diet "with a fixed purpose to support the insulted majesty of the spiritual sovereign of Christendom." It is now perfectly clear, from the *Monumenta*, that the edict for the destruction of Luther's books was not issued until Charles had obtained the vote for the troops to be employed against France; but Ranke long ago pointed out that the feelings of the Emperor towards Leo (who had opposed his election) had been, up to this time, far from friendly. Everything, in fact, turned upon the question whether the former was to be allowed to have his way at Milan and Venice, and Luther had been dexterously used by him as an instrument for bringing Leo to terms:—"la verità fu," says Vettori, "che conoscendo che il papa temeva molto di questa doctrina di Luthero, lo volle tenere con questo freno." We may be quite sure that Charles did not wish to see so serviceable a schismatic disappear altogether from the scene. Mr. Froude, again, recognises in the John Eck who acted as interrogator at the Diet, Luther's "old enemy," thereby, it is to be presumed, intending to identify the Professor of Theology at Ingolstadt with the civilian, the "artium et juris utriusque doctor," who discharged the duties of official notary in the diocese of Treves. There would, of course, have been a peculiar malignity in bringing Luther's old fellow-student at Wittenberg, who had already challenged his theses, and with whom he had that tremendous encounter at Leipzig, from the banks of the Danube to the Rhine to interrogate him on this critical occasion. But the fact is that there were two John Ecks,

and the one at Worms ("Joannes de Acie," as he termed himself in Latin) was previously scarcely known to the Reformer. The mistake has been made before, and is by no means inexcusable in an ordinary reader; but it comes rather awkwardly from one who, while affecting to sit in judgment on the whole question and to pat Prof. Köstlin on the head, shows that he himself has not bestowed on the Professor's pages that "attentive" perusal which he recommends to others.

As regards Luther's language and demeanour at Worms, all the writers before us concur in ascribing to him language which it now seems probable he did not use. The somewhat theatrical but, under the circumstances, grand and striking words "Here I stand, I cannot do otherwise," have, as Mr. Karl Pearson has already noted,* no place in the official report. While the "Gott helf mir," which has usually been regarded as a touching expression of Luther's sense of his defenceless and isolated condition, is really nothing more than the "Ita me Deus adjuvet" (often with the addition "et sancta Dei Evangelia") which was the ordinary conclusion in those times of every formal declaration in a court of law.

But there is little need to exaggerate Luther's merits, or the character of his genius, in order to establish his title to the admiration and remembrance of posterity. "Putting aside," says Prof. Mayor, "his position in the Church, Luther's services to the language, literature, sacred poetry, and education of Germany are so unique as to entitle him to undying gratitude." "Luther," says Ranke, "is the patriarch of the severe and devout domestic discipline and manners of the family in Northern Germany." As a theologian, indeed, he recedes more and more from our view into the background; and the manner in which the subscription to the splendid edition of his works—now appearing under imperial patronage in Germany—has fallen flat in this country is a notable sign. It is the Luther of the *Table Talk* and the *Letters* who survives; and the patriot, the singer, the husband, and the father lives perhaps as strongly as ever in the memories of his countrymen. His grand impulsive nature, his love of truth, reality, and justice; his wide and generous sympathies, ranging from the domestic hearth and the grave of child or friend to the bird on the tree and the hunted leveret in the forest, visible even in his superstition and his cheery combats with the devil—such are the qualities which, taken in conjunction with his intellectual power and splendid achievements, have won for him the admiration of thinkers of almost every school, from Giordano Bruno to Julius Hare. And the writers of the several volumes before us, which we have endeavoured thus briefly to notice, are one and all to be thanked for the labour and the skill (though of varying degrees) which they have devoted to bringing these traits of the great Reformer once more home to our recollection.

J. BASS MULLINGER.

* See review of the *Monumenta* in *ACADEMY* of December 8, 1883.

Portraits of Places. By Henry James. (Macmillan.)

A NOVELIST like Mr. Henry James shows to a disadvantage in a book of simple observation. There is, no doubt, much that may be called simple observation in all novels of modern life; but, when they are as good as those which Mr. James has given us, there is also much more than that, and the novelist cannot put his power of invention into a book of travel. The reader, therefore, who should expect to be charmed and carried on by the author of *Portraits of Places* as he may have been by the novelist is likely to be disappointed; but the book is interesting in its own mild way, and, though extremely slight, is worth having and keeping, like the slightest sketches of a good painter. It is a collection of papers which first appeared "in various American magazines and journals." The writer fears that the impressions he received during the early months of a residence in England are "very superficial." The record of them was entirely addressed to an American public; and Mr. James thinks that they "can have but a limited interest for English readers, familiar, naturally, to satiety with many of those minor characteristics to which the author has ventured to call the attention of his less initiated countrymen." Well, the interest is certainly not very intense; the book is not one to keep us up till two in the morning; and, if it happened to be mislaid, the privation would not be insupportable; still, one is not sorry to have met with it. Mr. James is a quiet, rational, and shrewd observer, whose delicate appreciation notices many things that would escape most people. He is also a person of very real refinement, so that he sees things in a way not possible to a vulgar mind. He tells us that since these papers were written his impressions have been modified and enlarged, and he would not to-day have the temerity to write letters about England. Surely it is a wrong arrangement by which those who know little of foreign nations should write books about them, and those who know much should keep silence. Mr. James did right in publishing his first impressions, giving them for what they were, and he would do right still if he published his later impressions. Many things strike us at first in a foreign country which are hidden from those who know it so intimately, while intimate knowledge leads to discoveries of a different kind. We never can get really to the bottom of things. No man understands a foreign country. Does any man ever understand his own? Distance and difference make the foreigner blind to many things, or they make him attach an exaggerated importance to them; familiarity and old habits blind the native.

It is pleasant to find that Mr. James does not consider himself a foreigner in our country. He says, at p. 193, speaking of the ugliness of London: "If I were a foreigner, it would make me rabid; being an Anglo-Saxon, I find in it what Thackeray found in Baker Street—a delightful proof of English domestic virtue, of the sanctity of the British home." This is as it should be; we do not look upon Americans as foreigners, but as a sort of Englishmen who live upon a great estate of their own at a distance from the mother-country. However, though not

* See the *Monumenta Reformationis Lutheranae* (pp. 120^a 121), where it is printed at length—a very different document, as the editor observes, from that given in Luther's *Works*, vol. ii.

a foreigner, Mr. James is not a complete Englishman after all. It is grievous to see that he does not find the proper degree of sober satisfaction in English Sundays and church-going, perhaps because he has been too much on the Continent. About Christmas time he arrived in London and encountered three British Sundays in a row—"a spectacle to strike terror into the stoutest heart." The explanation of this extraordinary phenomenon is that a Sunday and a Bank-holiday had joined hands with a Christmas Day. Surely a Bank-holiday is not so sad a spectacle as the terrible "Dimanche de Londres" that makes Continentals shudder. There is a capital bit, too long to quote, about the fine state of social discipline in England which drives all respectable people regularly to church on Sunday mornings. A real Englishman would hardly have ventured to write this passage, but he will read it with a quiet smile, and afterwards obey the custom as before. The book treats of three countries—England, France, and Italy. The author is very susceptible of impressions received through the eyes. He is rather like a painter in this respect, but not quite, the difference being that he always takes social matters into consideration, which a painter easily forgets. His feeling about the ugliness of London is a case in point. The hideousness of the place strikes him very forcibly, but his mind rebounds from this instantaneously to the social consideration of home-loving English ways.

"London is ugly, dusky, dreary, more destitute than any European city of graceful and decorative incident. . . . As you walk along the streets, having no fellow-pedestrians to look at, you look up at the brown brick house-walls, corroded with soot and fog, pierced with their straight, stiff window-slits, and finished, by way of a cornice, with a little black line resembling a slice of curb-stone. There is not an accessory, not a touch of architectural fancy, not the narrowest concession to beauty."

This is true of the particular kind of London street described, and very well put, but Mr. James can also see the pictorial side of London.

"London is pictorial in spite of details—from its dark-green, misty parks, the way the light comes down leaking and filtering from its cloud-ceiling, and the softness and richness of tone which objects put on in such an atmosphere as soon as they begin to recede. Nowhere is there such a play of light and shade, such a struggle of sun and smoke, such aerial gradations and confusions. To eyes addicted to such contemplations this is a constant diversion, and yet this is only part of it. What completes the effect of the place is its appeal to the feelings, made in so many ways, but made, above all, by agglomerated immensity. At any given point London looks huge; even in narrow corners you have a sense of its hugeness, and petty places acquire a certain interest from their being parts of so mighty a whole."

Mr. James confesses, in an amusing way, that he is always wanting to purchase houses. We heartily wish him wealth enough to make many such purchases, and that they may turn out satisfactorily. Such is the difference of tastes, that his present reviewer never (except in one instance where affection was concerned) desired to purchase a house in his life, but he has often dreamed of building one to surpass all existing domestic edifices in

the delightful charm of its architecture. Mr. James is not difficult to please. "For myself," he says,

"I have never been in a country so unattractive that it did not seem a peculiar felicity to be able to purchase the most considerable house it contained. In New England and other portions of the United States I have coveted the large mansion with Doric columns and a pediment of white-painted timber; in Italy I have made imaginary proposals for the yellow-walled villa with statues on the roof. In England I have rarely gone so far as to fancy myself in treaty for the best house, but, failing this, I have rarely failed to feel that ideal comfort for the time would be to call oneself owner of what is denominated here a 'good' place."

He has a keen appreciation of old-fashioned English county houses in parks, and the oldest ones delight him most with their reminiscences of the past. After a charming description, too long to quote, of an abbey which has preserved many of its old features in becoming a private residence, he speaks of the "entertainment of living in a *ci-devant* priory. This entertainment is inexhaustible, for every step you take in such a house confronts you in one way or other with the remote past. You feast upon the pictorial, you inhale the historic." It does not appear that Mr. James has any special knowledge of architecture. Readers who have made architecture a study will soon perceive, by his way of writing about certain remarkable edifices, that he is not a real student, as he offers no remarks of the kind which close, intelligent study leads a man to make. I have noticed this particularly with regard to Chartres, but it is true of all the great edifices known to me which are mentioned in the volume. Still, Mr. James admires architecture and enjoys it to a certain degree, as an outsider. As a novelist, his real study is human nature and manners, and here he is always delicate and worth reading. Being in London, he is told at a certain season that all the washerwomen are intoxicated, and that, as it would take them some time to revive, he is not to count upon a relay "of fresh things." This leads him at once to think of his Parisian *blanchisseuse*, a reflection by which we are the gainers, as Mr. James treat us to the following bit of description, which is really much better than anything in Sterne:—

"I shall not forget the impression made upon me by this statement; I had just come from Paris, and it almost sent me spinning back. One of the incidental *agrément*s of life in the latter city had been the knock at my door on Saturday evenings of a charming young woman with a large basket covered with a snowy napkin on her arm, and on her head a frilled and fluted muslin cap, which was an irresistible advertisement of her art. To say that my admirable *blanchisseuse* was not in liquor is altogether too gross a compliment; but I was always grateful to her for her russet cheek, her frank, expressive eye, her talkative smile, for the way her charming cap was poised upon her crisp, dense hair, and her well-made dress was fitted to her well-made waist. I talked with her; I *could* talk with her; and as she talked she moved about and laid out her linen with a delightful modest ease. Then her light step carried her off again, talking, to the door, and, with a brighter smile and an 'Adieu, mon. sieur!' she closed it behind her, leaving one to

think how stupid is prejudice, and how poetic a creature a washerwoman may be."

Mr. James lets us into the secret of his own delicate reflectiveness in a description of how he saw a French actress bathe at Étretat. The lady

"trots up the spring-board—which projects over the waves with one end uppermost, like a great see-saw—she balances a moment, and then gives a great aerial dive, executing on the way the most graceful of somersaults. This performance the star of the Palais Royal repeats during the ensuing hour at intervals of five minutes, and leaves you, as you lie tossing little stones into the water, to consider the curious and delicate question why a lady may go so far as to put herself into a single scant, clinging garment and take a straight leap, head downward, before three hundred spectators, without violation of propriety, and why impropriety should begin only when she turns over in the air in such a way that for five seconds her head is upwards. The logic of the matter is mysterious; white and black are divided by a hair. But the fact remains that virtue is on one side of the hair and vice on the other."

This is excellent, and it is exactly the author's way of observing manners. He likes to find some point of divergence, and take note of it; he likes to see what a very fine line—a line thin as a hair—divides one thing from another. He is pleased with his own clear discernment of the fact, without pretending to account for it: "the logic of the matter is mysterious."

Mr. James is accurate in describing the care the French take about food and bedding, and their easy tolerance of wretched lodging; but I notice one or two slight omissions. He seems to judge of things too much from the hotel point of view, and not to be very familiar with private life. In hotels the *déjeuner* and dinner are almost equally heavy affairs, and a great many dishes are produced to suit the differing tastes of strangers. In private life, one of the two meals is generally the more important, and that is often the *déjeuner*, in which case it becomes nothing but a very early dinner under another name, and the dinner is a light early supper. It is also a fact, little noticed by foreigners, that a good many French people impose upon themselves relative abstinence at one of the two meals. There are cases of steady total abstinence from one of them. As for "reiteration" it is true that the dinner is too much like the *déjeuner*, but so many French people only take two meals a day that it is natural for both to be more substantial than if they sat down to table four times, as the middle classes often do in England. Still, after all deductions, the fact remains that the French live extremely well, that their food is generally varied, well-cooked, and judiciously served in well-ordered meals. I remember hearing an English lady declare that the French "lived on air." That seemed to me a fine piece of patriotism, the truth being, as Mr. James says, that they feed very substantially, and show the result in corresponding corporeal development, especially in women.

I began this review rather with the idea that so light and superficial a volume would hardly afford material for one, and now I find that there are many more quotable passages than a reviewer has room for. The book

would, in fact, offer suggestions enough, and quotations enough, for a very long article. Under its slightness there are often wise remarks, as, for example, when at Florence Mr. James hits upon the real central truth about art, that it is not a thing to be preached about or scolded about in the "angry governess" style, but to be freely and happily enjoyed.

"Art is the one corner of human life in which we may take our ease. . . . In other places our passions are conditioned and embarrassed. . . . Art means an escape from all this. Wherever her brilliant standard floats, the need for apologies and exonerations is over; there it is enough simply that we please, or that we are pleased. There the tree is judged only by its fruits. If these are sweet, one is welcome to pluck them. . . . As for Mr. Ruskin's world of art being a place where we may take life easily, woe to the luckless mortal who enters it with any such disposition. Instead of a garden of delight, he finds a sort of assize court, in perpetual session. Instead of a place in which human susceptibilities are lightened and suspended, he finds a region governed by a kind of Draconic legislation. His responsibilities, indeed, are tenfold increased; the gulf between truth and error is for ever yawning at his feet; the pains and penalties of this same error are advertised in apocalyptic terminology upon a thousand sign-posts; and the poor wanderer soon begins to look back with infinite longing to the lost paradise of the artless."

This is truly and very forcibly stated. The best quality of the artist, as Prof. Seeley has pointed out, is to possess a higher power of enjoyment than others, so that he may be a minister of enjoyment to them; and it might easily be shown that the highest function of the critic is not to attack works of art, but simply to take pleasure in good ones, and get them well preserved and well cared for, and estimated at their proper value. It is by no means a frivolous or an unnecessary function, in a time of hurried and often destructive industry, to be the friend and defender of the beautiful.

P. G. HAMERTON.

Lessons from the Rise and Fall of the English Commonwealth. Six Lectures by J. Allanson Picton. (Alexander & Shepherd.)

THE biographer of Oliver Cromwell has turned to account his great knowledge of the heroic period in the seventeenth century by delivering a series of lectures in which he has endeavoured to show what political lessons we may derive from a study of the English Commonwealth. Mr. Picton is, we believe, considered to belong to the more advanced section of the Liberal party. There are many passages in these Lectures which seem evidence of the fact, and yet he has given us one of the most conservative books we have ever read. We are, of course, using the word in a somewhat different sense to that in which it is employed when the party politics of the day are spoken of. It is a great mistake to read into the great struggle between a "divine right" king and a people determined to develop their inherited freedom any of the exciting cries which have stirred the public mind during the present generation. Mr. Picton does not do this. He leaves it to ignorant and violent people to tell us how the methods which were found effective in a past age might be useful

in this or that part of the empire at present. His object is, rather, to show that violence was even then a great evil, only to be encountered when no other means of deliverance from despotism could be devised; and he points out in eloquent words that all the reasonable wants of Englishmen may now be attained by the slow but sure means of educating the masses until they really desire them, and are, as a consequence, worthy of them.

Mr. Picton's idea of what England may become is a very noble one, though too slight to be criticised in detail. It is certainly very widely different from that unorganised and stupid democracy which some people tell us is the future to which we are drifting. "Liberty," he tells us,

"requires mutual concession, nay, mutual subordination; and equality implies something more than the sentiment of citizenship—it implies reverence for humanity in every form, when disguised by conventional rank as well as when marred and begrimed by toil."

This is, of course, true; and it is a kind of truth which requires insisting on when violent people, whether progressive or reactionary, talk nonsense in political speeches. We think, however, that Mr. Picton has failed to tell the whole truth. He has denounced the game-laws and the land-laws, as they deserve, perhaps, even with a somewhat one-sided energy; but he has not so clearly pointed out that, before his ideal of a free commonwealth can come within measurable distance of attainment, there must be many reforms in social feelings and in the minor morals. The present generation of English people would be as unable to preserve such a state of things as he dreams of from corruption and decay as the great and good men who succeeded Oliver Cromwell were to hinder the restoration of the man whom Mr. Picton rightly calls a "drunken, debauched adventurer."

We wish Mr. Picton would continue his lectures, and give us some of the lessons to be drawn from the reign of Charles II. To us it seems that that foul time, when the Court harlots seem to have been the most decent people among the gang that surrounded the King, has lessons as well worth study as that which preceded it. Shaftesbury and Titus Oates, Lady Castlemaine and Nell Gwin, are not such pleasant objects of contemplation as the men and women who struggled, suffered, and died for the idea of freedom in the former age. As we may trace much of the present liberty to the latter, so we believe much of the foulness, vice, and wanton disregard for the rights of others which shocks every well-ordered mind is directly due to the herd of swine which ruled us from the period of the Restoration to the Revolution.

EDWARD PEACOCK.

Town Life in Australia. By R. E. N. Twopeny. (Elliot Stock.)

THIS interesting and amusing book was originally written in letters, each of which now makes a convenient chapter. Mr. Twopeny is observant, and describes graphically what he sees. If anyone desires to know what the Australians are like, and what their every-day life is, he cannot do better than send for *Town Life in Australia*. It is refreshing to read a book on some of our great colonies free

from the exaggeration so tempting to writers who, having to make the most of their travels and experiences, delight in impressing on us how much we are left behind in the race by our children. Mr. Twopeny not only describes well, but with a considerable sense of humour. After giving a general account of Melbourne, Sydney, and Adelaide, he proceeds to tell us how their inhabitants live, what their houses are like, and how furnished; what they eat, and how they dress. He gives a laughable description of Australian servants, babies, and school-boys (these last, most objectionable individuals), and then proceeds to the more serious subjects of education, morals, religion, politics, and literature.

As yet, the native-born Australian is in a minority; the majority of adults are English-born colonists. The author enquires what modification the middle-class Englishman undergoes in Australia.

"In some ways a deterioration; in others, an amelioration. The deteriorating tendency shows itself in an increased love of dram, and especially spirit, drinking; in apparel and general carelessness; and in a roughening of manner and an increase of selfishness. The improvement lies chiefly in greater independence of manner and thought, in a greater amount of thought, and in enlarged and more tolerant views, in less reserve and *morgue*, in additional kindness of heart, and in a more complete realisation of the great fact of human brotherhood. In Australia a man feels himself a unit in the community, a somebody; in England he is one among twenty-seven millions, a nobody. This feeling brings with it a greater sense of self-respect and responsibility. Altogether, then, it may be said that the balance of the modification is generally on the side of improvement rather than of deterioration. The Englishman in Australia improves more than he deteriorates; and this is the more true the lower you descend in the social scale. It may be doubted whether the really well-educated man—the 'gentleman,' in short, to use the word in its technical sense of a man well born, well bred, and well educated—generally improves in the colonies. As a rule, I should say he deteriorates."

The chapters on servants and food are especially amusing. We have all heard of the difficulty of getting decent servants in the colonies. Very few native-born Australians will take to domestic service; and, though there are constant shipments of servants from home, they probably consist of not even second-rate ones. From Mr. Twopeny's account of the accommodation (or, rather, want of accommodation) for them in most of the better class of Australian houses, it is easy to see that even large wages would not make such service tolerable to good servants. As to good cooks, they are not to be found in Australia, nor, indeed, do the rich Australians feel the want of them; and, as no one keeps a kitchen-maid, there are no young servants to be trained up as cooks. The style of living of all classes is abundant indeed, but of the simplest kind.

"Of course, meat is the staple of Australian life. A working-man whose whole family did not eat meat three times a day would indeed be a phenomenon. High and low, rich and poor, all eat meat to an incredible extent, even in the hottest weather. Not that they know how to prepare it in any delicate way, for, to the working and middle, as well as to most of the wealthy, classes, cooking is an unknown art.

The meat is roast or boiled, hot or cold, sometimes fried or hashed. It is not helped in mere slices, but in good substantial hunks. In everything the colonist likes quantity. You can hardly realise the delight of 'tucking in' to a dish of fruit at a dinner party. I once heard a colonist say, 'I don't like your nasty little English slices of meat; we want something that we can put our teeth into.' . . . I have not yet described the food of any but the working-class; and if they live ten times better than their fellows at home, it is equally true that the middle, and especially the upper, class live ten times worse. But, as victualling is as necessary a condition of existence here as anywhere else, I must do my best to enlighten you as to our situation in this respect. May you never have practical experience thereof! If it be true that, while the French eat, the English only feed, we may fairly add that the Australians 'grub.' Nor could it be otherwise under the circumstances. It is not merely because it is difficult to entice a good cook to come out here. If he really wants a thing, the wealthy colonist will not spare money to get it; but how can you expect a man who, for the greater part of his life, has been eating mutton and damper, and drinking parboiled tea three times a day, to understand the art of good living? Even if he does, he finds it unappreciated by those around him."

The ordinary cook is not even capable of sending up a simple meal properly; the meat, potatoes, and plain pudding are all ill-cooked. Nobody minds if only he has enough.

The book contains some very interesting observations on trade and business. As in England two hundred years ago, land is the safest investment that offers itself in Australia. The interest on mortgages is from six and a-half to eight per cent., and nine-tenths of the house-property of Australia is mortgaged up to two-thirds of its value. The heavy protectionist tariff of Victoria has produced an almost universal practice of presenting the Customs with false invoices so skilfully concocted as to make detection impossible. The author states that within his knowledge this practice has been resorted to by firms of the highest standing. The maxim of *caveat emptor* is pushed in Australia to its farthest extreme. Of all foreign manufacturers the Americans are the most to be relied on, the French the least. Of all professions, medicine certainly is the best remunerated in Australia; the clergy, who are the hardest worked, are the worst paid.

Mr. Twopeny tells us that he is now in New Zealand. We trust he may be getting materials for a book on that colony as entertaining as the present one, which we can recommend with confidence to our readers.

WILLIAM WICKHAM.

A Plain Introduction to the Criticism of the New Testament. By F. H. A. Scrivener. Third Edition. (Bell.)

THE monumental labours of Westcott and Hort and the revision of the English New Testament have drawn fresh attention to textual studies not only in Great Britain, but also upon the Continent and in America, so that Dr. Scrivener's valuable Introduction will receive even a warmer welcome upon this its third issue than when it was previously offered to the world of scholars. The 120 new pages indicate at once the large additions made, and a careful examination of

the work reveals many changes. It would be useless to attempt a reference to all the modifications of this new edition; and it must suffice to name, as the sections which have been especially enlarged, the description of the Greek cursive MSS., of the Latin MSS., and of recent views in criticism, and the application of the materials to certain textual questions.

For the Latin MSS. the author has been so fortunate as to secure the aid of Prof. John Wordsworth, whose preparations for a critical edition of the Vulgate have given him an exceptional command of the subject; and this serves to make up for the comparative neglect in the second edition of the epoch-making article "Vulgate" in Smith's *Dictionary of the Bible*. It is worthy of note that quite a number of the new MSS. have been already collated by Prof. Wordsworth or by some one of the band of scholars who are assisting him.

Importance has always been attached to Dr. Scrivener's descriptions of the Greek cursive MSS., and it will surprise no one to find that this part of his work has been much extended. The author, together with his son, the Rev. F. G. Scrivener, of Lakenheath, has been occupied for some time past in examining and collating the MSS. of the Baroness Burdett-Coutts, and the fruits of this appear in many a note scattered here and there. Moreover, it has been possible for the Vicar of Hendon to assure himself by personal inspection of various points in reference to MSS. not easily accessible to him while he was at St. Gerrans. His efficient lieutenant in former years has outdone himself in his zeal for the present edition. Everyone will remember Dean Burgon's valuable notes upon British and foreign MSS. in last year's *Guardian*; but, not satisfied with that, he has since obtained a large list of MSS. in foreign libraries. Unfortunately, these came too late to be assigned to their due position in the body of the book, and the author has placed them after the Preface. We are glad also to learn that the Dean and his nephew, the Rev. W. F. Rose, have been collating several MSS., and that the results will soon be published. The one great meeting-point of all New Testament scholars, whatever their theories and predilections may be, is that they desire to know what the MSS. say. Every collation either adds to our knowledge of the history of the text or serves to clear the ground by enabling us to assign the MS. examined to its proper place. It is much to be hoped that the renewed interest in critical questions may direct the attention of many a young scholar to this department. We may add that the author emphasises the need of workers not only in the field of the New Testament, but also in the patristic branch of text-criticism. We trust that his words will be heeded.

In the application of the materials to particular texts, the following points may be noticed. In Mark vi. 20, where the second edition accepted *ἡρώε*, the third returns to *ἑρώε*, not because of any change in the evidence, but because the latter reading now appears to Dr. Scrivener "to afford an excellent sense." In 1 Cor. xi. 29 he seems inclined to give up *ἀναξίως* and *τοῦ κυρίου* as glosses. In 1 Thess. ii. 7 he rejects *νήπιος*. In 1 Tim. iii. 16 he accepts *ὁς* as before,

adding, however, that he dares not call *θεός* a corruption. In 1 Tim. vi. 7 he seems to support *ὁπλον*, although he would "have liked to see" the evidence "a little stronger." In Philom. 12 he seems to be uncertain how far to follow the latest editors. In Rev. xv. 6 he prefers *λίον* (*λιγόν*); and in Rev. xviii. 3, *πέτωκε*, or possibly *πέτωκαν*. It will be seen that there has been no change of moment in the author's position with respect to the so-called "textus receptus;" he continues to maintain that many important alterations are necessary in that text. It will nevertheless not astonish anyone that Dr. Scrivener, in discussing recent views, combats at some length—unsuccessfully, it is true—the critical theories of Westcott and Hort, much as he praises their learning and zeal.

We are unable to follow Dr. Scrivener (p. 26) in supposing that the reed pen was given up in the East when papyrus went out of use, that only a few of the existing MSS. were written with reeds, and that the impression of the letters in the parchment is due to the heavy stroke of an iron stylus; we cannot even imagine the use of a fluid with a stylus. It is probably a mere inadvertence in the sentence which makes it seem (p. 27) as if the sheets of folio MSS. were furnished with signatures at intervals of four leaves. On the same page, in note 2, it would be better to unite the separately named parts of the Lyons Pentateuch. It is difficult to understand what is meant on p. 41 by "the *unformed* character of the writing" in the Oxford Plato. In referring to the *στίχος*, on p. 51, the author seems totally unaware of the discussions of the last forty years, from Ritschl in 1838 to Graux and Birt; indeed, Gardthausen's *Griechische Paläographie* of 1879 appears altogether to have escaped his notice. With reference to p. 71, it may be observed that the proper name of a Gospel lesson-book seems to be simply *εὐαγγέλιον*, and of the lesson-book from the Acts and Epistles simply *ἀπόστολος*. P. 88, note 1: Brugsch's fragment is not from the Codex Sinaiticus. Pp. 124, 125: is it not possible that the corrections by the original scribe in many MSS. are dim simply because the scribe, in wishing to turn over, put sand upon the brief correction? P. 134: there are no scholia in *M^{ss}*, but only notes of the church lessons. P. 135: Dr. Scrivener does not mention Duchesne's edition of the Patmos *M^{ss}*. On p. 142 he carries his persistent neglect of modern literature to excess when he fails to observe that Bishop Lightfoot, in the former edition of the volume before us, places *T^a* in the office of the Clarendon Press—compare p. 394; correct also the Index for *T^a* on p. 676, col. 2. *M* at the beginning of the penultimate paragraph on p. 162 should read *G^a*. On p. 172 Dr. Scrivener mentions but fourteen out of the thirty-one leaves of *H^{ps}*, and neglects Duchesne's edition of the Athos *H*.

The cursive MSS. open a field too wide for discussion here. Every scholar will be glad to see the large additions to the list. It is not strange that Dr. Scrivener should still have missed here and there a MS. upon the Continent—as, for instance, the one given to the royal library at Munich by a former King of Greece; it is more remarkable that several British MSS. have escaped his notice—for

example, the one received at Dean Burgon's college, Oriel, some time before the Bodleian MS. named on p. xxiii. reached Oxford; and it is singular that two of the four MSS. at Holkham should be omitted—one of these, a dated one, was mentioned by the present writer a few months ago in the *ACADEMY*. It may be observed that the Isaac H. Hull on p. 327, note 1, p. 485, note 1, and p. 546, note 4, is Prof. Hall, formerly in the American College at Beirut, and now connected with the *Sunday School Times* in Philadelphia. We understand that he intends to publish at least a part of the Syriac MS. in question. The account of Beza's editions of the Greek New Testament (for we are here concerned only with the Greek) is hopelessly entangled. Reuss's book of 1872 explained the matter, Ezra Abbot re-explained it in 1873, and the present writer re-stated it in the *Theologische Literaturzeitung*, and forwarded a copy to Dr. Scrivener; and yet the author, on p. 440, misinterprets Beza's words, charges to Beza's old age a mistake which Beza did not make, and suggests that Reuss arbitrarily opposes Beza's own view. All that need be said is that Reuss's statement is correct, and is acknowledged to be so.

But we must not find fault with so useful a book. In congratulating the veteran author upon the successful completion of this new edition we wish him health and strength, and therewith, amid the duties of his large parish, the leisure to complete the other works he has in hand for which scholars are waiting.

CASPAR RENÉ GREGORY.

RECENT VERSE.

Lay Canticles, and other Poems. By F. Wyville Home. (Pickering.) Five years ago Mr. Home published his first volume, *Songs of a Wayfarer*, a title previously employed by a true poet, Mr. William Davies. The two books had not a great deal more than the name in common. Mr. Davies's songs had much of the moral sunshine that we associate with the poetry of Herrick; Mr. Home's had much of the moral shadow that we associate with the poetry of Blake. Both poets proved themselves to be skilful workmen. Perhaps there was more maturity in Mr. Davies's work, and there was a wider range of thought and feeling; but Mr. Home was not less devoutly a worshipper of nature, and a few of his sonnets and certain of his *Songs in Season* were worthy to go forth under the title chosen by Mr. Davies for a volume that had long been valued by discerning readers. Mr. Home's new book does not seem to us a notable advance on his previous one. It has the same picturesqueness and the same felicity of diction; it is characterised by the same flavour of fine feeling, but it does not add any quality to these qualities that would serve to distinguish it. Five years ago, Mr. Home was in the position of a young writer having just so much merit that none would have been surprised to find that after a few years he had discovered a great deal more. We do not say that *Lay Canticles* disappoints expectations raised by its predecessor. It has fully all the excellences of the former book; but just as the reader felt respecting the earlier work, so he feels respecting the later one—that, with much culture, much sweetness of temper, it lacks essential substance to make itself felt and remembered. A poet should not be content to write harmonious stanzas, or to convey the idea that he is abreast of the many moods of his time. In days like these, when so much poetry

is written, no amount of excellence of *technique* is of itself enough. Style is much, very much, but imagination is more; and the writer who cannot project some purely imaginative phantasy has little chance of being known. Moreover, the imagination of a modern poet must have something to do with life: much of the imagination of the lesser poets of our time is in the position of Mahomet's coffin, in being neither in the heavens above nor on the earth beneath. "The Dew-fall" in Mr. Home's book has real beauty:—

"I heard the word of the Dew-fall
As it gathered itself to a pearl,
And lay on the leaf of the Lily,
Like a tear on the cheek of a girl.
'Cold, cold, O Lily,'
The Dewdrop said to the leaf;
'Thy leaf, O Lily, is cold and chilly,
And pale as a wordless grief.'

"There arose a breeze at the nightfall,
And blew the rushes apart;
The Lily shook, and the Dewdrop
Slept inward, and lay at her heart.
'Cold, cold, O Lily,'
Said the Dewdrop unto the flower;
'Thy heart, O Lily, is cold and chilly,
And dark as a wintry shower.'

"And the night went by with its starlight,
And the sun came up in its might;
And the Dewdrop arose from the Lily,
And melted to mist in his light.
'Cold, cold, was the Lily,'
Said the Dew with a sigh of desire;
'At the daylight's close I will sleep with the
Rose,
For the Rose has a heart of fire.'"

Life Thoughts. (Kegan Paul, Trench, & Co.) If any reasonable proportion of the poets of our time would take to heart Goethe's well-known advice, and write only the poems which he called "Gelegenheitsgedichte," poems arising out of actual events, the labours of the critic would be sensibly reduced. There are few things in criticism more difficult than to offer any clear idea of the value of verse which comes out of nothing except a passing mood, unless it be to say that such verse usually resolves itself into nothing. It would be unfair to the writer of a book like *Life Thoughts* to allege that it is destitute of a certain quality of "subjective" beauty; but this "subjectivity" amounts to very little. The reader perceives evidences of descriptive power in "From the Highland," and in "Dawn," "The Two Paths," "In Memory," and in some of the sonnets there are quiet and not unhealthy moods of feeling; but, when he has closed the book, he does not find that anything has remained with him. He wants emotions more definite; passions broader, deeper, and more general.

The Morning Song. By J. W. Pitchford. (Elliot Stock.) This is undoubtedly one of the most extraordinary poetic products of our time. The critic may venture upon such a statement who goes no farther than the book's exterior. It is a philosophical poem sub-titled "A Ninefold Praise of Love." It has all the external arrangement of an epic, having an "argument" to each of its subdivisions. It is longer than "Paradise Lost," and half as long again as the "Excursion." It covers 372 quarto pages of solid type. It is printed and bound most luxuriously. Nor is the substance of the book less remarkable than its form. We will not pretend that we have read Mr. Pitchford's poem. Life is not long enough to admit of so lavish an expenditure of time as the perusal of a poem like this requires. We have, however, read one of its nine books, and can honestly say that we have found enjoyment in much of it. The book we have read is called "The Song of Earth's Beauty." It contains many passages of striking description. There is a description of Night which, though reminis-

cent of Blanco White in its opening lines, is original and good; and there is a description of Evening which is still better. The latter has, indeed, some of the drowsy charm of Gray himself. A description of Dawn is marred by a little excess in poetic personification. But, in truth, there are odd passages in the one book which we have read that have very remarkable merit indeed. We have glanced over the remainder of the volume, and do not doubt but that, if we had the patience of the men who stood before Metz, we could extract from this "Ninefold Praise of Love" a body of detached lines that would establish for Mr. Pitchford the name of poet. The greater part of the work, however, is occupied with subjects that have no more to do with poetry than with politics. For example, the book called "The Song of Sorrow" discusses the mystery of pain, the difficulty of harmonising this mystery with Divine benevolence, the explanation of Revelation, and so on. When will it be recognised that the first necessity of a poem is that its subject should be poetic? It is not enough that its treatment should be so. Mr. Pitchford has dealt with themes that require an entirely different vehicle. His themes dishonour his vehicle, and his vehicle dishonours his themes. There is a clear divorce proclaimed between them. Passages here and there of Mr. Pitchford's big book are poetic in subject and poetic in execution, but odd passages of picturesque blank verse will not carry off a laborious philosophical treatise of nearly 12,000 lines. A work like this does not bear you along with it as you read. Full as it is of the clear evidences of poetic power, we doubt if any human creature could read it through. Such being the case, Mr. Pitchford should not take it amiss if we say that it is almost a melancholy spectacle. It represents, perhaps, the labour of a lifetime, and, with merit in many places, amounts, we fear, to no more than a gigantic dead letter.

Ione, and other Poems. By W. H. Seal. (Kegan Paul, Trench, & Co.) This is an unpretentious and, on the whole, an adequate performance. There are evidences of the influence of Moore in its best things. "The Unknown Soldier's Grave" has pathos, but the subject has been handled by a great poet, Dobell. A sort of panoramic series of views entitled "Pilgrims of Fame" is not without beauty. Perhaps the most touching of the poems is the simplest; that on the two little things who were found hand in hand in death after the memorable disaster in Sunderland.

Old Year Leaves. By H. T. Mackenzie Bell. (Elliot Stock.) We have here a volume of verse chiefly collected from former volumes of the same author. The poems appear to have undergone some careful revision, and they are the better for the pains bestowed upon them. The introductory sonnet, on "Old Year Leaves," is much the best thing in the book:—

"The leaves which in the autumn of the years
Fall auburn-tinted from their parent trees,
Swept from dismembered boughs by ruthless breeze,

Through winter's weary reign of wants and fears
Will lie in drifts: and when the snowdrop cheers—
Frail firstling of the flowers—they still are there;

There still, although the balmy southern air
And budding boughs proclaim that Spring appears.

So lost hopes severed by the stress of life
Unburied lie before our wistful eyes,
Though none but we regard their fell decay;
And ever amid the stir of worldly strife,
Fresh aims and fuller purposes arise
Between the faded hopes of yesterday."

It is a matter for surprise that the writer of a sonnet like this, which, whatever its technical imperfections (and they are few), has the merit

of realising an adequate idea adequately, should also have written some of the weak verses that accompany it. "The Keeping of the Vow" is, however, a stirring reproduction of the story of Bruce sending his heart to the Holy Land. The sonnet on visiting Rossetti's grave appeared in the *American Literary World*. It is not without a quality of beauty. It speaks of the graves "all monumentless yet." Mr. Mackenzie Bell prefaces his volume with a short dissertation on the kinds and uses of minor poetry. The little essay is certainly amusing, and is refreshing as affording proof that there exists at least one minor poet who has not mistaken his function. What Mr. Bell says of the inevitable oblivion which awaits a large proportion of the poetry produced in our day is, we fear, only too true. We see that Mr. Bell intends to produce a monograph on Charles Whitehead. This is, at least, a more hopeful task than the production of volumes of minor verse. The author of *Richard Savage* was a genius of a high order, and yet he is almost unknown to our own generation.

The Loves of Vandyck. By J. W. Gilbert-Smith. (Kegan Paul, Trench, & Co.) If Mr. Gilbert-Smith had told the story of Vandyck's loves in prose he would doubtless have produced an interesting narrative. To say that the story is well told in verse would be meaningless flattery of a kind from which Mr. Smith has, apparently, already suffered enough. There is always ease and freedom in this writer's rhyme, and occasionally there is a certain Byronic force. Mr. Smith is at his best in the description of external nature; when he imitates the jauntiness of "Don Juan" he produces verses like these:—

"Poor widowed bride! full well I trow,
She truthfully could tell,
If heaven made her marriage-vow,
The keeping it was hell!
The bridal blossoms on her brow,
If weeds, were scarce more fell;—
Sooth! never half the widows now
Aro widowed half so well!"

The Last David. (Elliot Stock.) The best that we can find in this volume is its picturesqueness. The anonymous author is a lover and imitator of Shelley, and has at least caught some of the master's passion for cloud and sea. The "Songs of the Wayside" contain many choice bits; but the sonnets are perhaps the best things as units, the sonnet on Stoke Pogis being tenderly felt and rendered.

The Story of St. Stephen, and other Poems. By John Collet. (Longmans.) The poems in this volume are chiefly of a devotional nature. They are manly and unaffected, and are often penetrated by real feeling. That they have any distinguishing literary merit is more than we can say. They are meant to cheer and succour such as are in the shadowed valley, and this, within certain limits, they are well calculated to do. The author is obviously a man of much sweetness of personal character, with a wide range of sympathy.

Ella Cuthullin. By Greville J. Chester. (Marcus Ward.) Mr. Chester writes with feeling and occasionally with taste, but his poems have no distinguishing qualities of style. The subjects are for the most part homely ones, derived from city life.

Flowers: a Fantasy. By Cornelia Wallace. (Sonnenschein.) This pretty trifle seems to have grown out of Moore's note to "Lalla Bookh," saying that in the Malay tongue there is but one word for woman and flower. The idea suggested by this fact is sweetly worked out in verses not otherwise remarkable.

Lays o' Hame an' Country. By Alexander Logan. (Edinburgh: Oliphant.) There is a good deal of freshness in these songs and ballads.

Like nearly all rustic poets, Mr. Logan is unequal; but his best things have genuine merits. The poems are all pitched in a low key, and are the better for their modesty of aim. There is the lilt of the singer in "A Blithe Scottish Song." The verses are in the Scottish dialect throughout. They are commendable for the prominence they give to the worthier side of rustic life. Dialect poets, Scotch and English, have too often laboured under the idea that the only material proper to rustic poetry pertains to the ale-guzzling side of peasant life. There is broad humour in "Macallister's Bonnet":—

"It carries the turnips when feedin' the kye,
And answers his mere as moothpock forby;
A cozie bed mak's for the dog or the cat;
In short, it wad do for—I kenna 't what!
It serves as a bucket to carry the coals;
If windows are broken it fills up the holes,
When shavin' he wipes wi't his jaws, mooth an' chin,
He'd use't for his brose but it winna haud in!"

Echoes of the City. By Edwin C. Smales. (Manchester: Alley.) Mr. Smales reminds us that "To the thoughtful man the play of human passion is always a spectacle of intense interest, and nowhere has he better scope for such observation than in a crowded city." This is certainly true; and, if Mr. Smales could have given his generalisation some concrete shapes, the result would have been a volume of poetry. There is material for the poet in the great life of the city; but it does not lie among facetious oystermen, showmen, and the like. Mr. Smales' book is best in what he calls its "graver" passages; its "lighter portions" are often sorry stuff indeed.

Songs of Fair Weather. By Maurice Thompson. (Boston, U.S.: Osgood; London: Trübner.) This volume bears a strong external resemblance to Mr. Bell Scott's charming *Harvest Home*, and the internal resemblance is not inconsiderable. There is the same glad note of a happy spirit amid happy circumstances, the same sweetness of poetic temper, the same suggestion as of the poems having been written in the open air on the warm days of a genial spring and summer. Mr. Scott has more depth than Mr. Thompson. It is for want of a fundamental groundwork that some of the poems in this volume are not so good as at first sight they seem to be. The poet who chooses to treat simple themes simply must, nowadays, if he is writing for grown people, have some of the purposes of the author of the *Lyrical Ballads*, or his work will not be so much distinguished for simplicity as for simpleness. A poem such as "The Flight Shot" in this volume scarcely escapes the latter denomination. In "Between the Poppy and the Rose" the aim is different, and probably an underlying significance sometimes mars a poem that is intended to derive its beauty merely from its simplicity.

Rhymes of a Barrister. By Melville M. Bigelow. (Boston, U.S.: Little, Brown, & Co.) This is quite the most English volume of verse that has recently come to us from America. The sonnets it contains are obviously modelled on the best examples, and have a commendable freedom from excess, either of thought or phrase. We could wish to have more like the one entitled "Jackson's Falls." The book, as a whole, is enjoyable from its moderation, and from the atmosphere of unobtrusive culture that pervades it.

The City of Success, and other Poems. By Henry Abbey. (New York: Appleton.) It is a matter for surprise that so much excellent material for poetry as the late Civil War in America must afford has hitherto been so little utilised by American poets. We understand that in a previous volume Mr. Abbey did some-

thing to remove the reproach attaching to American poetry of being largely indifferent to American subjects. This volume contains at least one poem that could only have been written by an American. "Ralph" is a story of the Civil War told with a good deal of pathos and general beauty. The poem that gives the title to the book is, of course, a sort of allegory, and is not so real and forcible as the poems written on more substantial subjects.

The Blind Canary. By H. F. Macdermott. (New York: Putnam.) Mr. Macdermott appears to have attained to some distinction as an American poet, and his distinction is not undeserved. He is a lesser poet who does not pretend to be one of the greater poets, although, indeed, he permits himself to print a laudatory sonnet in which he is spoken of in terms that might apply with some degree of appropriateness to, say, Milton. The race of poets in America must be more tractable than we find them in England if this sort of eulogy is a common interchange of daily courtesy. The "Storm King" in this volume has merit, and, of a different kind, so also has "The Cobbler."

Poems Antique and Modern. By C. L. Moore. (Philadelphia: Potter.) It is quite beyond our power to convey an idea of the nature of this book if the one word *terrific* will not express it. Such clashing and splashing, such "storm" and "stress," we do not remember to have met with in any other volume of modern poetry. It reminds us in its fierceness of Stoddart's "Death-wake; or, Lunacy: a Nicromaunt in Three Chimaeras." We find it quite impossible to give a description of Mr. Moore's book that will properly clear up its character; but, lest we should be labouring under an obtuseness that our readers do not suffer from, we quote the following passage on Edgar Allan Poe as a fair sample of the work—

"For he was not of mortal progeny;
Born in the under-world of utter wee,
Sad, sombre poet of Persephone,
His home he did forego,
And came among our unacquainted meads,
Pale, mid all statues of a mortal birth,
Pure, mid all images that knew not death.
What cared he for day's gaudy, glowing deeds,
The fierce-blowing flowers of the earth,
Or the wind's lusty breath?
Still did he long for the black shades and deep,
Still for the thickets inextricable,
Still for the empty shadows of the gods,
Still for the hueless faces of the dead;
Still did he wander backward in his sleep,
Down the long slopes and intricate of hell," &c.

We have also received *Lyre and Star* (Kegan Paul, Trench, & Co.); *Life through the Lotos*, by R. J. Harris (Cornish); *Phantoms of Life*, by L. D. Waterman (New York: Putnam); *Poems of Barnaval* (New York: Appleton); *The Ever-Living Life*, by G. T. May (New York: G. T. May); &c.

NOTES AND NEWS.

It is with peculiar pleasure that we announce the grant of a pension on the Civil List to Mr. F. J. Furnivall, on the eve of the publication of the great Dictionary of the Philological Society. Others have borne witness to Mr. Furnivall's disinterested labours as the organiser and mainstay of some half-dozen learned societies. The ACADEMY owes him a special debt for the contributions which he has written for almost every number from soon after its foundation down to the present week.

THE project, which has so often been talked about, of founding an association of men of letters for the protection of their common interests has at last taken definite shape under the name of "The Company of Authors." In the front of its programme it puts the obtaining

copyright in the United States, which we agree in thinking by far the most important object that English authors should desire. Second is placed the promotion of a Bill for the registration of titles. The purpose that comes third is undoubtedly the one which gives the real reason for existence of the association. This is "the maintenance of friendly relations between author and publisher," which is further explained to mean the removal of various kinds of ignorance by which inexperienced authors are blinded. At present it would be premature to mention any names in connexion with "The Company of Authors;" but the public may be assured that it has already received the active support of many whose reputation proves that their advocacy is altogether disinterested.

It may be interesting to record that Mr. Henry George's *Progress and Poverty* is now in its sixth edition, not including the fifty thousand copies that have been sold of the shilling issue.

We hear that a sort of answer to Max O'Rell's *John Bull and his Island* may shortly be expected from the pen of Mr. J. Brinsley-Richards, author of *Seven Years at Eton*. Mr. Richards, who resided for several years in France, will here give his impressions of the French people.

MRS. PFEIFFER's new poem, entitled *The Rhyme of the Lady of the Rock and How it Grew*, deals, in ballad form, with the tragic relations of Catanach Maclean of Douart and his wife, a daughter of the Argylls; the verse has a setting of prose narrative. It will be published soon after Easter by Messrs. Kegan Paul, Trench, & Co.

MESSRS. SONNENSCHN & Co. will publish Mr. Charles Marvin's new work, entitled *Reconnoitring Central Asia: Adventures and Travels in the Region between Russia and India*. It gives, in a popular form, the exploits of the principal explorers, secret agents, and newspaper correspondents who have sought to examine the rival positions of the Russians and English in Central Asia from the time Vamberg set out in disguise twenty years ago down to Nazirbegoff's recent secret survey of Merv on behalf of Russia. Particular interest attaches to the sketches of the Russian explorers from the fact that Mr. Marvin is personally acquainted with many of them, and has incorporated a good deal of new information on the Central Asian question, gathered while attending the Czar's coronation and during his journey last autumn to the Caspian region. The book will be copiously illustrated.

MESSRS. TRÜBNER announce an important work, in two volumes, on Spanish and Portuguese South America during the Colonial Period, by Capt. Robert Grant Watson. It will cover the three centuries from the discovery of the continent down to the British evacuation of the territories of the River Plate in 1807. It is intended to continue the work with a History of the several States of South America since their separation from Spain and Portugal down to the present day.

MR. R. L. STEVENSON's new book, *The Silverado Squatters*, will be a narrative of his own experiences in California.

THE new work by Prof. Thorold Rogers, entitled *Six Centuries of Work and Wages: the Undercurrent of English History*, will very shortly be published by Messrs. W. Swan Sonnenschein & Co., in two octavo volumes. The last sheets are now passing through the press.

MESSRS. CHATTO & WINDUS have in hand a new work by Mr. J. H. Stoddart, the author of *The Village Life* and editor of the *Glasgow Herald*, which will shortly appear under the title of *The Seven Sagas of Prehistoric Man*. The poem

will be in seven chapters, beginning with the earliest or Drift man, and continuing the varied phases of prehistoric human life through the Cave man, the Neolithic farmer, the early man of Africa (in Egyptian civilisation), the Aryan migration, the European Crannog builders, and the "last sacrifice," or disappearance of prehistoric humanity.

THE volume of *Greek Folk Songs*, translated by Miss Lucy M. J. Garnett, with an Introduction by Mr. J. S. Stuart-Glennie, which has already been announced in the ACADEMY, will include patriotic, love, wedding, pastoral, humorous, and ghost lore songs. The Introduction will describe the geographical features, history, and present condition of the people. The publisher is Mr. Elliot Stock.

PROF. MAX MÜLLER's *Deutsche Liebe: Fragments from the Papers of an Alien*, will be issued by Messrs. Sonnenschein & Co. on Monday. It is an elegantly printed, vellum-bound book, and is sold at the moderate price of 5s.

A NEW work by Miss Iza Duffus Hardy, entitled *Between Two Oceans; or, Sketches of American Life*, will shortly be published by Messrs. Hurst & Blackett.

MESSRS. THACKER SPINK, of Calcutta, have nearly ready a collection of Poems by Mr. W. Trego Webb, author of *Martial for English Readers*, which will treat in the form of sonnets and lyrical pieces various phases of Anglo-Indian life.

MESSRS. WILSON & M'CORMICK, of Glasgow, will shortly publish *How Glasgow Ceased to Flourish: a Tale of 1890*. They also have in the press *Geology and the Deluge*, by the Duke of Argyll; and a Turkish romance, translated into English by Mr. E. J. W. Gibb, entitled *The Story of Jewād*, which will be published by subscription in a limited edition.

CARD. MANNING contributes to the forthcoming number of *Merry England* an essay on "Consistency," illustrated with allusions to the careers of contemporary statesmen and others.

THE *Yorkshire Illustrated Monthly* for February will contain an illustrated article by Mr. Theodore Wood on "Insects;" the first of a series of papers, with original engravings, entitled "Round Yorkshire with a Donkey-cart;" and a portrait of Mr. T. Wemyss Reid.

MR. LESLIE STEPHEN, the recently appointed Clark Lecturer at Cambridge, will lecture this term, three days a-week, on "English Literature," beginning on Monday next, January 28.

PROF. SEELEY purposes to lecture this term at Cambridge on "International History from the Sixteenth Century," and also to have a conversational class at his own house.

At the general meeting of the Education Society held at the Memorial Hall, Farringdon Street, on January 21 the Rev. Dr. H. M. Butler was elected president in succession to Mr. James Ward.

EARLY-ENGLISH JOTTINGS.

THE fourth edition of Mr. Sweet's *Anglo-Saxon Reader* is nearly ready. Many of the texts have been revised with the MSS., and two charters, some extracts from the laws, and some charms have been added so as to make the book thoroughly representative of every branch of Old-English literature. The words in the Glossary have also been thrown into a strictly alphabetical order so as to facilitate reference. In the fifth edition it is hoped that the Grammatical Introduction and notes will be put into a permanent form.

PROF. SKEAT purposes to give two courses of lectures this term at Cambridge—(1) of ten

lectures, with March's *Anglo-Saxon Reader* as his text-book; (2) of twelve lectures on "Chaucer's Prologue."

THE Early-English Text Society enters this year on its twenty-first year of existence, having been founded by Mr. Furnivall in March 1864. We hope to greet it in full vigour when it closes its second score of years. Its publications for this year will probably be—in the Original Series, Dr. Eikenkel's edition of the *Life of St. Katherine* (circ. 1230), and the completing part of Prof. Skeat's fine edition of *Piers Plowman*; and, in the Extra Series, part iii. of Lord Berners' englished *Huon of Bourdeaux*, edited by Mr. Sidney L. Lee, and the second part of Bishop Fisher's Works, edited by Mr. Ronald Bayne. Last year's work was a little behindhand. But the Original Series texts, Mr. Henry Sweet's *Anglo-Saxon Orosius*, part i., with its Latin original on opposite pages, and his edition of the facsimile of the Epinal MS. of the eighth century have been in members' hands for three weeks; the first book of the Extra Series for 1883—Lord Berners' *Huon*, part ii., with the first engraved portrait of the engliasher, after Holbein—has been delivered this week, but the second book, Mr. Furnivall's edition of Hoccleve's *Minor Poems*, will not be ready till April. Of its "reprints" of its early publications, the society issued in 1883 the first two parts of Sir David Lyndesay's Works, edited by Mr. J. Small, the Edinburgh University librarian; and for 1884 it has in hand a re-edition of Mr. Cockayne's *Hali Meidenhad* (circ. 1230), by Mr. P. Z. Round, and a re-edition of Mr. Cockayne's *Saint Marharete*, three Lives of that saint, by Dr. Kluge, of Strassburg, who is nominated for the English Professorship at Jena.

THE next two numbers of *Anglia* will appear together. One, edited by Prof. Wülcker, will contain three English articles, two of them by Dr. MacLean and Prof. Wells; the other, edited by Prof. Trautmann, will contain reviews and a bibliography for 1883, and an essay by Prof. Wülcker on "Bulwer's Weeds and Wild-flowers."

LIBRARY JOTTINGS.

At a special meeting of the Council of the Royal Medical and Chirurgical Society on the January 17, the following resolution was passed unanimously:—

"The Council of the Royal Medical and Chirurgical Society of London desire to express their sorrow at the sudden and unexpected death of their late excellent resident librarian, Mr. Benjamin Robert Wheatley, and their sympathy with surviving members of his family.

"The Council also wish to record their deep sense of the value of his services to the society during the last forty years, and their due appreciation of his constancy and fidelity in the discharge of his important duties."

We understand that it is contemplated to establish a memorial of the society's sense of the unsurpassed devotion which Mr. Wheatley applied the conduct of its affairs.

THE sale is announced of two important libraries in the provinces. On Tuesday, February 5, Messrs. Chapman will sell at Edinburgh a small but curious collection from Wales, including several rare sixteenth-century books, seventeenth-century tracts, &c. The other sale is that of the library of the late Alderman Booth, of Manchester, which numbers about ten thousand volumes, collected principally by Dr. Benjamin Booth, of Swinton. It is especially rich in historical books and pamphlets of the seventeenth and eighteenth centuries, topographical works, and scarce modern books. It will be sold at Manchester on Monday, February 18, and the five following days, by Messrs. Capes, Dunn, & Pilcher,

At a book sale at Glasgow last week the following prices were obtained:—Burns's MS. of "Holy Willie's Prayer," £40; Ruskin's *Modern Painters*, £20 10s.; Hamerton's *Etching and Engraving*, £19 5s.; Beckford's *Vathek*, £11; Douglas's *Baronage*, £11 5s.; the first edition of Shelley's *Queen Mab*, £16 16s.; of Milton's *Paradise Lost*, £11; of Lamb's *Tales from Shakespeare*, £11; of Byron's *Hours of Idleness*, £10 10s.; of Dickens's *Sketches by Boz*, £7 12s. 6d.; of Tennyson's *Poems* (1830), £5 10s.; of Campbell's *Pleasures of Hope*, £3 2s. 6d.; *Don Quixote* with Smirke's illustrations, £9; a perfect copy of *The Day*, £5; the first Edinburgh edition of Burns, £4; twenty of Collier's Tracts, £10; Bewick's *Birds*, £4 17s. 6d.

At the annual meeting of the Faculty of Advocates held last week, the Report of the Keeper of the library was submitted. The total number of separate pieces received during 1883 was 21,269, being an increase of 2,558 on the previous year. The grand total was thus classified:—volumes, through London agent 4,800, direct from publishers 460, by purchase or presentation 169; pamphlets, 2,453; parts of periodicals, 10,703; pieces of music, 2,256; maps, 306. The number of volumes issued to readers was 85,621; of MSS., 558. The expenditure on binding was £242. The chief work undertaken during the year was the testing of the books on the shelves by the Catalogue, and the completion of a duplicate copy of the MS. slip catalogue of accessions.

AMONG the additions to the Philadelphia public library during the past six months we notice a complete set of the Rolls series; the publications of the Early-English Text and the New Shakspeare Societies; the Catalogue of the Bodleian Library; and a copy of the first edition of Sir W. Stirling Maxwell's *Don John of Austria*.

THE *Nation* records an amusing incident at a book sale at New York. The owner of the collection gave 5,000 dollars (£1,000) to ten several public libraries to be spent at the sale. The natural result was that the libraries bid against one another, and many of the books were run up to nearly double their market price. The chief benefit, therefore, would seem to have accrued to the auctioneer.

THE Bibliothèque nationale has recently made a statistical inventory of its contents. Of printed books it contains 2,500,000; of MSS., 92,000; of medals and coins, 144,000; of prints, &c., more than two millions, kept in 14,500 volumes and 4,000 portfolios; in the "Galerie de la Réserve" are preserved 80,000 of the most precious volumes; the total number of readers in 1883 was 70,000, as compared with only 24,000 fifteen years earlier.

AMERICAN JOTTINGS.

THE subject of international copyright is again being taken up in America, from which country the initiative must, of course, come. Mr. Dorsheimer, of New York, has introduced a Bill into the House of Representatives providing that, when any foreign Government shall accord to American authors the same rights that native authors enjoy, the Executive of the United States may, by proclamation, extend to the authors of that foreign Government the benefit of the American law, restricted, however, to a term of twenty-five (instead of forty-two) years. Nothing is said about the publishers' point of view—i.e., domestic manufacture; but the *Nation* suggests that that may well be left to the operation of the ordinary tariff.

THE English Publishing Company has been incorporated at New York for the purpose of

printing, by arrangement with the English proprietors, American editions of the *Fortnightly*, *Nineteenth Century*, and *Contemporary*, to appear simultaneously with their issue in England. The price for a single number will be forty cents (1s. 8d.), and the annual subscription for all three will be only twelve dollars (£2 8s.). The corresponding price in England is £4 10s.

MESSRS. OSGOOD, whose principal place of business is at Boston, are the publishers of a sort of official account of the State of New York, which is to be brought out with unusual sumptuousness. The work will consist of three volumes quarto, illustrated with 487 full-page plates, and bound in morocco, with satin lining, &c. The edition will be limited to 500 copies, at the price of 400 dollars each (£80). A sketch of the history of the State will be given from the beginning of the colonial period to the present time; also a geological survey. But the main object of the work is to give an exhaustive description of the various public and semi-public institutions—the legislature, judicial bench, canals, railroads, banks, schools, agriculture, &c. The illustrations will be partly of buildings and scenery (as to which we may call to mind that New York includes not only the Adirondacks, but also one side of Niagara), partly portraits. The full title of the work is *The Public Service of the State of New York*.

THE *New York Critic* says:—

"The past year has not been marked by the publication of many important new books . . . while the list of new editions of old books has been larger than usual. . . . The books that have sold the best in the shops have been the very cheap and the very dear."

We fancy that the experience of the trade in England is to the same effect.

EVANGELINUS APOSTOLIDES SOPHOCLES, Professor of Greek at Harvard, who died on December 17, was in many respects a remarkable man. Born in Thessaly, at a village on the slope of Mount Pelion, in about the year 1807, he was educated in the monastery on Mount Sinai; he migrated to America in 1829, and was connected with Harvard as tutor and professor since 1842. His chief published works are a Greek Grammar (1838), a Grammar of Romain (1842), and a Greek Lexicon of the Roman and Byzantine periods (1870). The simple nature of the man, and the eccentricity of his habits, are well described in an article in the *Nation* of January 3.

A BOSTON paper publishes an account of the first draft of Longfellow's "Excelsior," which is preserved in the library of Harvard College. Among the rejected lines we note "A youth who bore a pearl of price" and "A tear was in his pale blue eye."

At the end of December a meeting was held at Columbia College of professors of modern languages with the view of founding a national association of modern philology (including English) in American colleges and universities. A resolution was passed that the "primary aims of instruction in the modern languages should be literary culture, philological scholarship, and linguistic discipline, but that oral practice is desirable as an auxiliary."

A NEW YORK printer boasts to have turned out a translation of *Sarah Barnum* within forty-eight hours after a single copy of the French original was received in America. An American edition of the Letters of Mrs. Carlyle was produced last year by the same firm ready for sale within four days.

THE Boston *Literary World* for December 29 contains a "General Survey of the World's Literature in 1883," extending to eighteen closely printed pages.

ORIGINAL VERSE.

LIGHT AND LOVE.

If light should strike through every darkened place,
How many a deed of darkness and of shame
Would cease, arrested by its gentle grace,
And striving virtue rise, unscathed by blame!
The prisoner in his cell new hopes would frame,
The miner catch the metal's lurking trace,
The sage would grasp the ills that harm our race,
And unknown heroes leap to sudden fame.
If love but one short hour had perfect sway,
How many a rankling sore its touch would heal,
How many a misconception pass away,
And hearts long hardened learn at last to feel;
What sympathies would wake, what feuds decay,
If perfect love might reign but one short day!

WALTER W. SKEAT.

MAGAZINES AND REVIEWS.

THE current number of *Mind* contains one or two articles of exceptional interest. Perhaps the most original one is that entitled "On Some Omissions of Intropective Psychology," by Prof. W. James. The writer charges psychologists generally with looking at mind as though it were made up of a series of rounded-off, discontinuous "states," ideas, &c., whereas in reality it is a continuous stream, in which, besides those "substantive parts" which arrest special attention, are numerous "transitive parts." These last are important as determining the peculiar colourings of feeling attaching to the substantive parts. The same thought is a different mental state according to its fugitive psychical antecedents and accompaniments, just as one and the same musical note is a different impression in different tunes. The writer seeks to give a philosophical turn to this psychological conception by extending Mr. Spencer's idea of "feelings of relation." "It is a peculiarity of the stream [of consciousness] that its several parts are susceptible of becoming objects for each other." This truth, according to the author, does away with the need of supposing, as the late Prof. Green supposed, that an active mental principle, outside the feelings themselves, somehow brings them together—a supposition which is beset with difficulties. The same truth is also ingeniously applied to the vexed question of Nominalism and Conceptualism. What a general name calls up in the mind, says Prof. James, is an image (individual or generic) which is felt to be representative of many others. The article is written in a telling and even a brilliant style, and cannot fail to attract the notice of all concerned in psychology. Another able article is on "Green's Metaphysics of Knowledge," by Mr. A. J. Balfour. The essayist begins by observing that Prof. Green is the first of that band of English writers which he somewhat confusingly calls the Neo-Kantians who has left the exposition and criticism of other thinkers' ideas and undertaken a systematic presentment of his own. The argument of the article, which illustrates the author's well-known ability in seizing central or fundamental ideas and dealing directly with them, aims at showing that the new attempt to eliminate Kant's "Things-in-themselves," and to resolve the whole of experience into the work of the mind, is so far a failure, and is considerably discredited by a number of fundamental inconsistencies. Perhaps the most successful part of what is throughout a forcible argument is the refutation of Green's theory that knowledge (in the individual consciousness) is out of time. The critic seems perfectly right in finding in Green a deep vein of mysticism, and his closing remarks on the affinity of Green's thought to Berkeley's are particularly happy. What may be called the Kantian tendency in philosophy is severely dealt with in this number. In addition to the two articles just referred to, Mr. Shad-

worth H. Hodgson's address before the Edinburgh University Philosophical Society on "The Metaphysical Method in Philosophy" handles the method of Kant and his followers somewhat roughly. The writer pleads this time with unexpected force and vivacity of manner for the plan of setting out in philosophic enquiry with an analytical inspection of experience from within, instead of trying to get outside of it and deduce it from certain assumptions. A noteworthy exception to the general anti-Kantian strain of this number of *Mind* is to be found in a careful essay by Mr. J. S. Haldane on "Life and Mechanism," which seeks to demonstrate the inadequacy of the category of causation in the region of organic phenomena, and the necessity of calling in that of "reciprocity." The reader will note with pleasure the addition of a section devoted to Research along with Discussion. Two excellent contributions to psychological investigation are supplied in the present number—one on "Bilateral Asymmetry of Function," by two workers in the Psycho-physical Laboratory in the Johns Hopkins University, and one on "The Stages of Hypnotism," by Mr. E. Gurney. The juxtaposition of the work of an organised band of investigators in America and of an isolated individual in England naturally suggests the question, Why cannot we have a psycho-physical laboratory in this country? Nothing would tend so much to raise the position of psychology in the world of science, and, we may add, to improve the value of such a record of scientific progress as *Mind* aims at becoming. Perhaps the University of Cambridge may soon see its way, in addition to its other recent improvements, to the establishment of such a scientific workshop, under, let us say, the able conduct of Mr. James Ward.

Le Livre for January contains but two articles in its first part. Both are good; and it would probably always be wise for M. Uzanne, considering the increasing pressure of his "contemporary" matter, to make few and good the rule of his retrospective papers. The first (signed "Antoine Fureteur," which may or may not be a pseudonym) is a really capital *cento* of extracts from old *étrennes* books, with an agreeable frontispiece. The second is an article on Lamennais, by M. E. Forgues, dealing chiefly with its subject's taste in books, his range of reading, and so forth. This has some letters of interest and a full-page portrait after Ary Scheffer, which is very characteristic. It would have been curious to contrast it—its date is 1848—with a representation of the great Abbé in his tattered condition.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARDT, F. Der Bracteatenfund v. Gross-Briesen. Berlin: Weyl. 3 M. 50 Pf.
 BASTRE, E. Manet. Paris: Quantin. 10 fr.
 BLOWITZ, M. de. Une Course à Constantinople. Paris: Plon. 3 fr. 50 c.
 BOISGORY, F. du. Margot la Balafree. Paris: Plon. 6 fr.
 DU BOIS-REYMOND, E. Friedrich II in englischen Urtheilen. Darwin u. Kopernicus. Die Humboldt-Denkmal vor der Berliner Universität. 3 Bden. Leipzig: Velt. 3 M.
 EUDER, P. L'Hôtel Drouot et la Curiosité en 1883. Paris: Charpentier. 3 fr. 50 c.
 FREEMAN, J. Les Pays libres: leur Organisation et leur Education d'après la Législation comparée. Paris: Cotillon. 3 fr. 50 c.
 FLAUBERT, G., Lettres de, à George Sand. Paris: Charpentier. 3 fr. 50 c.
 FRAGMENTE aus deutschen Lustspielen gesammelt u. mit Erläuterungen versehen v. G. D. Deelman. Amsterdam: Sikken. 1 fl. 50 c.
 HOFFMANN, P. Studien zu Leon Battista Albertis zehn Büchern. De re aedificatoria. Leipzig: Hinrichs. 1 M.
 LAMBERT, A. Madonna di San Biagio près Montepulciano. Bâtie par A. di San Gallo de 1518 à 1523. Stuttgart: Wittwer. 9 M.
 LACROIX, J. Esquisses du Bocage normand. Paris: Maisonneuve. 7 fr. 50 c.
 MAUPAS, M. de. Mémoires sur le Second Empire. Paris: Dentu. 8 fr.
 MEYER, A. Die Mäusen der Stadt Dortmund. Berlin: Stargardt. 9 M.

- PORTIER, E. Etude sur les Lécythes blancs attiques à représentation funéraire. Paris: Thorin. 6 fr.
 STENGEL, K. v. Die Organisation der preussischen Verwaltung nach den neuen Reformsatzungen. Leipzig: Duncker & Humblot. 12 M.
 TEN BRINK, J. Literarische schetsen en kritieken. Deel 5. Leiden: Sijthoff. 1 fl. 50 c.
 TIMOT, V. L'Allemagne amoureuse. Paris: Dentu. 3 fr. 50 c.
 ZAMBELIOZ. Les Mariages crétois. (Texte en grec moderne.) Paris: Maisonneuve. 12 fr.
 ZOLA, E. La Joie de Vivre. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- DE KOE, S. S. De confectionaal-critiek en het naar Johannes. Kemink & Zoon. 3 fl. 75 c.

HISTORY.

- BONVALOT, E. Le Tiers Etat d'après la Charte de Beaumont et ses Filiales. Paris: Picard. 13 fr.
 DE LA GRAVIERE, Julien. Les Campagnes d'Alexandre. La Conquête de l'Inde et le Voyage de Nérarque. Paris: Plon. 4 fr.
 FLAMCHERMONT, J. Le Chancelier Maupeou et les Parlements. Paris: Picard. 13 fr.
 FRIESEN, stadrecht. Uitg. d. A. Telling. The Hague: Nijhoff. 98.
 LOEWENFELD, R. Lukasz Gornicki. Sein Leben u. seine Werke. Ein Beitrag zur Geschichte d. Humanismus in Polen. Breslau: Koebner. 4 M. 50 Pf.
 LUCHAÏRE, A. Histoire des Institutions monarchiques de la France sous les premiers Capétiens (987-1180). Paris: Picard. 15 fr.
 MIDDELSCHWESCHER rechtsbronnen der stad Utrecht. Uitg. d. S. Müller. The Hague: Nijhoff. 25.
 MOLLERUP, W. Dänemarks Beziehungen zu Livland vom Verkauf Estlands bis zur Aufhebung d. Ordensstaats (1346-1561). Berlin: Siemenroth. 8 M. 50 Pf.
 URKUNDENSUCH der evangelischen Landeskirche A. B. in Siebenbürgen. 2 Thl. Hermannstadt: Michaelis. 4 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRETFELD, H. v. Das Versuchswesen auf dem Gebiete der Pflanzenphysiologie m. Bezug auf die Landwirtschaft. Berlin: Springer. 6 M.
 DARWIN, Charles, u. seine Lehre. Aphorismen, gesammelt aus Darwin's eigenen Schriften u. Werken seiner Vorgänger u. Zeitgenossen. Leipzig: Thomas. 8 M. 50 Pf.
 DETMER, W. Pflanzenphysiologische Untersuchungen üb. Fermentbildung u. fermentative Prozesse. Jena: Fischer. 1 M. 20 Pf.
 FROMMANN, C. Untersuchungen üb. Struktur, Lebenserscheinungen u. Reaktionen tierischer u. pflanzlicher Zellen. Jena: Fischer. 9 M.
 LIEMANN, O. Die Klimax der Theorien. Strassburg: Trübner. 2 M. 50 Pf.
 LUDWIG FERDINAND PRINZ V. BAYERN, zur Anatomie der Zunge. Eine vergleichend anatomische Studie. München: Literarisch-artist. Anstalt. 60 M.
 SPINOZA, Bened. de. Opera. Recogn. J. v. Violen et J. P. N. Land. Vol. II. The Hague: Nijhoff. 21.
 STAUDINGER, F. Noumena. Die "transcendentalen" Grundgedanken u. die "Widerlegung d. Idealismus." Darmstadt: Brill. 4 M.
 VORCHTING, H. Ueb. Organbildung im Pflanzenreich. 2 Thl. Bonn: Strauss. 8 M.
 WEISMANN, A. Ueb. Leben u. Tod. Eine biolog. Untersuchg. Jena: Fischer. 2 M.
 WOELFLER, A. Ueb. die Entwicklung u. den Bau d. Kropfes. Berlin: Hirschwald. 22 M.

PHILOLOGY, ETC.

- FATH, F. Did Lieder d. Castellans v. Concy nach sämtl. Handschriften kritisch bearb. Heidelberg: Weiss. 1 M. 50 Pf.
 FRITZE, L. Panschikanta. Aus dem Sanskrit neu übers. Leipzig: Schulze. 6 M.
 GOLDKREIER, J. Die Zähringer ihr Lehrsystem u. ihre Geschichte. Beitrag zur Geschichte der musliman. Theologie. Leipzig: Schulze. 12 M.
 LUECKE, H. Observationes criticae in historiam veteris Græcorum comedias. Berlin: Mayer & Müller. 1 M. 20 Pf.
 MINHÂN D'AL-TALIBIN. Le Guide des zélés croyants. P. p. L. M. C. van den Berg. T. II. The Hague: Nijhoff. 16s.
 STEPHANS, Meister, Schachbuch. Ein mittelhochdeutsches Gedicht d. 14. Jahrh. Dorpat. 3 M.

CORRESPONDENCE.

THE LATE PROF. BOOLE AND MR. BENJAMIN BETTS.

103 Seymour Place, Bryanston Square:
Jan. 10, 1884.

Will you allow me to make in the ACADEMY a statement which may be of interest to some students of philosophy?

My husband, the late Prof. Boole, often told me that the perception of a connexion between logic and mathematics had come, as it were, accidentally to him while he was gathering materials for a work on the Philosophy of Intuition. At his death all his unpublished MSS. were shown to several mathematicians of note, who pronounced that to decipher them would require more time than anyone could

spare to give to the work of another. They were entrusted to the Royal Society for safe keeping.

Now, for some years past a strange and not very clearly expressed MS. has been travelling about England from hand to hand. It relates to the connexion between the laws of mental development and those of vegetable growth, and is the work of a gentleman named Benjamin Betts, who holds some post in the Government Survey Office, Auckland. Mr. Betts emigrated so young and has lived so much alone that he is unable to make himself intelligible or to see why others cannot understand him; but I know of no one who has read much of the MS. without becoming convinced that he has something of value to teach, nor can anyone examine his diagrams without perceiving that he has caught some true secret of growth-laws. I am not sufficiently versed in the higher mathematics either to give Mr. Betts the help which he needs in bringing his philosophy into harmony with accepted methods of study, or to read my husband's later MSS. But I know enough of the nature of my husband's investigations to venture to predict that a comparison of the two sets of MS. would throw light on both.

My object in making this communication is not only to call attention to a lonely thinker struggling against difficulties, of the nature and extent of which he himself is hardly aware, and to tell my husband's followers of a clue by which they may find their way to the meaning of his MSS. I wish also to protest beforehand against any possible annoyance to Mr. Betts or the non-mathematical students of his philosophy, should they happen inadvertently to bring forward as original any fragment of truth which is already expressed in mathematical language in my husband's published works. Mr. Betts is not a mathematician; he sees nature as no mathematician can (for "on a les défauts de ses qualités"). The two thinkers are rather necessary complements to each other than possible rivals; and, between two men so generous, so disinterested, so devoted to the cause of Truth, no rivalry is conceivable.

MARY BOOLE.

A SIXTEENTH-CENTURY PLAN OF CARTAGENA.

Admiralty, Whitehall: Jan. 14, 1884.

A very interesting plan of Cartagena at the time of its capture by Sir Francis Drake in 1586 has been found here among a collection of MS. plans and maps of the West Indies dating, with this exception, from the eighteenth century. I do not think it can have been described before; and, in order to ascertain whether this is correct, the following brief description is subjoined:—

The plan is painted on vellum which originally must have been quite thirty-six inches by twenty-five inches, but the right side has been cut and rounded somewhat, though not in any way spoiling the plan itself. At the top is a blue scroll containing the word "Cartagena" in gold letters, while at the bottom are two cartouches, that on the left green, with gilt scroll-work—

"This Towne of Cartagena was taken the iith of februarye 1586 by the number of 900 men under the Conduction of Capten Christopher Carleill and the rest of the principall officers, in the wth Towne we gott some 80 peeces of Brasse Ordnance."

These words are in gold letters. The cartouche on the right is coloured pink, and has in ink, "Johannes Baptista me fecit an^o 1586." Between these, but not in the middle line of the plan, are the points of the compass, coloured; and in a vacant space on the left, formed by the trending of the coast, is a coat of arms, unfinished as regards the colouring, with E. B. in gilt underneath the shield.

The main body of the fleet is represented, with sails set and flags flying, at sea, off Cartagena, sailing westward. A number of empty boats, with three larger vessels, are at anchor off "the Cienaga" of Hakluyt, and a body of armed men are approaching the city by the sandy spit, on which is an evident representation of the barricado described by Cates. The two Spanish gallees also mentioned by him are depicted in the inner bay. The harbour entrance has the chain across it shown, with three pinnaces and a large vessel making an attempt on the fort there.

The sandy spits are coloured dark brown, while the coast lines, wooded and marshy ground, and hill country are coloured green. The town itself is clearly shown, but the sails and flags of the ships have a rough, blurred look. Dirt and dust have alone disfigured the plan.

The interest of this Drake relic may, perhaps, lead to its history being solved through the medium of the ACADEMY.

GEORGE F. HOOPER.

THE MABINOGI OF TALIESIN.

Llanwrin Rectory, Machynlleth: Jan. 11, 1884.

Mr. Skene, in his Introduction to the *Four Ancient Books of Wales*, broadly hints that the Mabinogi of Taliesin, printed in the first volume of the *Myvyrian Archaeology*, and in an extended form by Lady Charlotte Guest in the third volume of the *Mabinogion*, is the forgery of Iolo Morganwg, and that it is nowhere to be found except in his handwriting. I am in a position to state that such is not the case. In the collection of Welsh MSS. at Llanover, near Abergavenny, is a MS. volume belonging to the latter part of the sixteenth or the early part of the seventeenth century containing this very tale. It agrees, with some verbal differences, with the copy in the *Myvyrian Archaeology*; but the variants prove that the printed copy could not have been taken from that MS. By comparing this MS., of which this Mabinogi forms but a small portion, with another in the same collection, which is stated to be in the handwriting of Llywelyn Sion, the Glamorgan poet, one can hardly help concluding that both proceeded from the same pen. Llywelyn Sion died in 1616, and this MS. cannot be materially later than that date. To those conversant with the Welsh language internal evidence alone is quite sufficient to prove that this Mabinogi cannot be the production of a person who died in the third decade of the nineteenth century.

D. SILVAN EVANS.

GREEK MYTHS.

Settlington: Jan. 21, 1884.

The value of Mr. Lang's *Novum Organum* as an instrument of scientific research can readily be tested. He has only to name some half-dozen Greek myths which the orthodox or historic method (that of Bréal and Kuhn) has failed to explain, but of which recognised solutions have been supplied, in the first instance, by what, for want of a better name, may be provisionally designated as the Hot-tentotic heresy. If this cannot be done, Mr. Brown may fairly continue to contend that Mr. Lang's explanations explain nothing; if it can, Sir George Cox will doubtless be ready to admit that Mr. Lang's method can no longer be described as "no method at all." But in any case Mr. Bradley's sober dictum must stand—namely, that "the evidence yielded by historically known mythologies cannot reasonably be set aside in favour of presumptions based on a miscellaneous study of savage myths."

Mr. Lang, having somewhat scornfully rejected my explanation of the Cronus myth,

will, I fear, be unable to use the strongest case that I know of in favour of his theory. This is the Mintira star myth (Tylor, *Prim. Cult.*, i. 321), in which, the Sun and Moon having mutually agreed to devour their children, the Stars, the Sun pursues and mutilates the Moon in revenge for her hiding away her own Star children, instead of swallowing them, according to the compact. It is plain that this is not the Cronus myth; but it so far resembles it that it might possibly have suggested to an enquirer the solution of the Cronus myth which Mr. Lang has refused to accept. At the outside, this is all that Mr. Lang's method can hope to effect.

ISAAC TAYLOR.

KRONOS AND HEAVENLY STONES.

Edinburgh: Jan. 21, 1884.

As Dr. Isaac Taylor lays some stress upon the heavenly origin of the sacred stones of Delphi and Troy, and the images of Ephesus and Tauris, &c., in his reply to Mr. Lang in the ACADEMY of January 12 (which I have only seen to-day), it seems advisable to state that this idea of the sacred objects falling from heaven is quite a European misapprehension of the pious fiction of Eastern worshippers. An Indian or Eastern public are of course told that their sacred Linga and Yoni emblems—"Palladiums"—are heaven-born, or fell from heaven and stuck fast without human intervention when they fell, or were bestowed on some very special occasion by a god on a man of rare holiness, &c., &c.; but no initiated or educated person is supposed to believe this, although every pious man must repeat it, and take no notice of a little out-of-the-way shop or cell where the images or Lares and Penates are manufactured. If a stone or tree stump can be found like the natural object, and "on which no tool has been raised," so much the better; but, failing this, the image or symbol is secretly prepared, and a legend and miracle got up to account for the deity or his emblem. After the miraculous events and a pompous consecration, the image or stone—whether the great Jovine column, which orthodoxly stood in front of the Parvatan Cave of Delphi, or the small Linga in the Trojan ark—is universally esteemed a genuine gift from heaven, but never then an aërolite or anything natural. I have examined some thousands, and even managed stealthily to scratch the surface (at great personal risk) of some very famous ones, and always found them of very ordinary durable stone. It does not, therefore, seem "irrational" to see in this early Kronos, his worship and rites, "a survival from savagery," which gradually developed a more advanced mythology and pure solar faith, with all its complicated phenomenal forms and ideas. In this way, as I have elsewhere endeavoured to show, have all faiths grown.

J. G. R. FORLONG.

SHAKSPERE IN THE EAST OF LONDON.

London: Jan. 19, 1884.

The experiment of "introducing Shakspeare to the East of London" is not novel. Four courses of lectures have been given—on (1) The Plays of Shakspeare, (2) The Comedies of Shakspeare, (3) The Falstaff Comedies, (4) Macbeth—at the Hall of Science, Old Street, St. Luke's, within the last two years, by

EDWARD B. AVELING.

"NO LESS."

London: Jan. 19, 1884.

I think Prof. Dowden's criticism on the lines in "As You Like It"—

"O my dear niece, welcome thou art to me!

Even daughter welcome, in no less degree"—

is even farther from the mark than the proposed

insertion of a hyphen between "daughter" and "welcome," which he rejects. Surely there is no need to explain "no less" as a mere blunder for "no higher." A comma after "daughter" (and even so much is not essential) yields the natural sense: "O my dear niece . . . nay, my daughter, welcome, in no less (or lower) degree than that of daughter, not in the more distant relation of niece."

RICHARD F. LITLEDAL.

"CAESAR DOTTH BEAR ME HARD."

5 Willow Road, Hampstead: Jan. 16, 1884.

The line which Prof. Hales quotes from Chaucer is not to the point. "To bear a thing heavily, sorely, &c.," is a very different expression from "to bear a person hard." Is Prof. Hales' interpretation supported by classical usage? "Graviter ferre aliquid" is ordinary Latin; but I should be very much surprised to meet "graviter ferre aliquem."

A. H. BULLEN.

Cambridge: Jan. 13, 1884.

An old "equestrian" rhyme which used to be (and doubtless still is) current in the North of Ireland might perhaps furnish Prof. Hales with an illustration of Shakspeare's use of the word "bear." The verses, if my memory serves me right, run thus:—

"Equus loq. Up the hill spare me,
Down the hill bear me,
On the level spare me not."

Is not the phrase "bearing-rein" a further testimony to this use? W. T. LENDRUM.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 28, 5 p.m. London Institution: "Results obtained by the Society for Psychological Research," by Prof. H. Sidgwick.
7 p.m. Actuaries: "A Method for Determining the Extra Premiums to be Charged in Respect of Two-Life Assurances," by Mr. Gerald H. Ryan.
8 p.m. Society of Arts: Cantor Lecture, "Recent Improvements in Photo-Mechanical Printing Methods," I., by Mr. Thomas Bolas.
8.30 p.m. Geographical: "Three Months' Exploration in the Timor Islands, Timor Laut," by Mr. H. O. Forbes; "Ascent of the Crater of Ambrym Island, New Hebrides," by Lieut. Beresford and Mr. Luther.
TUESDAY, Jan. 29, 8 p.m. Royal Institution: "Scenery of the British Isles," I., by Dr. A. Gellie.
8 p.m. Society of Arts: "Canada as it will appear to the British Association in 1884," by Mr. Joseph G. Colmer.
8 p.m. Civil Engineers: "The Adoption of Standard Forms of Test-Pieces for Bars and Plates," by Mr. Hackney.
WEDNESDAY, Jan. 30, 8 p.m. Society of Arts: "Coal Gas as a Labour-saving Agent in Mechanical Trades," by Mr. Thomas Fletcher.
THURSDAY, Jan. 31, 8 p.m. Royal Institution: "Music for the Pianoforte," III., by Prof. Pauer.
7 p.m. London Institution: "The Greatest of the Old English Poets," by the Rev. S. A. Brooke.
8 p.m. Society for the Encouragement of the Fine Arts: "Ancient and Modern Music," with Selections illustrating the Progress of Music from the Fifteenth to the Nineteenth Century, by Mr. Brindley Richards.
8 p.m. Telegraph Engineers: "A System of Electric Fire Alarms," illustrated with Diagrams and Apparatus, by Mr. Edward Bright.
FRIDAY, Feb. 1, 7 p.m. Civil Engineers: "Some Elementary Electrical Notes," by Mr. Edgar Smart.
8 p.m. Philological: "The Dialects of Norway," by Mr. Henry Sweet.
9 p.m. Royal Institution: "Rajah Rammohun Roy," by Prof. Max Müller.
SATURDAY, Feb. 2, 8 p.m. Royal Institution: "Life and Literature under Charles I.," III., by Prof. Henry Morley.

SCIENCE.

A Concise Dictionary, English-Persian. Together with a Simplified Grammar of the Persian Language. By E. H. Palmer. (Trübner.)

WITHIN recent years some advance has been made in Persian lexicography; and, though the science is still in its youth, we have now a few guides on which some dependance can

be placed for practical purposes. The latest efforts do not, indeed, assume the imposing proportions of some of their stately predecessors; but they are at least conducted with a little regard to preciseness and accuracy, and not on the plan of pouring in under each heading a deluge of words more or less synonymous, in the hope that the seeker, by some rare combination of good fortune and a miraculous faculty of discrimination yet unexplained, may, in the choice so liberally offered, wade through to something to suit his particular requirements. Persian scholars have begun to see the value and importance of original research, and the literature of lexicography has recently been enriched with certain works which do great credit to their compilers in the accurate and idiomatic renderings which they offer.

Bergé's little dictionary, which appeared in 1868, and other practical works by French scholars who had actually resided in Persia have, I think, done much to further this tendency and to draw attention more particularly to the Persian of Persia itself. In 1876 appeared Prof. Palmer's *Concise Dictionary, Persian-English*, which, as the Preface says, was chiefly intended for the use of travellers and others in Persia. The companion volume, *English-Persian*, now under review, is somewhat smaller, but contains about 10,000 headings derived in great part from the preceding portion. The work is admirably calculated for the use of travellers, the number of words being amply sufficient for their every-day requirements, and the choice most carefully and judiciously made. Of course it must happen that in some cases the word sought for will not be found, but a synonym may generally be thought of to aid in supplying the want.

A notable feature of the work, resulting in the economy of space and expense and the avoidance of much useless repetition, is the omission of the English verb where it can be supplied from a corresponding substantive or participle given, and the indication by initials of the Persian auxiliary required to make up the equivalent Persian compound verb.

Some examples will make this clear:—

Impulse, *tahrík* (d.)—i.e., the substantive *impulse* is to be translated by *tahrík*; the corresponding verb by *tahrík dādan*. *Impoverished*, *mufkar* (sh.)—i.e., *impoverished* is to be rendered by *mufkar* or *muhtāj*; to become *impoverished*, by *mufkar shudan*; to make *impoverished*, to *impoverish*, by *muhtāj dākhtan*.

In one respect, perhaps, there is a slight want of consistency in the plan of the work, which, though entitled a dictionary, partakes in some degree of the character of a vocabulary, an ambiguous English word being sometimes rendered without an explanation of the sense in which it is taken. This remark applies also to those verbs which are not discriminated as transitive or intransitive. Such instances, however, are not numerous, and they detract but little from the value of a work the want of which has been greatly felt by travellers in Persia and others desirous of gaining some practical knowledge of the language. The principal regret of Persian scholars will be that Prof. Palmer was not able to spare more time from his other avocations to cultivate a field which his pre-eminent acquirements would have rendered so fertile. No one, in fact, was better qualified for the work of

Persian lexicography than Prof. Palmer, both from his accurate and critical knowledge of Arabic and his deep study of, and constant practice in, Persian.

The work left incomplete has been supplemented by the editor from his own reading and other sources, including Wollaston's *English-Persian Dictionary*, to which, on this occasion, I have much pleasure in offering a high meed of praise. In testing the dictionary under notice one is agreeably surprised at meeting with some words which could scarcely have been expected in a work of its compass, notably "ironclad" (*zireh pūsh*), "parliament" (*dār ush-shūrā*), "insulation" (of a wire) (*khārij* [k.]), "insulator" (*gargari*), &c., &c. These equivalents afford convincing proof of the exceptional faculty of Persian to meet the requirements of modern scientific terminology; and regret must be felt that modern Persian writers have in so many cases seen fit to transfer bodily to the language, with a slight modification of the pronunciation, such words as "telegraph" (*talagrāf*), "man-o'-war" (*manvār*), "protest" (*partast-nāmah*), "parliament" (*parlamant*), "congress" (*kūngarah*), &c., &c., instead of availing themselves of the power which Persian so pre-eminently gives them of forming native expressions for any new terms of science or civilisation.

Allusion having been made to the practical value of the work of French Orientalists who had made some stay in Persia, it will be as well to state under what conditions such residence may result in advantage to lexicographical work. Of course it is not meant that there is any particular charm in actually residing in the country, nor that the work in question would be much furthered by desultory conversation with the people, learned or ignorant. The true method of gaining just and idiomatic equivalents is to have, in the first place, an accurate and critical knowledge of one's own language; in the next, to find a native with an equally good knowledge of his language, as well as intelligence in grasping the meaning of a word explained to him, and ready facility in producing not a mere translation of the word, but an expression which would be actually used by his own countrymen in analogous circumstances. Of course all this presupposes in the lexicographer such knowledge of Persian as may obviate all chance of misunderstanding with his native auxiliary—knowledge which, though not so perfect as to suggest to himself in all cases the true and exact equivalent of a word, phrase, or idiom, may be still sufficient to enable him infallibly to procure such equivalent in the way described. A Persian scholar with the qualifications named, ample perseverance, and the means to devote himself entirely to the work, either in this country or preferably, perhaps, for reasons not necessary to enumerate, in Persia, might create quite a revolution in the science.

To the Dictionary is prefixed Prof. Palmer's *Simplified Persian Grammar*, which contains in a small compass all the most necessary rules of the language, explained in a style so characteristically clear and plain as to facilitate admirably their acquisition. Under the heading of numerals, however, 1881 is an unhappy example of the figures "being written from left to right as with us, and

combined in the same way as our own." In connexion with this article, however, it may suggest itself that in the fact of the Sanskrit character reading from left to right there is perhaps an explanation of the strange anomaly, which, in point of fact, does exist, in the use in Persian of the so-called Arabic numerals.

C. E. WILSON.

SOME BOOKS ON ROMAN HISTORY.

Etude sur le De Moribus Germanorum. Par Ferd. Brunot. (Paris: Picard.) Prof. Brunot's theory on the *Germany* of Tacitus is, at all events, not like other theories of its origin and nature, *subtilius quam verius excogitatae*, to use Ritter's expression. It is very simple. It answers the question, What is this work? by saying, This is not a work; it is a part of one: it is a fragment of the *Histories*, the introduction to Tacitus' account of the campaign of Domitianus on the Danube. In support of this view, already held by Riese and Ritter, there is not much positive evidence to be adduced. It is known that Tacitus did treat in detail the events of the period in question. It is observed that he introduced digressions to vary the monotony of an unbroken narrative, especially in the *Histories*, as about Paphos (*H.* 2.3), Serapis (*H.* 4.83), or Judaea: and the plan or arrangement is found to be identical in each of the three descriptions of Rome's enemies which, if the view be adopted, would admit of comparison—the account of Judaea, the *Agriicola*, and the *Germany*. The name *De Moribus Germanorum* may be suspected to be drawn from chap. 27, and not to be of the author's own choice. But this view rests, perhaps, most on the failure of other views. The treatise cannot be an ideal sketch, a satire on Rome, because the author admits such drawbacks into his picture. Nor is it, as Passow thought, the Cassandra-warning of an alarmed patriot; for no one in Tacitus' time did, or could, foresee the fall of Rome: and even what he might have foreseen he overlooked—"la révolution religieuse." Nor, again, was it written to recommend a policy of conquest against Germany; for, though Tacitus would have approved such a policy, indications of his approval are in the *Annals* and *Histories*, not in the *Germany*. That composition is simply an instructive digression. Tacitus did not mean it to edify or advise, but only to instruct readers. "Ce n'est pas un livre de morale, mais un livre moral." It will be seen that the theory suffers from a not uncommon want, a want of proof. Plausible it is, and ingenious. It enables us to co-ordinate various utterances of Tacitus, and to have the pleasure of reading some of them from a new point of view. But it must not be taken for certain. Hardly anything but a complete MS. of the *Histories*, or a new MS. of the *Germany* containing the statement that it was extracted (as Prof. Brunot believes) from the full work by a German monk, could prove it for us. Prof. Brunot has an acute and (so far as we know) novel reading for *Germ.* chap. 33. The word *urguentibus* has always been found hard to translate, and the MSS. differ a little about it. He urges from their forms that the archetype must have had *vegetibus*, standing just a line after *durete vegetibus*. It is, therefore, at least possible that it is a mere repetition, and the passage will read well without it: *quando imperii fatis nihil praestare majus fortuna potest quam hostium discordiam*.

Prolegomena zur Geschichte Rom's. Von Dr. J. E. Kuntze. (Williams & Norgate.) Not an introduction to a larger work, but an independent treatise, Dr. Kuntze's *Prolegomena* will be found an interesting and vigorous piece of writing. Whether its philology and its

method of treating the fundamental ideas of *Oraculum, Auspicium, Templum, Regnum*, be always sound is not so certain. It is impossible to avoid some uneasiness when one reads disquisitions on the part played by the number Two or Three, or by the figure of a Square, in Roman affairs. Madvig, in his recent work on Roman antiquities, has complained of Dr. Mommsen for starting, in his *Staatsrecht*, from abstract notions and theories of which the Romans themselves were not conscious. But at all events his principles, if abstract, had nothing mystic about them; while Dr. Kuntze seems to treat his numbers and figures in a distinctly mystical way. So, too, he finds a mysterious analogy between the last four kings of Rome and the four founders of the Empire—Sulla, Caesar, Augustus, Tiberius. It does indeed open the door to speculation if we once begin to notice that, if Tarquinius Superbus died in exile, Tiberius died in self-inflicted banishment from Rome; and that both lives came to an end not far from Lake Avernus. There is a very clear map of Latium in the volume, giving the old and the new names of places in type of two colours.

Moderne Quellenforscher und antike Geschichtsschreiber. Von Dr. L. O. Bröcker. (Innsbruck.) Dr. Bröcker's pamphlet, without being always convincing, cannot fail to be useful in his own country in recalling the speculative investigators of the "sources" of ancient historians to a sense of caution, and, in short, in preventing them from getting on too fast. He opens what he has to say with a smart little attack on Nissen, pointing out that, while Nissen laid down as the fundamental rule (*Grundgesetz*) of the classical compilers the practice of simply transcribing their authorities, he very seriously modified this statement afterwards in the direction of admitting on the one hand a working-up, and on the other hand a verifying, of these authorities to have been practised by those who used them. Dr. Bröcker makes it his business to show the untenableness of Nissen's dogma, at least in the first form; and he has for a second object the task of proving modern criticism in such matters to be less sharp-sighted and more fallible than it supposes itself. This he tries to do in certain definite cases; and he will find, in England at least, a friendly audience when he reminds us of the uncertainty of the conclusions of many a contemporary "Quellenforschung."

Ueber die Heimat der Prätorianer. Von Dr. Oscar Bohn. This seems a careful little piece of work, though it leaves us in some doubt as to what the author wishes to prove. Dr. Bohn tries to trace out the national origin of as many members as possible of the praetorian guard of Rome. As he remarks, the enquiry has a bearing upon that "interessanteste Problem," the extent to which the several provinces were Romanised, although this particular kind of probable evidence is, so far as we remember, passed over by Budinszky in his *Ausbreitung der lateinischen Sprache*. Dr. Bohn's pamphlet is one more example of the curious and unexpected information which may be dug out of the *Corpus* of Inscriptions. He thinks that his collection of nationalities, so far as it goes, does not bear out—or, at least, does not illustrate—the growing depopulation of Italy, for the per-centage of provincials in the guard does not greatly increase with time.

F. T. RICHARDS.

CORRESPONDENCE.

LATIN LEXICOGRAPHY.

Berlin, W., Unter d. Linden, 17: Jan. 16, 1884.

The remark of Mr. J. S. Reid in the ACADEMY of January 12 "that Georges has passed away" entitles us to inform your readers that our old friend Prof. K. E. Georges, of Gotha, is still

in good health, and at present engaged in re-editing the sixth edition of his smaller Latin dictionary. Prof. Paucker's last works, published by us—the *Supplementum lexicorum Latinorum* and the *Vorarbeiten zur lateinischen Sprachforschung*—are not interrupted by his death; a new part of the *Supplementum* is just out, and the *Vorarbeiten* will be finished shortly with the aid of Dr. W. Rönsch. S. CALVARY & Co.

SCIENCE NOTES.

MR. FRANK E. BEDDARD has been selected out of thirteen candidates for the post of prospector to the Zoological Society of London, in succession to the late W. A. Forbes. Mr. Beddard was a pupil of the late Prof. Rolleston, and for the past year has been employed on editorial and other work connected with the issue of the official reports on the scientific results of the *Challenger* expedition. He has also been entrusted with the examination and description of the *Isopoda* collected by the expedition.

DR. ARCHIBALD GEIKIE will give the first of a course of five lectures at the Royal Institution on "The Origin of the Scenery of the British Isles" on Tuesday next, January 29.

UNDER the title of *The Sagacity and Morality of Plants: a Sketch of the Life and Conduct of the Vegetable Kingdom*, Dr. J. E. Taylor has written a work, to be published shortly by Messrs. Chatto & Windus, which approaches the study of botany from quite a new side. Hitherto we have regarded plants as mere automata, little removed from inorganic objects. The aim of Dr. Taylor is to show that all the various qualities and attributes which distinguish animals are also to be found in the vegetable kingdom, and that in both instances they have been evolved in the struggle for existence, and the numerous physical and biological changes which have taken place since plants first appeared upon the globe in the earliest geological times.

THE annual volumes of "mineral statistics," which for so many years were published under the able superintendence of Mr. Robert Hunt, have just taken a new shape, and will henceforth be issued by the Home Office in folio form. The volume for 1882, which has recently been published, is the first of the new series. Its appearance has been delayed in consequence of the many changes attending the transference of the Mining Record Office from the Museum of Practical Geology to the Home Office. The work of collating the returns furnished by the inspectors and others has been most efficiently carried out by Mr. R. Meade and Mr. J. B. Jordan, who had long experience in similar work under Mr. Hunt. We learn from these statistics that in the year 1882 there were in the United Kingdom 3,759 collieries, producing 156,499,977 tons of coal, worth at the pit's mouth £44,118,409.

PHILOLOGY NOTES.

AT the centenary meeting of the Asiatic Society of Bengal, which was held last week, the following were elected honorary members:—M. E. Senart, Prof. Monier Williams, Prof. A. H. Sayce, Prof. E. Haeckel, and Mr. Charles Meldrum. The Asiatic Society of Bengal, which was founded by Sir William Jones in 1784, within a year after his landing at Calcutta, is the parent of our own Royal Asiatic Society, as well as of the sister societies at Madras and Bombay.

ON February 6 Prof. Postgate will begin a course of lectures at University College, London, on "The Syntax of the Greek and Latin Languages as compared with one another and

with English." Prof. Postgate is also lecturing this term at Cambridge on "Latin Grammar" and on "Greek Grammar."

AMONG the other lectures this term at Cambridge, we may mention those of Prof. Cowell on Delbrück's Selected Hymns from the *Rigveda*, on Sayana's Introduction to the *Rigveda*, the *Lalitavistara*, the *Pali Jatakas*, the *Shah-namah*, and the *Tarikh-i Badauni*; those of Prof. Wright on Arabic Grammar, Arabic Poetry, and Syriac; and those of Prof. Robertson Smith on the Kor'an.

FOR the two vacant chairs in the Ecole spéciale des Langues orientales vivantes the Académie des Inscriptions has nominated M. Houdas in Arabic and M. Carrière in Armenian.

New editions of Prof. Tiele's *Outlines of the History of Religion* and of Dr. Edkins's *Religion in China* will be issued immediately in Messrs. Trübner's "Oriental Series."

DR. NORREEN, of Upsala, has written a short Grammar of Old Norse for the German series of Germanic Grammars, one of which is Sievers' *Anglo-Saxon Grammar*.

PROF. ARTHUR LUDWICH, of Königsberg, purposes to publish with Teubner, of Leipzig, an elaborate work upon Aristarchus's recension of the text of Homer as preserved in the Fragments of Didymos.

THE last number of Trübner's *Oriental Record* contains an interesting account of "The Oldest Bookselling Firm in Europe"—that of Brill, of Leyden, which has descended to the present partners (van Oordt and de Stopelaar) in unbroken succession from Louis Elzvier; and also a severe criticism of Dr. Wells Williams's *The Middle Kingdom*, by Mr. Herbert A. Giles.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Jan. 8.)

PROF. FLOWER, President, in the Chair.—Mr. H. Johnston read a paper on "The Races of the Congo and the Portuguese Colonies in Western Africa." The author stated that Western Tropical Africa, between Senegambia to the north and the river Cunene to the south, offered a vast studying ground to the anthropologist, wherein types of nearly every well-marked African race might be observed. After detailing many of the various races, he proceeded to describe the Bushmen north of Cunene, whom he characterised as about the lowest type of men; but of the five or six specimens who came more particularly under his notice, he remarked that their mental ability was strangely at variance with their low physical characteristics. The Hottentots were much finer men than the Bushmen as regarded height and build, but they exceeded the latter in baboon-like licentiousness. The western slopes of the Shella mountains were peopled by a tribe called the Andonito, a sturdy race of carriers, who extended as far north as Benguela. From the Mangula river to the Mobindir river were found the best typical African races. Referring to the natives of the Lower Congo, Mr. Johnston observed that they depended almost entirely upon vegetable diet, while they were remarkable for their initiation ceremonies. Traces of Phallic worship were noticed, especially in the interior, and more particularly in the neighbourhood of Stanley Pool. A Congo market was exceedingly interesting, and was held for about four or eight days. The natives would often go 100 miles to attend one of these markets, the women generally being the keenest traders. Between Stanley Pool and the coast there is only one great leading tongue spoken, though this has several dialects. This is the Congo language—one known to, and studied by, Europeans probably before any other Bantu tongue. It bears many signs of Portuguese influence.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Jan. 8.)

DR. S. BIRCH, President, in the Chair.—This being the anniversary meeting, the Report of the secretary

was presented, and the officers and council were elected for the current year. The total number of members was 662—an increase of twenty-one since the year before. The total income was £384 and the expenditure £358, leaving a balance of £226, as compared with a balance of £172 brought into the account. The secretary, Mr. W. H. Rylands, has copied the whole series of Hypocephali in the British Museum, and one of them will be published in each successive number of the *Proceedings*. Communications have been received from Dr. A. Weidemann on "Some Objects found in Egypt with Greek Inscriptions;" from Mr. Theo. G. Pinches on "The *Sardu* or Falcon of the Cuneiform Inscriptions;" from Mr. J. Chotzner on "The Hexameter in Hebrew Poetry;" and from Mr. T. G. Pinches on "Assyrian Grammar," II., the Permanaive.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Jan. 11.)

THOMAS MUIR, Esq., President, in the Chair.—Prof. Chrystal delivered an address on "Surfaces of the Second Order," in which he advocated strongly the study of the properties of these surfaces from the surfaces themselves. The address was illustrated with a large number of beautiful models in wood, plaster, cardboard, and thread.—Prof. Tait communicated an analytical note, and one or two geometrical problems were discussed.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 17.)

A. W. FRANKS, Esq., in the Chair.—Canon Greenwell exhibited a bronze dagger, a stone axe-hammer, and other implements found in a barrow at Broadway, Worcestershire. The dagger was similar to one found previously at Arretton Down.—Mr. G. Payne, of Sittingbourne, exhibited a skull and bones, with a slate bracer and a bronze dagger, found near Sittingbourne.—The Rev. Robert Mylne, of Oxford, exhibited the photograph of a sheet of churchwardens' accounts of St. Peter-in-the-East, Oxford, for the year 1444. One item of expenditure was for torches "coram monacho albo" at Oseney; but what this meant none of the members present was able to explain.—Mr. Ferguson, local secretary for Cumberland, sent a few particulars about the Roman camp at Lowborough Bridge, near Kirkby Mure, Westmoreland. But few relics have been found, and there was apparently nothing more than a camp there, not a station, so that the suggestion put forward that the discovery settles the position of Alove, in the tenth *iter* of the Antonine Itinerary, is premature.

ST. PAUL'S ECCLESIOLOGICAL SOCIETY.—(Thursday, Jan. 17.)

MAJOR HEALES in the Chair.—A lecture was delivered by the Rev. W. F. Creeny, Vicar of St. Michael-at-Thorne, Norwich, on "Foreign Brasses," illustrated with a large number of rubbings. Among others were shown the earliest known brass (a Bishop of Verdun, 1231) the remarkably fine examples from Mecklenburg Schwerin and Lübeck, three Bishops of Paderborn, and various fine specimens from Brussels, Ghent, Bruges, &c., concluding with a series commemorating the Grand Ducal Family of Saxony, one of which is said to have been designed by Albrecht Dürer.—A short discussion followed the lecture.

PHILOLOGICAL SOCIETY.—(Annual Dictionary Evening, Friday, Jan. 18.)

DR. J. A. H. MURRAY, President, in the Chair.—Three copies of part I. of the society's new English Dictionary, edited by Dr. Murray, were laid on the table. The society began collecting materials for its Dictionary in 1858, and the work has been carried on ever since. More sub-editors are wanted to help in arranging the collections of material and to work out the logical history of the meanings of the words to be treated, which is the hardest part of the dictionary-work.—Dr. Murray read part of his Introduction to the Dictionary, and then discussed the following twenty words:—(1) "Archipelago" (from Italian, first found in 1268, probably a popular corruption of *adzeplago*, "the holy sea"); (2) "arbour" (Mr. Wedgwood

was right in deriving it from French *herbere*, Latin *herbarium*, a garden of herbs; its meaning passed into a garden of trees, trees trained on espaliers, a bower covered with leafage: Mr. Wedgwood holds that the Italian "*arborata*, an arbor or bowre of trees," was mixed up with *erbero*); (3) "achil," or "orchil," used for dying; (4) "afraid" (from *frith*, peace; *effroi*, a breaking of the peace); (5) "appal" (French *appallir*, mixed with English *apale*); (6) "impostume" (French *apostume*); (7) "appose," "pose," "posal" resulting in *puzzle*; (8) "apple" (is its special sense or the general one of "fruit" the primary one?); (9) "apply" with its fifteen or more senses; (10) "appoint;" (11) "apparent" (*a*, conspicuous, *b*, unreal: the heir-apparent is the manifest or certain heir, who must inherit if he lives, while the heir-presumptive is only heir till the heir-apparent appears); (12) "apothecary" (at first a mere store-keeper); (13) "apology" (*a*, a defence, *b*, an offer of an excuse, *c*, an expression of regret with no defence at all); (14) "animal spirits" (in 1543 their seat was in the brain, and they worked by sinews, they were the nerves, then nerve, courage, merriment); (15) "city Arabs" (really Arabs, or wanderers); (16) "aquarium" (invented by Gosse in 1854); (17) "ape" (who could explain the phrase "to lead apes in hell" used of old maids?); (18) "antler" (the lowest prong of a deer's horn, first used by Walter Scott, in 1820, of the whole horn); (19) "apostrophe" (which was Latin *apostrophus* till the last century); (20) "antipodes," which should be pronounced "antipods." Time was the thing most needed to complete the Dictionary. Part I. was but a twenty-fourth of the whole book, and its preparation had taken eighteen months. Now the work would go somewhat faster, but more sub-editors were urgently needed to get the material into shape for the editor's final touches.—Mr. Furnivall congratulated the society on the appearance of the first part of its Dictionary. The society alone had rendered the existence of the Dictionary possible. Oxford had for the last four years generously helped with money, but the idea of the Dictionary, its working, and its editors had all sprung from the society. He looked back twenty-four years to the little room in Somerset House where the Dictionary Committee was first appointed, and thought of the dead friends who were with him then—Herbert Coleridge, his fellow-editor (afterwards sole editor), Thomas Watts, Prof. Key, and others; Mr. Wedgwood was, he thought, the only survivor besides himself. He thanked Dr. Murray for bringing the society's work to a head in a way that he (Mr. Furnivall) had failed to accomplish; and he asked the oldest member present, Mr. Danby P. Fry, to second the vote of thanks which he proposed the society should return to its president for the admirable work he had done for the society's Dictionary.—This Mr. Fry did, and the vote having been carried with applause, Dr. Murray acknowledged it, confirming emphatically all that Mr. Furnivall had said about the Dictionary being the society's work. As he looked over the letters of its earlier editors, he could not help feeling that perchance before long his successor might be looking over his letters, he having ceased to live. But the society and the University of Oxford would, he trusted, complete the truly national work which the society had so long ago set on foot, and which deserved the help of every true Englishman.

SOCIETY FOR PSYCHICAL RESEARCH.—(Friday, Jan. 18.)

PROF. SIDGWICK in the Chair.—Mr. F. W. H. Myers began by reading the Report of the Literary Committee. The work of collecting evidence was described, and special attention was directed to the sort of evidence which it is necessary to procure in connexion with "phantasms of the living." It is not enough to collect cases where a vivid dream of a person's death, or an "hallucination" suggesting his presence, has coincided with his actual death at a distance; we must also ascertain the frequency of similar dreams and hallucinations which coincide with nothing at all. Till this is done, chance will always seem a possible explanation of the coincidences. Mr. Myers concluded by saying that, just as it is not the fault of some enquirers if the facts which the universe presents to them teach the limitations of man's life and

aspirations, so it is not the fault of other enquirers if further facts—hitherto ignored by science, but fully susceptible of scientific examination—open up wider and more hopeful conceptions.—Mr. Edmond Gurney followed with a paper on "The Stages of Hypnotism," in which he defined two well-marked stages—the "alert" and the "deep"—and distinguished them from one another by special reference to the phenomena of alternating memory which they present.—Prof. Barrett then read a short paper on certain sensory affections noticed when the head is held between the poles of a magnet.—Lastly, Mr. Podmore read a paper prepared by Mr. E. R. Pease on the divining-rod, which, on the whole, was unfavourable to the dowser's claims. At the same time, it was pointed out that the evidence for the detection of water by his method stands on a different footing from that for the detection of other substances, and is not incapable of a rational physiological explanation.—At the close of this paper the Hon. Percy Wyndham gave a very interesting account of the success of a dowser in a park in Lincolnshire, and the subsequent saving of great expense to the owner.—At a conversazione held at a later hour the extent to which "muscle-reading" and tactile sensibility can be carried was exemplified by some pin-finding and number-writing, the operator, the Rev. E. H. Sugden, showing himself fully as expert and successful as the public performers who palm off similar exhibitions as "thought-reading."

ROYAL ASIATIC SOCIETY.—(Monday, Jan. 21.)

SIR E. CLIVE BAYLEY in the Chair.—H. Tufnell, Esq., was elected a resident member, and Messrs. R. Gordon, C. de Harlez, J. van der Gheyn, and Mirza Mehdy Khan non-resident members.—Mr. R. N. Cust laid before the meeting a short but complete statement of the present position of the question of the "Origin of the Indian Alphabet," referring in this to two theories—the first, put forth by the late Prof. Dowson and Gen. Cunningham, that this alphabet had an independent origin in India itself; the second, by Prof. Weber, Burnell, and most other scholars, that it came from Western Asia. Such an importation, he showed, was possible—as the Phœnician alphabet was in full use 890 B.C., while there was also constant commercial intercourse between the West and the East; and probable—in that no allusion is made in any part of Aryan or Dravidian literature to the invention of alphabetic writing, while we have, also, no inscription earlier than 250 B.C. The remarkable resemblance between these two alphabetic systems demands the admission of a common origin, especially as no one supposes the Western alphabets, as well as our numerals, came from the East. The Asoka inscriptions (with the certain date of about 250 B.C.) have two alphabetic forms—the Northern, unquestionably of Aramaean origin; the Southern, from which all the existing alphabets of India are derived, an importation by sea. Dr. Burnell suggested three possible sources for this latter: (1) direct from Phœnicia; (2) by way of the Persian Gulf, from some Aramaean alphabet existing in Mesopotamia; (3) (with Prof. Weber) from Southern Arabia. He (Dr. Burnell) inclined to the second, and Mr. Cust to the third, of these views.—At the close of the paper, Bishop Caldwell, Sir Olive Bayley, and other members discussed the question at some length.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 8½.
"An exquisite picture."—*Times*.
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Particulars on application to the Publishers, Messrs. DOWDERSWELL & DOWDERSWELL, 126, New Bond-street.

H. W. B. DAVIS, R.A.—The "ART JOURNAL" for FEBRUARY contains an Engraving by CHARLES COUSEN of Mr. DAVIS'S Picture, "RETURNING to the FOLD," from the Chantry Collection.
"HOMELESS." Painted by A. H. MARSH.—The "ART JOURNAL" for FEBRUARY contains a Plate by the eminent French Etcher, CHARLES COUSEN, of "HOMELESS."
"THE DEFENCE OF PARIS." This Statue by BARNAS, recently erected near Paris, has been engraved on steel by E. STODART, and forms the third separately printed Plate in the "ART JOURNAL" (No. 64.) for FEBRUARY.
GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Oeuvres), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—URS. RESS, 118, Strand, near Waterloo-bridge.

A THEBAN TOMB OF THE ELEVENTH DYNASTY.

WANT of space compelled me the other day to defer a detailed description of the tomb of Horhotpou to a more convenient opportunity. I now return to that part of Prof. Maspero's forthcoming Catalogue, premising that the monument in question belongs to a very obscure epoch of Egyptian history, and that its discovery supplies us with an important and unexpected link between the Memphite art of the VIth Dynasty and the Theban art of the XIth Dynasty. This sepulchre was discovered by Prof. Maspero in February 1883, about half way up the slope of the great mountain-spur north of the Dayr-el-Baharee amphitheatre, and close over against the mouth of that sterile defile which leads to the Valley of the Tombs of the Kings. From the mouth of this sepulchre, which is hidden by an aged laurel bush, a narrow rough-hewn tunnel descends for a distance of some ninety feet, and terminates in a two-chambered excavation, the second of which was the vault proper. The rock here being extremely friable (Prof. Maspero likens it to a flakey pie-crust), the ancient architect, in order to obtain a fit surface for wall-decoration, had found himself obliged to line three sides of this little sepulchral chamber with dressed blocks of fine limestone. When these were adjusted and decorated, more blocks were brought in; and the sarcophagus of Horhotpou, instead of being scooped from a huge monolith, was put together in several pieces dove-tailed and cemented. This kind of joined sarcophagus ("une des particularités du Moyen Empire") was not only cheaper as a purchase, but it allowed for more economy in the construction of the tomb itself, the passages needing to be left large enough for the admission of the mummy-case. The tomb of Horhotpou had long been violated when Prof. Maspero discovered it, now nearly a year ago. Two of the lining blocks of the walls had been shattered; both ends of the sarcophagus were broken; the mummy and mummy-case were gone; and all the smaller treasures once buried with the dead man were broken or stolen. Prof. Maspero found in the *débris* only one arm of a wooden statuette of admirable workmanship, and some oars and fittings of a little sacred bark, also in wood. The tomb itself, lined with paintings and texts, and the sarcophagus, which is similarly decorated, were, however, more rare and valuable than either mummies or funerary furniture. Prof. Maspero, as I before stated, has transported both to Boolak. The lining blocks, removed one by one and carefully numbered, have been re-erected in a corner of the new Salle Funéraire, and the sarcophagus (admirably mended and restored by MM. Vassalli and Emil Brugsch) once more stands in its ancient place.

Horhotpou was a denizen of Thebes under some king of the XIth Dynasty; and he was son of the Lady Sonit-she. Of his parentage the inscriptions say no more than this; of his rank, descent, and private history, nothing. The walls of the chamber, instead of being first sculptured in bas-relief and then painted, are painted only. Also, instead of being covered with designs of figures, animals, agricultural scenes, and the like, interspersed here and there with a line or two of explanatory text, we here see a profusion of lengthy inscriptions sparsely relieved by representations of votive offerings. At one end of each wall is a painted panel representing a door, decorated as were the doors of that period. These mock doors are not intended to be ornamental. They are, in a religious and magical sense, real doors, just as the tomb itself, according to Egyptian notions, was a real house—the everlasting mansion of the dead. The walls of the sepulchral chamber of Horhotpou were the rooms of this mystical

house. On one side are painted all kinds of mirrors, necklaces, sandals, garments, bracelets, &c. This was his wardrobe. On the opposite wall are depicted vases of jasper, granite, and choice pottery, supposed to contain the seven sacred essences, the perfumes and ointments necessary for his use in the spirit-world. This was his still-room and dressing-room. On the inner side, over the entrance, may be seen all kinds of weapons—bows and arrows, javelins, maces, and the like. This was his armoury; and false doors painted on each side of the real doorway gave him a twofold access to that apartment. Finally, at the upper end of the chamber, occupying the wall which faces the entrance, we behold his dining-room and larder. The actual foods and drinks are not, however, depicted, but catalogued; and the catalogue, which is very full and tempting, comprises wines of various vintages, different kinds of beer and other drinks, game, poultry, butchers' meat, vegetables, milk, fruit, and many sorts of cakes. As for the texts—I translate here from Prof. Maspero—

"they consist chiefly of prayers from the *Book of the Dead* and chapters from that *Funerary Ritual* of which the Pyramids of Unas, Teti, the two Pepis, and Sokarémisaf have furnished us with the most ancient edition, and of which certain papyri of the Roman period contain the most recent version. The sarcophagus is a *résumé* of the whole tomb; or, rather, it is a second tomb inside the first. In accordance with frequent usage under the Middle Empire, it had no lid, the mummy being protected only by its bandages and its wooden coffin. Of this last was found only a splinter covered with hieratic writing, as fine as the writing of the XXth Dynasty, while of the mummy no vestige remained. The inside of the sarcophagus is decorated with painted doorways and votive objects, precisely as the walls of the chamber are decorated, the texts with which it is externally covered being in a much finer writing than the texts upon the walls. Here, again, we have extracts from *The Book of the Dead* and the *Funerary Ritual*, including 'The Chapter of Conducting the Boat' (in which the dead man crosses to the Eastward Heaven), 'The Chapter of Remembering Magical Charms,' 'The Chapter of not Eating Offal,' and, by way of corollary, the chapter which treats of eating bread-offerings" (pp. 256-7).

All this is extremely curious, not only because the tomb of Horhotpou is unique in its entirety and almost unique as to its period, but also because it forms a distinct connecting link between the mastabah-tombs of the Memphite pyramid period and the tunnelled tombs of the Theban Renaissance period. This link is more certain and decisive than at first sight is apparent. Mariette, noting the unlikeness between the Memphite and Theban tombs, was of opinion that there had been "a complete rupture of all artistic traditions" between the VIth and XIth Dynasties. "This theory," says Prof. Maspero,

"which is generally adopted by historians of art, is not borne out by facts. I myself, in 1882 and 1883, opened various brick mastabehs in the plain of Sakkarah, near the Mastabat el Pharaon, whereof the sepulchral chambers were decorated in precisely the same fashion as the sepulchral chamber of Horhotpou, only with a lesser profusion of texts. Among these texts occurred the royal ovals of Noferkari Pepi II., so showing the tombs to belong to the latter end of the VIth Dynasty. Scanty, therefore, as the evidence is at present, it suffices nevertheless to prove that this so-called Theban art of the Middle Empire had its prototype in the Memphite art of the Ancient Empire" (*Guide du Visiteur au Musée de Boulogne*, p. 254).

AMELIA B. EDWARDS.

THE ART MAGAZINES.

PHOTOGRAPHY seems to be becoming more and more a help rather than a hindrance to art. Two of the plates in the *Portfolio* afford addi-

tional instances of this. One is the admirable mezzotint-like engraving by Mr. Alfred Dawson after Sir Joshua Reynolds' "Mrs. Pelham feeding Chickens," now at the Grosvenor. It is based on a photo-etching, which greatly reduces the manual labour of drawing, and affords a rough ground (an aquatint ground) for the operator. This ground, if it scarcely gives scope for quite such rich effects as that formed by the "rocker," is very much more durable. The other is a "photo-etching" of a drawing by Mr. Joseph Pennell—a very brilliant piece of work.

WE are glad to see that the *Magazine of Art* now gives the names of the engravers who execute the best cuts. In the current number some of the illustrations are of first-rate quality, especially those after the pictures of the Constantine Ionides Collection. The Régamey engraved by Strelles, the Degas by La Cour, and that by Werdmüller after Delou's charming "Liseuse" are especially fine. The eloquent paper by the editor on "Two Busts of Victor Hugo" is of unusual interest. One is the Victor Hugo of forty years since, by David d'Angers; the other the Hugo of to-day, by Rodin. Both are well engraved by Klinkicht.

In the last two months two more of M. Lucien Gautier's admirable etchings of city scenes have appeared in *L'Art*. The plate next in importance to these is perhaps the etching by M. Ch. de Billy after Rubens' "Tournai près des Fossés d'un Château" in the Louvre. Two important series of papers have been brought to conclusion and issued as volumes in the "Bibliothèque internationale de l'Art." One of these is Mrs. Mark Pattison's *Claude*, the other *The Della Robbias*, by Messrs. Cavallucci and Molinier, both of which we hope to notice before long. Among other recent papers may be mentioned "Fra Angelico at Rome," by Maurice Faucon; "Le Palais de Venise, à Rome," by Eugène Muntz; "C. A. Sellier," by Roger Marx; and "Ulysse Butin," by A. Hustin.

THE portrait by Velasquez of Pope Innocent X., by M. Burney, after the picture in the Doria Palace at Rome, which is given in the *Gazette des Beaux-Arts*, is a remarkable contrast to that by M. Lalauze in Mr. Curtis' Catalogue of the works of Velasquez and Murillo lately reviewed in the ACADEMY. The latter professes only to be after the copy by Ternante at Versailles, but either the copy or the etching by Lalauze (and we may safely give the latter the benefit of the doubt) is a very inferior one. The difference between the two etchings is that between character and caricature.

CORRESPONDENCE.

THE ALLEGED TEUTONIC KINSHIP OF THE THRACIANS.

Oxford: Jan. 18, 1884.

Emphasis, combined with brevity, is not always complimentary; and I regret that my epithets "fanciful" and "exploded," as applied to Mr. Karl Blind's theories regarding the Teutonic kinship of the Thracians, should have given him offence. In a review in which this question formed an altogether subsidiary subject I was not at liberty to go into it more fully; and, if I gave somewhat vigorous expression to my dissent, it was because Mr. Blind seemed to me to have quietly ignored the most recent results arrived at by specialists in this branch of ethnography.

That the Thracians had so much relationship to the Germanic peoples as is implied by both belonging to the European branch of the Aryan stock is, of course, universally admitted. But Mr. Blind goes much farther than this, and practically claims that Thracians and Germans

are one and the same race. It is the old story. The Getae are Goths and the Goths are Getae; the Getae are Thracians, and therefore the Goths are Thracians—a view which, however excusable in the days when Grimm wrote his *History of the German Language*, is to-day, in presence of the new epigraphic materials such as those collected on Thracian soil by Dumont and Heuzey, and of the special studies of Roesler, Tomaschek, and others, little more than an anachronism. That Jornandes, and others before him, should have confused the Gothic immigrants into Trajan's Dacia and Lower Moesia with the earlier Getic inhabitants of those regions is not surprising, considering the usual tendency of historians in those ages to fit on classical names to barbarian tribes whose very existence had been unknown to the ancients. Thus, to limit our parallels to the Thracian stock, the Moesians lived again in Byzantine terminology as equivalent to Bulgars, Dardanians were transformed into Serbs and Bosniacs, the Daci, as we know, were re-discovered in the Dane-Law, and the Teucri avenged themselves on Greece in the shape of the Ottoman Turks! Jornandes is, besides, self-contradictory in the matter, for he gives us a separate, and quite credible, account of the descent of the Gothic hordes from their Baltic homes to the Euxine, in the course of which they had to fight their way through a Wendish or Slavonic country. On the showing, therefore, of Jornandes himself, the Slavs were nearer borderers of the Thracians than the original Goths of Scandia. Ptolemy, indeed, knew of the Scandian Gutae at a date considerably anterior to their first appearance on the Pontic shores.

Mr. Karl Blind bids us compare the personal and place names of the Thracians with those of the Germanic tribes. The comparison is hardly favourable to his theory. A large number of personal names from the purest Thracian districts have now been collected, mainly from epigraphic sources, and these give us a fairly definite idea of Thracian nomenclature. But they show very different elements from those that go to form our Theodorics and Æthelwulfs. The characteristic terminations in *-por*, *-tralis*, *-centus*, *-ula*, and their variants; the components of *Diza-*, *Muca-*, *Bithi-*, *Abru-*, and others—where are they among Teutonic names? Where are the place-names in *-essos*, *-assos*, *-issos*, in *-para*, *-dava*, *-storon*, *-bria*, and others equally characteristic? And is it not rather a "freak" of etymology to compare Phrygians and Briges with the Franks and with *freake*, a North-country word signifying a "bold wight"? "When on ground," observes Mr. Blind, "anciently inhabited by Thracian tribes we find an Asburg and a Teutoburg, we experience some difficulty in resisting an obvious conclusion." Certainly. And when on ground anciently inhabited by British tribes we find names like Birmingham and Middlesboro', we experience a similar difficulty. But the "obvious conclusion" seems in either case to be the same—that the later names belong to an altogether different race.

With regard to the Slavonic, Lithuanian, or other affinities of the Thracians, I should be very sorry to claim that amount of consanguinity that Mr. Blind insists on for his Goths. In the glosses of Thracian plant-names preserved in the list of Dioscorides—the best authority for the language that we possess—there are, however, some remarkable points of resemblance with Lithuanian and Slavonic forms, as, for example, the Thracian name for *Chelidonium*, *Krustanē*, which Grimm aptly compares with the Lithuanian *Kregdayne*, from *Kregde* = "a swallow." In the same way, the first element of *Kolabrismos*, both Thracian and Karian for "a dance," presents a striking analogy to the Slavonic *Kolo*, the

national "wheel dance." A connexion between the Getae and the Lithuanians is admitted by Grimm; and Dr. Latham, who had arrived at the same conclusion on other grounds, has based upon it his ingenious theory as to the non-Germanic origin of the Gothic name in which the tables are turned with a vengeance on the Teutonizing school. Shafarik has conclusively shown from the evidence of place-names that Slavonic elements co-existed at an early period with Getic and Dacian in the region between the Carpathians and the Danube, and the most recent researches of Jirechek and Drinov have only confirmed his conclusions.

Mr. Blind bases another argument for the identity of Thracians and Teutons on the "Bacchic habits" of the former, their "red hair," and "their profound philosophical speculation," and rebukes me for hinting that in the prehistoric days of Troy the European members of the Thracian race were more barbarous than their Asiatic brothers. The Thracians were, no doubt, confirmed toppers; but a speculation which resulted in spiking human victims hardly deserves to be called philosophical. They had music, it is true; but their national instrument was Apollo's aversion. As to their civilisation, Mr. Blind is quite welcome to take that of the European branch of the Dardanians at a very much later date than that of Priam. They lived, like Troglodytes, in underground dens, which they kept warm in winter by heaping dung outside; and they washed themselves—or, rather, were washed—twice in a lifetime.

ARTHUR J. EVANS.

NOTES ON ART AND ARCHAEOLOGY.

FOUR courses of lectures are announced at Cambridge this term in connexion with archaeology—(1) "Apollo in Greek Mythology and Art," by Prof. Colvin; (2) "Greek Religious Antiquities," by Prof. Gardner; (3) "History of Greek Art," by Mr. Waldstein; (4) "The Palatine Hill and the Velia," by Mr. Tilley. Mr. Waldstein's lectures will be delivered in the new Museum of Archaeology. Mr. Roberts is also lecturing on "Greek Dialects and Inscriptions."

THE author of *The Story of Chinese Gordon* has written an article on "Caffieri's Busts at the Comédie française," which will appear in the February number of the *Magazine of Art*, illustrated with engravings of the busts of Corneille, Rotrou, and Piron.

SIR EDMUND BECKETT, having completed the destruction of the west front of St. Albans Abbey, is now attacking the body of the church; and, as its natural guardians allow him to do what he likes there, and he himself is beyond the reach of reason on the subject, we must be prepared for further mischief. But we are sorry to hear that the munificence of Mr. H. H. Gibbs is likely to become another source of harm. The great reredos, besides being one of the largest, is one of the richest and most delicate, pieces of old English church furniture which remains; and, if it be touched at all, it calls for the greatest knowledge and skill in its handling. According to the daily papers, its "restoration" is to be undertaken by the ordinary staff of the church without the supervision of any architect.

THE "beauties" of England, as old topographers called them, have been so seriously diminished and destroyed that what remain ought to be cherished and protected so far as may be. And so the proposal to destroy yet another—to invade and ruin the immediate neighbourhood of Aysgarth Force, in Wensleydale—must be strenuously resisted. We understand that the scheme that failed some two years ago is being revived. The design is to

run a railway viaduct over the river just above or close by Aysgarth bridge, which bridge is placed in a very lovely spot at no great distance from the Force itself. Certainly this arrangement will inflict an irreparable wound on the scenery of that part. And, as everybody knows, it is scenery of no ordinary charm and value; it is one of nature's choice places. There seems no reason at all adequate why this new railway should not, when it leaves Bishopdale, turn rather north-east and join the line already existing at Redmire or thereabouts instead of turning north-west and intruding on the loveliness of Aysgarth. We insist—and we believe the better spirits of this age are beginning to be of the same mind—that these beauties of nature are beyond price, and that their pricelessness should be duly considered; that it is not by any means a slight thing to mutilate and deform one of them (as railway companies seem to think), but a sin and a shame. Necessity, we are told, has no laws. But it does not in the least appear that the course proposed for this railway is necessary. What appears is the utmost indifference to that which ought most carefully to be remembered, and which we hope the protest of all lovers of nature will insist shall be remembered.

M. EMILE WAUTERS, the famous Belgian painter, has gone on a visit of six months to Morocco. It is also announced that he will not return to Brussels, but has resolved to settle at either Paris or London.

WE are glad to hear that the lamented death of François Lenormant will not cause the discontinuance of the *Gazette archéologique*, which he founded in conjunction with Baron de Witte. His place as editor will be taken by M. de Lasteyrie, who recently succeeded Jules Quicherat as Professor of Archaeology in the Ecole des Chartes.

WE have received from Messrs. Sampson Low & Co. *The Year's Art* for 1884. It is a book that, by reason partly of its art directory, and partly by the variety of the art information it conveys, has become practically indispensable to the painter, connoisseur, and amateur. As in the case of that hardly less popular production for the theatrical profession, *The Era Almanack*, fresh features of interest are introduced each year, even if some of the old ones disappear. This year the chief novelty consists in the introduction of very tiny illustrations. Some of these are the minute records of certain of the principal pictures in the various exhibitions of the season; others indicate for us briefly at least the composition, if not the colour, expression, and effect, of canvases that have been despatched to our colonies. There is, for example, a sheet devoted to fifteen of what are presumably the most important works of art in the Art Gallery of New South Wales. This shows us at a glance what the Australians are buying. They have become possessed of Sir Frederick Leighton's "Wedded," of Mr. Gow's "Jacobite Proclamation," of Mr. Basil Bradley's pathetic canvas "The Orphans," and of Mr. H. B. Robertson's "Ave Maria," one of the most picturesque of the recent visions of water and sky. In sculpture they boast the possession of Mr. Bruce Joy's "The First Flight"—a girl with extended hand, hardly arresting the departure of the bird on its earliest journey. They have likewise Christian Rauch's "Fame." The winged lady seated at the top of a pedestal, with one leg dangling towards the ground, would appear to be rather a dispenser of fame than Fame herself. But our object was less to criticise the treasured possessions of New South Wales than to indicate the newer attractions in *The Year's Art*. Some of the new prints are well reproduced. There is likewise a reproduction of that "Venus and Adonis" of the

Venetian school, and of the Velasquez portrait of Philip IV., which were lately acquired for our National Gallery. Mr. Marcus B. Huish and Mr. D. C. Thomson have together compiled the little volume before us.

THE second volume has just appeared (Paris: Quantin) of M. C. Ravaisson-Mollien's facsimile reproductions of the MSS. of Leonardo da Vinci in the library of the Institut. The first volume dealt with the MS. known as A; this deals with B and D, and contains 188 facsimiles produced by the photoglyphic process. The value of these MSS., not only for the history of art, but more especially for the personal history of Leonardo and for his scientific inventions, is well known.

WE are asked to state that the receiving day for the spring exhibition of the Nineteenth Century Art Society is Monday, January 28.

THE STAGE.

THE theatrical events of the last two or three weeks have been very numerous and very unimportant. Our greater playhouses—except those devoted, at this season of the year, to pantomime—have preserved in their play-bills the pieces which were performed before Christmas. At the Lyceum only, to-night, is any change to be made. "Pygmalion and Galatea," which we reviewed at length some while ago, will still be performed, but it will be played in conjunction with a new brief piece of serious interest, likewise by Mr. Gilbert. It is true that a new theatre has opened—the Prince's in Coventry Street, under the management of Mr. Edgar Bruce, who had to vacate the condemned hand-box known as the Prince of Wales's—but the chief attraction at the Prince's thus far seems, to judge from the utterances of our contemporaries, to be its iron curtain, which would appear to be a contribution of somewhat negative value to the pleasure of the playgoer. Mr. Bruce has, however, assembled a good company: there is Miss Lingard, who knows her art, and sometimes, perhaps, shows only too well that she knows it; there is Miss Sophie Eyre, who is handsome and spirited and promising; there is Mr. Beerbohm-Tree, an actor of marked character; and there is Mr. Bruce himself, whom one always sees with pleasure, and who is really seen excellently in "In Honour Bound." But the pieces are stale. Mr. Gilbert's play has aged too rapidly—unlike, in this respect, his play at the Lyceum—and "In Honour Bound" is confessedly old, though it is certainly good. But we are hardly invited to criticise at length a performance which, no doubt, will shortly be changed, so that that with which one is familiar may give place to that which is novel.

At the little playhouse in Great Queen Street, Lincoln's Inn Fields, a new manageress, Miss Nellie Harris, has brought out, with what is almost an unexpected measure of success, a piece first played about nine years ago. This is "The New Magdalen," by Mr. Wilkie Collins. It is not quite a pleasant piece, but it is vigorous and plain-spoken; and to-day, just as nine years ago, the two principal parts are acted by Miss Ada Cavendish and Mr. Archer, who do complete justice to them. Mr. Archer was always successful in the part he has assumed—that of the persuasive clergyman; and Miss Cavendish, as the Magdalen, made a distinct hit originally. But, however good she was in the past, she is now admitted to be better—her method has matured; she has gained in force and earnestness, and her recent appearances in London have not been so frequent that the public has had any opportunity of tiring of her. To us Miss Cavendish has sometimes seemed unequal to portray the

more agreeable passions of the theatre, but for those that are aroused in the scenes depicted in "The New Magdalen" she undoubtedly finds perfect expression. Hence her success is as merited as it is peculiar.

MR. PINERO is a clever man who, for lack of the most ordinary precautions of prudence, is wont to fail in his essays. The acting of "Lords and Commons" at the Haymarket has allowed that piece a run of fifty nights already, nor is that curious play even yet on its very last legs. But at the Globe Theatre, in spite of some excellent acting, Mr. Pinero's new comedy of "Low Water" has enjoyed but eight performances—including one specially given for the profession, who may be presumed to have been anxious to see, while yet it was possible, a piece practically condemned on its first night. "Low Water" has been withdrawn; Mr. Pinero hopes it may be seen again, and clearly intends to attribute a part of its failure to the method of its interpretation, but the date of its re-appearance is, to say the least, uncertain. All Mr. Pinero's pieces have merits—some stage merits and some literary merits—and it is not the least of the merits of Mr. Pinero that he determines to be unconventional. But, alas! he is often more than unconventional—or he is so unconventional that he appears to be unnatural. And learned as he is in stage devices—amply supplied as we must consider him with that first qualification for a dramatist, the *habitude de la scène*—he yet permits his piece and his characters to resort to tricks of conduct and character which would be avoided by the inexpert and the inexperienced. Imagine, for instance, as a trick of conduct of the piece, the gas going out at a serious moment, when some necessary business of the play remained to be transacted, and this, forsooth, only to illustrate the fact that one of the most important of the *dramatis personae* was in that condition which has been described as "the ignoble melancholy of pecuniary embarrassment." This is an incident in "Low Water," and exception has, fairly enough, we think, been taken to it; but sometimes the conduct of the characters is even more irritating and unreasonable, in Mr. Pinero's dramas, than the author's own conduct of the piece. Of this, "Lords and Commons," with its representation of the quite unearthly rudeness of well-bred people, its caricature or libel upon their tone of thought, affords the most abundant examples. Mr. Pinero has distinct gifts. He has won—especially in "The Money Spinner"—deserved successes; but, to continue or prolong them, we cannot but think he would do well to be contented with such originality as does not include eccentricity.

THE pantomimes may be dismissed with a word, though one of them—"Cinderella" at Drury Lane—will run for a couple of months from the present date. It is a great and gorgeous show, having less in common with old-fashioned pantomime than some of us would desire. Yet we are not ourselves quite sure that every sigh which is uttered after old-fashioned pantomime is quite genuine. The present generation would not, we take it, await with profound interest the steady development of the aged nursery story any more than it would yearn for a return of that yet earlier régime of pantomime in which clown, harlequin, pantaloon, and columbine were all—in which what is technically called an "opening" did not exist. Anyhow, it is doubtful whether the piece at Her Majesty's—which is fashioned a little more after the purist theories than that in Drury Lane—is really as successful as Mr. Harris's in drawing the world. Mr. Harris is a king of spectacle; he marshals armies of supers become for the moment picturesque. There is pantomime, we may add, at the Surrey

and at Islington, and in still more remote suburbs; but we live in an age of centralisation, and, practically, pantomime is centralised at Drury Lane.

MUSIO.

MR. EDWARDS' "VICTORIAN" AT COVENT GARDEN.

WE recently noticed the production of "The Piper of Hamelin" at Covent Garden, the first of the two novelties promised by the Royal English Opera Company. Though the plot of that Opera is not particularly interesting, and the music certainly not of a high order, the piece seems to have been favourably received by the public. It has been performed four or five times; the actors have got more used to their parts, and various improvements in the way of "cuts" and curtain arrangements have been effected since the first night.

Last Saturday evening came the second novelty, "Victorian," an Opera in four acts by Mr. Julian Edwards. About three years ago an Overture of his was performed at one of Mr. F. Cowen's orchestral concerts at St. James's Hall; and, from what we remember of it, there was nothing of special promise in it, nothing to lead one to regard Mr. Edwards as "a coming man." As the moth to the candle, so are young composers attracted to the stage. Mr. Edwards found a librettist in Mr. J. F. Reynolds-Anderson, who "freely altered and adapted" and, we might add, spoilt, to a certain extent, Longfellow's "Spanish Student," and this has been set to music. Before beginning, the composer would have done well, like the man in the parable, to sit down and think "whether he have sufficient to finish it;" and, after due reflection, he might have come to the conclusion that he had, perhaps, a sufficient flow of melody, but not adequate dramatic power; to say nothing of knowledge of harmony, composition, and orchestration.

It would serve no useful purpose to review the work in detail: the *libretto* is weak, and the music still weaker. The solo numbers and duets have pleasing moments; but they are written in a jerky style, and are, for the most part, commonplace, vulgar, or inexpressibly dull. His recitatives are miserable failures, and his concerted pieces feeble in construction and altogether ineffective. There is a certain amount of colour and form in his "Gipsy" music—in the second act we have Gipsies singing and dancing in a square at Madrid, and in the last act a Gipsy camp in the forest—but we hear only the wild untutored strains of the vagabond race, and recall with a sigh the cultivated and seductive Gipsy music of more than one great composer. It is unpleasant to speak thus unfavourably of Mr. Edwards' first operatic venture; but in the interest of art we feel forced to be frank. The composer is quite young; and if, as we believe, this Opera prove a failure, he may yet hope for future success, and even fame. Auber's first Opera was a miserable *fiasco*, so was Verdi's first attempt, and Wagner's first essays brought him but little encouragement.

We must now add a few words about the performance of "Victorian." Miss Gullia Gayford took the rôle of the Gipsy maiden; she made the most of the part; her voice appears to have lost some of its freshness, but it is fair to her to say that she was suffering from a severe cold. Mr. Packard as the lover, Victorian, was fairly successful. Mr. J. Sauvage as the Gipsy Bartolomé well earned the liberal applause bestowed upon him; he has a voice well trained and of pleasing quality, and his utterance is clear and distinct. We would also mention Miss Lucy Franklin's clever impersonation of Hypolito. The performance, generally speaking, was far from good; the Opera was conducted by Mr. Edwards, who was

naturally over-anxious. At the close the actors and composer were called before the curtain.
J. S. SHEDLOCK.

MUSIC NOTES.

MR. CHARLES HALLÉ was pianist at the last Saturday Popular Concert. He gave a very fine performance of Beethoven's E flat Sonata (op. 7); the *largo* was played with much feeling, and the following *allegro* with marked grace and delicacy. The principal concerted work of the afternoon was Mozart's charming Quintett in A for clarinet and strings. Miss Santley was the vocalist.

ON Monday evening, January 21, Mdlla. Marie Krebs appeared for the first time this season. She played the "Waldstein" Sonata with her accustomed brilliancy and dexterity. Her reading of the work is, however, open to exception in one or two points. She was received with all the honours due to an old favourite, and for an *encore* played Schumann's "Traumewirren." Mr. J. Maas was the vocalist. He first sang "Deeper and deeper still" from "Jephtha." The programme-book reminded us that Handel died on April 13, 1759, a Good Friday, the anniversary of the first performance of "The Messiah." If true, the coincidence would be a striking one; but it now seems pretty certain that Handel died, not on the 13th, as stated by Burney, but on Saturday the 14th. The programme included Mozart's Quintett for strings in E flat and Spohr's showy Pianoforte Trio in E minor. We must not omit to mention Mdme. Néruda's great success with her solos, particularly the second, Paganini's "Moto Perpetuo."

THE coming (seventy-second) season of the Philharmonic Society promises to be one of considerable interest. Herr Antonin Dvorák will make his appearance at the fifth concert and conduct two of his works, and Dr. F. von Hiller will appear at the last both as composer and conductor. A new Symphony by Mr. F. H. Cowen is announced, and the directors hope to produce Brahms' new Symphony in F. The following gentlemen have consented to act as honorary conductors:—Messrs. J. F. Barnett, F. H. Cowen, G. Mount, and C. V. Stanford. The dates of the concerts will be February 21, March 6 and 20, April 23, and May 7 and 28.

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Between the indiscriminate adoption of everything foreign, arguing a lack of originality, if not of self-respect, in Japan, and the almost equally indiscriminate exclusiveness of China—though China may be found to have taken notes more extensively than is commonly supposed—Siam appears to have chosen a *juste milieu*. Mr. Bock describes the King as attached, like his father before him, to European society and culture, having been educated by an American lady, but as by no means under European dictation. Thus, while establishing post-offices and telegraphs, gradually abolishing slavery, and instituting some sanitary legislation, he is a sincere though enlightened Buddhist, his creed occupying, as is usual with its votaries, a large space in his life. He is thirty years of age, and has forty-two children. Mr. Bock says nothing about palace intrigues or succession disputes. Possibly the safety is in numbers, for he mentions two other princes with families respectively of 106 and 95 children; but the number of sons capable of succeeding to the throne is, from want of sufficient rank on the mother's side, relatively small.

An address which Mr. Bock prints from the princes to the King, and his Majesty's reply, though dashed here and there with some evidently European or American commonplaces, gives a curious and pleasant picture of the feeling on both sides. Neither does native art appear to suffer from European influences. In a great palace recently finished, European elements combine harmoniously with the national style; and, excepting the silver-work and the bronze statuary (which, however, seems nearly extinct), there is not, by the author's account, much native art that is worth preserving. The people, he says, show a great aptitude for European music. Their silver-work is handsome, following traditional patterns and ideas only, as apparently do the painters. Their figure-drawing, animal and human, is full of life and vigour; but when the author asked a native artist why they

"always made caricatures instead of exact representations of their subjects, and particularly of the elephant, of which they had plenty of examples to copy from, he replied that they were not allowed to make a true picture of the elephant: that was left to the *farang* to do."

It would be curious to compare the feeling expressed in this "not allowed" with that which dictated the conventionalism of ancient Egyptian and mediæval European art. European costume has hardly begun to supplement the national, which Mr. Bock describes as very becoming. That of the *lacons* (actresses, or dancing girls), however, is mysterious: they are "all dressed alike, in complete Scotch dress, the head covering being a crown in the form of a *pradohedee*."

How far the mass of the people has as yet benefited by the enlightened principles held at head-quarters the writer tells us little as regards Siam proper. In the Lao country, which is still practically under the native chiefs, a good deal of oppression prevails. One energetic official there, a Cingalese by birth, had brought a buggy and pair of horses up into the jungle, and even talked of establishing a cab-stand; but the people generally are, the writer says, utterly idle and spiritless, gambling is universal, and drunkenness very common. He suggests that their energies might be stimulated by the promotion of trade; and he considers that a railway might easily be made from Bangkok up the fertile valley of the Menam to Raheng (300 miles), the country presenting no physical difficulties, and Chinese labour being always available. This plan has some bearing on the question, recently under discussion, of a trade route through Burmah and the Shan country to Yunnan; for, notwithstanding the disadvantages of Bangkok as a port, the railway would at once attract a good deal of the traffic which the other route proposes to accommodate, and which, so far as it came within his notice, Mr. Bock represents as very considerable. It is to be regretted that his attention had not been directed to this scheme, as he could have described, with special reference to a railway, the difficult country north of Zimmé (which place, by-the-way, he spells variously Cheng-mai or Kieng Mai). Although the hindrances placed in his way by the Chows and Phyas of Upper Lao were very annoying, they were hardly, from the native point of view, without excuse. If it was natural that he should desire to excavate the ruined temples of

Muang Fang, and carry off valuable bronze Buddhas, it was equally natural that the priests should resent such poaching, even on their unoccupied preserves, and that the people, always in dread of offending the spirits, should attribute various mischances to his proceedings. And the fine of fifteen rupees which the authorities at Lakhon tried to impose on him for having chastised a high official, and taken up his residence in the halls of justice because the rest-house was out of repair, does not seem exorbitant—to say nothing of the spiritual damage done. The King, to whom he afterwards recounted his troubles, was inclined to attribute them to the inefficiency of his interpreter; at all events, his readers will not greatly regret delays to which they owe much amusing description of native life, habits, traits of character, and curious customs—not the least quaint among these being a proposed ceremony of reconciliation between the traveller and the offended authorities—and no one will complain that his account of the executions he witnessed, or of the disposal of the bodies of the dead, is not sufficiently realistic. We do not know whether a traveller is to be excused when, in the cause of anthropological science, he investigates the private domestic details of life through chinks of the lattice. Another successful, and perhaps more serious, fraud was the production of zoedone on various occasions when his native friends had called for champagne!

Mr. Bock writes fluently on some of the more abstruse points of Buddhist doctrine; but, whatever we may think of his conclusions, his account of the various religious ceremonies and observances he witnessed—and he saw a good deal—are full of interest and value. Everywhere, but especially among the Laos, side by side with Buddhism, and apparently without clashing, we see the older nature-worship, and not only prayer, but thanksgiving, addressed to the spirits of the rocks, streams, and such like. He describes, too, a state of possession, called *phoo-ka*, akin to the evil eye; persons so affected, though not considered to be responsible, are banished, sometimes *en masse*, from the community, and obliged to form a settlement elsewhere. A superstition, common among widely different races—viz., the dislike to pronouncing a name—is perhaps traceable here in the custom of giving an infant an unattractive name, such as *pig-dung* or *goose-dung*, in order "that the spirits may not take a fancy to it." Later on, this name is discarded for another.

Towards the northern frontier, although the people seemed very prosperous, Mr. Bock observed many ruined towns, the result of wars recent and remote, the remains indicating a style of art higher than that which prevailed farther south. We gather (but, as before observed, he is reticent on the subject) that constant fighting goes on between the Ngious or Shans, backed by Burmah, and the Laos, dependents of Siam. That the Shan customs should approximate to the Burmese is not surprising, but Mr. Bock finds that in physique also their resemblance to the Burmese is much closer than to the nearly allied Laos.

Most Englishmen will sympathise with his wish that Siam should be strong and prosperous. And in any rectification of frontiers

that may take place in these parts it should be remembered that, as Mr. Colquhoun has pointed out, the western frontier of Anam does not extend beyond longitude 102° 30', for any *rapprochement* of the frontiers of Anam and Burmah is now more than ever undesirable.

COURTS TROTTER.

The New Lucian: being a Series of Dialogues of the Dead. By H. D. Traill. (Chapman & Hall.)

MR. TRAILL, although he may plead modern fashion, and such fellow-culprits as Mr. Mallock and Mr. R. L. Stevenson, must yet be considered very bold in the title he has chosen for his book of dialogues. In the first place, he is too ruthlessly ruffling the feelings of the new criticism, which likes to regard each thing as a thing by itself, and denies the old platitude about the repetitions of history; and then he compels a comparison between the classicised dead and a living modern, in which he is as sure to get the worst of it as, no doubt, he will get the best when some future writer of dialogues or recapturer of rhymes comes forward with "the new Traill." For *Lucian*, as Mr. Traill would be the first to allow, is not one of those forgotten worthies whose name may be lightly taken in vain, as though it stood picturesquely for dead dialogues, as Priscian stands for dead grammar, or Galen for dead physic. His volumes lie conveniently near the easy-chair, with Aristophanes and Molière and "the little edition of Rabelais," and they are even better thumbed. To wish, therefore, to replace them, or even to stand on the same shelf, is no mean ambition, and one not easily to be gratified; for what criticism is, in its way, so searching and beyond appeal as that of the dressing-gown and slippers? And in the case of a new *Lucian*, whatever ideas he may be supposed to have gained during his seventeen hundred years' converse with the Shades, unless there is the old penetrating humour, the old full-throated laughter at gods and men, the old ease and charm and vivacity of style, the verdict must be "that 'tisn't the genuine thing."

Now it may at once be said that these are not the qualities which claim recognition in Mr. Traill's writing. At bottom, Mr. Traill is not a humourist; he is far too much of the moral and political philosopher for that; his dialogue is too "bearded," as *Lucian* would say; he is earnest, didactic, satirical, witty, but he is not a humourist. And then, again, Mr. Traill's dialogue wants ease and fluidity. There is too much of the *stoccado* and *passado* and standing on distance, not enough sweet touches and quick venews of wit, snip-snap, quick and home. The conversation has all the finish of a carefully played game of chess, and produces the same effect on the bystanders. In other words, there is hardly a soul among all the speakers who can talk. And once more—and this is the most fatal objection to Mr. Traill's claim on *Lucian's* mantle—he can be dull. Let anyone read, if he can, the dialogue between Burke and Mr. Horsman, and say if its dulness does not provoke a yawning too deep for tears.

No; if Mr. Traill wishes for the justification of a prototype, a better title would have been "the new Lyttleton" or "the

new Landor." Lord Lyttleton, in the Preface to his *Dialogues of the Dead*, speaks of this form of writing as "perhaps one of the most agreeable methods that can be employed of conveying to the mind any critical, moral, or political observations." Now this sentence might stand as a very exact description of Mr. Traill's dialogues. They are full of observations, and observations which fall into these three classes; and they are the observations of an acute and practised mind, and they are expressed for the most part not only agreeably, but with great force and brilliance. Of quotable good things in the ways of epigram and parody there are scores, and many deserve the still higher praise of being still better in their context. "I have noticed," says Lord Westbury, "that the definitions of Churchmen are often as animated as lay invectives." "Amnesty, after all," says Lord Beaconsfield, "is only the Greek for forgetfulness;" and so on. The most interesting and best sustained of the dialogues is that which occupies the place of honour in the volume—Lord Westbury and Bishop Wilberforce. Of the rest, the political are better than the literary. The points made in the latter are so small or so well worn that they scarcely seem worth the pains they have evidently cost. This remark does not apply to "Plato and Landor," which is a satire on the neo-Hellenism of the day, which Mr. Traill—that is, Landor—puts on a level with an equally popular if more barbarian cult.

"*Lan*. You seem to have often conversed with new comers from my country. Have you ever heard any of them let fall the name of Jumbo?"

"*Pla*. I do not remember to have done so. The word is unfamiliar to me. Yet stay; I seem to recall it. Is it not the name of a barbarian god?"

"*Lan*. Associated with Mumbo it is. By itself it is the name only of an idol;" &c.

This dialogue contains some very choice abuse of the young poets (if such there be) whom *Punch* symbolised by the name of Mawdle, and side by side with this a most flattering testimonial to the author of the *Strayed Reveller*. Of the political dialogues the best written is "De Morny—Gambetta—Blanqui."

Mr. Traill by his title has appealed to Caesar; and, at that highest tribunal, it is not constitutional politics, it is not merely "a high degree of truth and seriousness," it is not even a faculty for epigram, which can save a man. Still, it is but poor justice to say this, and this only. There remains to praise the extraordinary cleverness of a great deal of Mr. Traill's book, and its very considerable range of interest.

H. C. BEECHING.

The Life of Lord Lyndhurst. By Sir Theodore Martin. (John Murray.)

WHITWASHING never has been, and probably never will be, a very successful process from the literary point of view. When the whitewashing of one character has to be done at the expense of blackening another, it is still less likely to be successful. Controversial writing is generally dull. Even Milton could not produce a readable work when he answered an opponent point by point. The attempt to whitewash Lord Lyndhurst by refuting point

by point Lord Campbell's Life of him has ruined the interest of the present work.

Nor can it be said that the whitewashing is successful. It is true that Lord Campbell has been convicted of inaccuracies in quoting Lord Lyndhurst's speeches, of insufficient knowledge of his domestic, and sometimes of his political, life. There is no doubt that Campbell did set down a good many things in malice against Lyndhurst which were not true, and extenuated a good many things in his favour. But to convict Campbell of unfairness is not to find a verdict of acquittal in Lyndhurst's favour. The charge against him is that he changed his political creed to suit his interests or his convenience, and was a self-seeker prepared to sacrifice his party to himself.

In either proving or refuting this charge, we are met by the initial difficulty that he himself "upon principle destroyed almost every letter or paper of a confidential nature which could have thrown light upon his official life or his relations with the leaders in society or politics." We are also informed that, unlike most men of that day, he never wrote a letter if he could help it. But he knew, or had a strong suspicion, that Campbell was writing his Life, and that it would be a stinging indictment. What is our opinion of a person who, knowing that charges are hanging over his head, or are likely to be brought against him, sets to work to destroy his papers? Surely, that he had something to conceal. But when he exercises a selection in so doing, and preserves some (but a very few) which are, so to speak, evidences to character, and destroys others, the inference is that those destroyed were in some way damaging. However, whatever the inference to be drawn, the fact remains that there are scarcely any papers to help us. We have, then, to fall back upon other evidence.

There are three chief episodes in Lyndhurst's career which laid him open to the charges specified. The first is when he first got into Parliament by the aid of the Tory Government. It is admitted that the cause of his so doing was his successful defence of Watson when indicted for high treason in 1817. Now it is singular, to say the least of it, that Copley, as he then was, should have been selected in such a case if he was not known as a Liberal. In those days, as, indeed, in these, no one thought of selecting for his counsel in a political, or quasi-political, case a man who was not supposed to be more or less of the same political colour. The Hunts were defended by Brougham and Brandreth by Denman, because they were the leading Whigs and advocates of the day. It is true that Copley's leader in Watson's case was Wetherell, that most bigoted of Tories. But why? Because Wetherell was then breathing vengeance on the Government for having passed over his claims to the Solicitor-Generalship. Nor was this Copley's first appearance as a defender of Radicals. He had gained his name by a successful defence of a Luddite on circuit. But, before he would have been employed to defend the Luddite, he must have been known or reputed as a holder of advanced opinions. The evidence that he was so does not rest on Campbell alone. Scarlett charged him with it in the House of Commons; there

is a well-known story of Denman calling him a villain when he heard Lyndhurst denying a similar charge in the House of Lords, where Denman himself subsequently repeated it. It is quite true that Lord Lyndhurst always denied the charge. But if he had never held himself out as a holder of such opinions, why had he a general reputation among his own contemporaries at the bar for holding them, and why was he employed to defend Radicals in political cases? A man does not get a character of that kind for nothing. Even if he did not really hold such views, it was natural that, as the son of an eminent American painter, they should be imputed to him; and he must have stood by and not denied the impeachment, as he certainly profited by it. It is difficult, otherwise, to account for the ironical cheers which indisputably, from the evidence even of Hansard, accompanied his maiden speech in the House on the Alien Bill, when he represented to the House that

"they were about to harbour in this country a set of persons from the Continent who were educated in, and who had supported, all the horrors of the French Revolution . . . persons who did not possess either morality or principle, and who could not be expected to respect those qualities in this country." (Hear from the Opposition)."

Now, if that "hear" does not represent ironical cheers, it is difficult to know what it does mean. Indeed, Sir Theodore Martin himself admits that "there were doubtless some among the Opposition who had been accusing him of political apostasy." Nor is such a charge refuted by a simple contradiction, or by such a statement as "I never belonged to any political party till I came into Parliament. I never belonged to any political society," nor by the inability of his opponents, twenty years afterwards, to bring forward definite facts or utterances in support of their charge. It is a charge which would never have been made if there had not been a general opinion in support of it, and such an opinion does not arise without reason.

Moreover, the reputation of a turncoat had ample ground for support in Lyndhurst's behaviour after he was in Parliament. He made several speeches in both Houses against Catholic Emancipation. Though he succeeded Eldon as Chancellor because Eldon would not sit in a Cabinet in which that was an open question, yet as late as 1828 he made a strong speech against it. But the very next year he supported it, and his only defence for his change of front was that he had "since been prosecuting his studies." Again, he was prepared, as Chancellor, to propose a Reform Bill, though when Lord Grey's Bill came before the Lords he was one of its bitterest opponents. After having thrown that Bill out, he was quite prepared to come into office again to pass one of the same kind, and would have done so, in all probability, had not Peel refused to be a party to such a proceeding. He was the person selected for the carrying out of that disgraceful transaction—the Deceased Wife's Sister Marriage Bill. Finding that the Melbourne Ministry were inclined to drop the Prisoner's Counsel Bill he took it in hand and got it passed, though he had opposed such a Bill as Attorney-General, and vehemently criticised all the measures of legal

reform which the Government proposed. He had promised a Bill for Chancery Reform, but he took good care to throw out that brought in by his opponents. In Opposition he stified their Charitable Trusts Bill, but himself carried a similar measure through the Lords as Chancellor, though it was dropped in the Commons. He took good care to be converted on the subject of the Corn Laws, so as to retain his office; and after the loss of office made violent attempts to gain it again by coalescing with the Protectionists. These are the chief, but not all, the instances which could be produced of Lyndhurst's political tergiversation. It is true that they may all be attributed to honest changes of conviction; but, if so, he is to be congratulated on their singular seasonableness.

As to the charge of fighting for his own hand, it may be that he was perfectly guiltless. But it is singular that, on three several occasions, he was reasonably suspected of it: in the case already referred to, when the Reform Bill was thrown out by the Lords; in his opposition to the English Municipal Reform Bill on many points in which Peel had supported it, and, it was believed, carrying on an intrigue with the King to become himself Prime Minister; and, lastly, on the occasion when he was attacked by Lord George Bentinck in 1846. He no doubt always denied the imputation of having done so, but again we may ask whether such imputations are ever made without some cause. No one ever accused Lord Althorpe, or Lord Grey, or Lord Melbourne of playing for themselves and not for their party. If the accusation was made against both Brougham and Copley, we may be quite sure there was something in their characters and actions to give colour to it.

The truth about Lyndhurst seems to be that he was a man with no very strong political convictions at all, and therefore, so far as he went, a Tory, but that he had not the smallest objection to becoming a Reformer when it suited his purpose. Socially, he was a man of great attractiveness, intellectually of great power and ability, personally of great stateliness and dignity. He liked to be, and was, well with all the world. But he was a most mischievous politician, both in practice and principle. He, more than anyone else, contributed to hinder necessary changes, and he did more than any other politician of the day to make politics dishonest by the example of his factious opposition and opportune conversions.

ARTHUR F. LEACH.

Folk-lore of Shakespeare. By Rev. T. F. Thistleton Dyer. (Griffith & Farran.)

It is somewhat difficult to estimate the real value of a work like this. Mr. Dyer's volume is essentially a compilation, and in its production he has had recourse to most of the leading authorities on Shaksperian lore. As a compilation it will undoubtedly find favour with many who are not able to avail themselves of the works of specialists. On the other hand, though I have read every word between the "lids" of this book, I have failed to find one new suggestion or one original thought. In fact, such a thing as originality in the handling of crucial passages seems to be foreign to

the author's plan. This is certainly matter for regret. The author has written largely on folk-lore in general at various times, but his knowledge is derived almost entirely from books, and he seems seldom to think of confirming what others have written by reference to personal investigation into the modern survivals of customs once popular.

The book before us is divided into twenty-three chapters, in which we have a clear summary of the lore pertaining to fairies, witches, animals, insects, birds, fishes, plants, &c. Not only are all the principal passages in the Globe edition of Shakspeare's works, bearing on these topics, quoted, but in the foot-notes we have concise references to those authors whose writings illustrate the same. The arrangement of the matter in the chapters which treat of animals, plants, birds, and insects is alphabetical, and for purposes of reference the plan must be commended. The Index, too, is fairly full, so that the student as well as the general reader will be able to profit by it. I have not had much occasion to use the Index yet, but have noted one or two errors. "Beef, 456" should be 465; "George's Day, 282" should be 286. Such important items as Bezoar, Bird-fowling (instead of Bird-batting), Clap-dish (p. 284), Ebenon or Hebenon (p. 235), and Striking hands (p. 324) might have been profitably inserted. It seems somewhat unnatural to separate the chapter on Fishes entirely from those on other natural history subjects, and place it between those on the Human Body and Sundry Superstitions; while that on the Human Body contains so much medical-lore that it would have "rhymed" much better with the chapter on Folk-Medicine. Without being hypercritical, it may be suggested that it is much more in accordance with English tastes to have the fish along with the fowl than having it mixed with the plum-pudding and dessert.

While we take it for granted that there may be an ever-widening circle of readers to whom a volume like this will be welcome, it is to be feared that the specialist will be disappointed if he opens it in the hope of finding the clue to the interpretation of a disputed passage, or in the expectation that the obscurity of some particular word or phrase will be illuminated by fresh flashes of light. Some of the latest writers on the various branches of Shaksperian or general folk-lore are left entirely unnoticed. It is disappointing, for example, to find that the chapter on Folk-Medicine contains not one reference to Mr. Black's interesting and useful volume on this subject, published by the Folk-Lore Society early in 1883, and reviewed in the ACADEMY last August. Possibly in this case Mr. Dyer had finished his work before Mr. Black's volume appeared, as I find his brief Preface is dated "August 1883." But, in the chapter on plants, while the Rev. H. N. Ellacombe's work on *The Plant Lore of Shakespeare* is the great authority, and Dr. Prior's *Popular Names of British Plants* is more than once referred to, we hear nothing of the valuable work on plant-names by Messrs. Britten and Holland, nor is Mr. Leo H. Grindon's *Shakespeare Flora* named. These works would have helped the author over more than one difficulty had they been consulted. So, again, in the chapters on animals,

birds, insects, and fishes; one could have wished that Miss Phipson's admirable work on *The Animal-Lore of Shakespeare's Time* had been at hand. If, however, Mr. Dyer's volume has been as slow in its progress through the press as some other volumes of a similar nature, he may justly plead that his work was finished before these appeared. One other general remark before passing to notice a few particular cases. The reader is frequently very much confused, in turning to the foot-notes, on finding that many of the figures have fallen out or been misplaced. This is especially noticeable in the early chapters, which seem, in various ways, to betoken lack of careful revision. Such a phrase as "Ben Jonson . . . describes to come" (p. 5), is certainly awkward; and it is curious to read that "according to one *theory*, the old tree [Herne's Oak] was blown down, August 21, 1863." So we could wish for a more grammatical structure than that displayed in the following sentence (p. 227): "The canker rose referred to by Shakespeare is the wild dog-rose, a name occasionally applied to the common red poppy." Typographical errors are far too frequent. The word "remarks" is lost on p. 41; a whole line has disappeared from p. 240; on p. 126 we read of Browne's "*British Pastorals*;" sometimes we have "Lucrece," at other times "Lucrecece," and "Spenser" is sometimes called "Spencer" (e.g., p. 224). Prof. Skeat will not probably assent to "barley being merely the beer-plant" (p. 200), nor can I admit that *Love-in-Idleness* is more accurately written *Love-in-Idle* when standing for "one of the many nick-names of the pansy or heart's-ease—a term said to be still used in Warwickshire" (p. 215). I have heard *Love-in-idleness*, and *Love-in-idleness*, but not *Love-in-idle*—one of Dr. Prior's "idle" fancies. On p. 143 we have the curious misprint—

"The flower that *like's* thy face, pale primrose."

Let us now glance for a moment at a few of the questions discussed in Mr. Dyer's volume. The later chapters do not call for special notice, although it may be remarked that it is hardly sufficient to say of the curfew bell (p. 489) that it "is still rung in some of our old *country villages*" when such towns and cities as Exeter, Buckingham, Towcester, Newton Abbot, Bicester, Hastings, and many others still keep its tongue going; and in some instances, as at Bicester, for example, there are peculiarly interesting customs connected therewith. I recently heard the proverb (p. 443) "While the grass grows the steed starves" very aptly employed by a Devonian. "He laid out his money in such a way that it will for years bring in no return. Why not put it out for immediate profits, and not 'starve the horse while the grass is growing'?" said my friend. In connexion with the chapter on punishments, we may mention that a little book on *Punishments in the Olden Time*, by Mr. Andrews, might have been consulted and referred to. In Sussex, our farming folk still employ the term "bilboes" (p. 408)—a kind of stock or fetters—when speaking of a wooden pole fixed to a frame for securing the heads of cattle to be milked, or of sheep that are to be confined. Pariah does not notice this in his Sussex Glossary, but I find that Halliwell has a reference to

the fact, though he names no county in which the word lives. Respecting Shrove-tide football matches (p. 383), it is interesting to note that a game was played in the streets of Nuneaton only last year, when the shops were closed and subscriptions collected from the townsfolk to repair any damage that might be done to property. Fairies of old wore green dresses (p. 16), which may account for the fact, referred to in recent numbers of *Notes and Queries*, that green was not formerly regarded as a fashionable or popular colour for articles of dress. Prof. Skeat does not share our author's doubts (p. 39) respecting the well-known word "aroint," but tells us we must put it down to the credit of our Scandinavian neighbours. Mr. Dyer would have done well to have followed the recognised authorities in matters of etymology in preference to quoting the words of authorities on Shakspeare's works alone. Dyce, Steevens, and others have their own special field as interpreters and commentators, but they are often weak in other matters.

"According to an erroneous notion formerly current, it was supposed that the air, and not the earth, drizzled dew—a notion referred to in 'Romeo and Juliet' (iii. 5):—

'When the sun sets, the air doth drizzle dew;' and in 'King John' (ii. 1):—

'Before the dew of evening fall' (p. 86).

"And so, too, in the 'Rape of Lucrece':—
'But as the earth doth weep, the sun being set' (p. 60).

Is it quite fair to say that Shakspeare and others were labouring under a delusion? In the Bible we read of the dew *falling*, and it is a fact that in the East "the heavy dews of summer, which modify the climate so remarkably, differ from ordinary dew in the manner of their deposition, being in great part precipitated in the air in the form of mist before being deposited on the earth" ("Observations on the Climate of Jerusalem" in the *Quarterly Report of the Palestine Exploration Fund for January 1883*). This will in great measure account for the language of Holy Writ, and for the not exactly "erroneous" idea so long maintained. We are told (p. 158) that at Chetwode, near Buckingham, an old custom of levying a tax on the cattle found on the estate during certain days is still kept up. This is scarcely correct. The estate has now passed out of the hands of the Chetwodes, and the "Rhyne Toll" is, in consequence, a thing of the past. On the other hand, our author often uses the past tense, in speaking of folklore, where the present would be equally correct. Thus in Sussex they still burn or steep senna leaves and inhale the smoke or vapour in order to kill the worm which is there said to cause toothache; in Devonshire you are still supposed to lose a drop of blood every time a sigh is given; while in South Wales a friend of mine frequently makes up and sells "love philtres to a maiden" (p. 248). In Kent a peascod with nine peas is laid, not on the lintel (p. 223), but on the door itself, and he who enters without swinging it down is the favoured suitor. I strongly suspect this was the old custom, but that writers mistook the meaning of the words "over the door." For what could be divined by the peascod merely lying on the lintel?

Our space is exhausted; and, as it is impossible to take up all the points of interest in a work like this, we may assure the reader who wants a general compendium of Shaksperian folk-lore that he will be safe if he procures Mr. Dyer's book.

HILDERIC FRIEND.

The Secret Service of the Confederate States in Europe. By James D. Bulloch. In 2 vols. (Bentley.)

TIME enough has elapsed for the waves of political strife, which raged so fiercely round the greatest civil war that our century has yet witnessed, to have subsided; yet we must still wait on for an impartial history of the struggle. Meanwhile, the deeds of the rival fleets and armies, and the actions which they fought, are being chronicled, and the past year has brought a goodly addition to what we may term the literature militant of the period. The series of handy little duodecimos published by Messrs. Scribner detail the chief events of the war, naval and military, as viewed from the Northern side, while the two goodly sized volumes now under notice form a contribution from the Southern point of view.

This book is written, the author tells us, from a sense of duty, to furnish a truthful account of the circumstances under which the fleet of "commerce-destroyers" were built and equipped for the Confederate States. The main narrative is drawn up from original papers in the author's possession and from his intimate personal knowledge; and interwoven with it are brief descriptions of the cruises of the various vessels and their tragic or ill-starred ends, which are chiefly taken from works already published. A summary of the celebrated controversy which arose out of the recognition of the "insurgents" as belligerents and ended with the Geneva Award closes the work, with such frequent references and quotations from the Blue-Books and like documents that we may be pardoned for suggesting that the author, as a naval officer, has forgotten our sailor-hero Blake's advice not to meddle with politics. The losses inflicted by these cruisers on the United States merchant navy are full of warning to us, showing the ease with which a few swift vessels can command the highways of commerce at will by stationing themselves "in the forks of the road."

Capt. Bulloch (whose name appears so often in official and other accounts as Bullock) at the outbreak of war was a retired officer of the United States Navy, and in private employ. He was immediately sent to Europe by the Confederate statesmen as their chief naval representative, to organise a naval force for the South, where resources for shipbuilding and the manufacture of war material were wholly wanting. He superintended the building of cruisers in England and France during the war, and twice ran the blockade. On the first occasion the following droll incident occurred, though at the time it might have proved hazardous. When lying-to in a dense fog off Warsaw Sound, to catch a glimpse of land, they heard

"a shrill, prolonged, quavering shriek . . . None of us could conceive what it was, but all thought it as loud and as piercing as a steam-

whistle, and that it must have been heard by any blockader within five miles of us. In a moment the sound was repeated, but we were prepared, and it was this time accompanied by a flapping and rustling noise from a hencoop in the gangway. 'It's the cock that came on board at Bermuda,' said someone."

An unhappy fowl at once paid the penalty, but it was the wrong one, and another crow set the whole roost cackling.

"At last the offending bird was caught. He died game, and made a fierce struggle for life; but Freemantle managed to catch him with a firm grip by the neck, and, fetching a full arm-swing, as if heaving a twelve-pound lead, the body fell with a heavy thud upon the deck, and we were again favoured with a profound stillness."

Mr. Jefferson Davis, in his recent *Rise and Fall of the Confederate Government*, has paid Capt. Bulloch a worthy meed of praise. He speaks of him as

"an officer of the old navy, of high ability as a seaman, and of an integrity that stood the test under which a less stern character might have given way. In his office he disbursed millions; and, when there was no one to whom he could be required to render an account, paid out the last shilling in his hands, and confronted poverty without prospect of other reward than that which he might find in a clear conscience."

A perusal of these volumes will fully bear out this splendid testimony, and will doubtless, to most readers, add a feeling of true admiration for the brave and energetic officer, whose straightforward simplicity in conducting matters of the most confidential and delicate nature is admirable, and whose reticence as to his own personal part in the events narrated is as much a matter of wonder as his freedom from narrow partisan bitterness of feeling. His circumspectness, too, in all negotiations is striking.

We find much keen and careful criticism of the parts played by the Governments of the United States and Great Britain, and of those of the other European States concerned in the vexed questions of belligerent rights and the duties of neutrals; but the sympathetic handling of the points at issue can cause offence to none even of those whose positions made them prominent actors on the Federal side. There is a delightful absence of American mannerisms, and the narrative has an easy flow, carrying the reader's interest with it. The work undoubtedly contains much that will ever be of great value alike to the politician and the historian, to the international lawyer and the naval officer, the sole matter of regret being the absence of an index, which is an indispensable adjunct to a book such as this, replete with facts and names of historical mark, and demanding careful attention and study.

GEORGE F. HOOPER.

Fallacies: a View of Logic from the Practical Side. By Alfred Sidgwick. "International Scientific Series." (Kegan Paul, Trench, & Co.)

MR. SIDGWICK addresses the general reader rather than the trained logician. His mission is not to the intellectually whole, but to them that are in need of a physician. He is a practitioner whose speciality is diagnosis. The practitioner cannot dispense with anatomy;

the art of detecting fallacies requires a preparatory analysis which is not without theoretical interest.

In Formal Logic it would be too much to expect any theorem both new and important. Our author's remarks have as much freshness as the exhausted subject allows. On the vexed question, what is the import of a proposition, he accepts none of the standard views which Mr. Venn distinguishes at the outset of his *Symbolic Logic*. Mr. Sidgwick's view is rather one which Mr. Venn has placed among the attempts to interpret terms intensively instead of extensively; that (in Mr. Venn's words) "we are to 'attach' [or something equivalent to this]" the group of attributes connoted by the predicate to the group connoted by the subject, without, however, in general regarding the former as any part of the essence or intension of the latter. Mr. Venn does not "attach" any meaning to this doctrine. It seems, however, substantially identical with Mill's account of the assertion made by a proposition—that "the latter set of attributes [those of the predicate] constantly accompany the former set" (those of the subject); . . . "that one phenomenon always accompanies another phenomenon" (Mill's *Logic*, i., chap. v., sect. iv.). Mr. Sidgwick employs an appropriate symbol to denote this relation between the two terms—that the former never is presented without, or, in the writer's happy phrase, "indicates" the latter.

There is something very fascinating in the chaste simplicity of Mr. Sidgwick's symbolism. It has not the florid exuberance of the systems which affect a mathematical character. But it may have in greater perfection than those systems an essential feature of applied mathematics, a certain sympathetic likeness between the sign and the thing signified. The symbol of indication is contrasted with the symbol of "exceptive denial," importing that the subject is sometimes presented without the predicate. Both symbols equally obey the beautiful law of "counter indication," which our author has copied from Mr. Maccoll. The operation comprises contraposition in the limited sense of that term, together with a cognate unnamed process which the editor of *Mind* has well explained. The operation might be illustrated (as Mr. Maccoll suggests) by the transposition of the members of an equation; or, better perhaps—as the relation between the terms of a proposition is not of the nature of an equation, not convertible—by an inequation. For example, if x is greater than y , then $\text{minus } y$ is greater than $\text{minus } x$. It will be observed that the power of the two symbols is greatly increased by the use of negative terms, such as not— S , which some might prefer to designate by a minus sign prefixed or superposed. In view of this extension it may be doubted whether there is any need of a third symbol to express "difference" between the terms.

The prettiness of Formal Logic has not seduced Mr. Sidgwick from the logic of reality and fact. He gives a clear and simple description of inductive philosophy as founded by Hume and built up by Mill. Hume hardly extended his view beyond the foundation, contemplating that marvellous substructure which has been compared to the piles upon which the city of Amsterdam rests—supporting, though

unsupported by, what is solid. Mill, while with creative ardour he added storey to storey, may seem to have bestowed too rare a glance upon the "dark foundations deep." A just general view, combining speculative doubt with scientific method, is presented by Mr. Sidgwick. He employs the inductive methods as guides and guards, though he is aware that "none of these is, except in an ideal sense, completely satisfactory."

"Between mere guesses, hypotheses, theories, empirical laws, and 'laws of nature,' there are only continuous differences of degree in certainty according to the nature and number of the tests they have stood, and the duration of their past invulnerability. . . . The resemblance in uncertainty between a fanciful guess and a proved law may be less important than the difference in degree of certainty; but the fact cannot safely be hidden that the resemblance exists. The distinction often made between valid inductions and 'merely empirical laws' is then, strictly speaking, not absolute, though roughly useful; the line between them will not bear close inspection."

The theoretical portion of the book is subordinated to the practical object, the detection of fallacies. One of the most successful modes of procedure, which might have been employed more largely with advantage, is the discussion of real examples. Mr. Sidgwick attaches great weight to the process termed "reduction to absurdity," or pushing the argument home. In his classification of fallacies, and, indeed, generally in his employment of logical terms, he seems to depart somewhat needlessly from established use. The difficulty of referring a given fallacy to a definite class is well compared by him to the interpretation of motives. His candid admission of the weakness of logic recommends his modest appreciation of her power.

"There is an artificial rigidity about all definition, a false simplicity about analysis, a standing failure in all attempts to cram the universe into labelled nut-shells."

"No book in logic can be used as a *vade mecum*—carried in the pocket and consulted when in doubt whether to take a cab or not."

"The most that logic can hope to do, for practice, is to help us to know the dangers of uncriticised belief."

"The power of seeing finer shades of difference is, on the whole, the best and most lasting result of logical training, and affords most help in the rapid detection of fallacy."

It is probable that this good and lasting result will be produced by the practical logic of Mr. Sidgwick. He offers an antidote, not too compressed and quintessential for the vulgar palate, against popular errors, and in particular against the sophistry which so easily besets reasonings in social science. The students of Mr. Sidgwick will not be much affected by Mr. George.

F. Y. EDGEWORTH.

NEW NOVELS.

The Canon's Ward. By James Payn. (Chatto & Windus.)

Susan Drummond. By Mrs. J. H. Riddell. (Bentley.)

Only Yesterday. By William Marshall. (Hurst & Blackett.)

The Touch of Fate. By Mrs. George Ponnett. (J. & R. Maxwell.)

Uriel; or, the Chapel of the Angels. (Burns & Oates.)

A story which is on the whole rather dismal is a rare thing from Mr. James Payn, and we are not sure that we like it. The present reviewer was, some years ago, addressed by an angry author anent some remarks made in the *ACADEMY* to the effect that he (the author) hoped the reviewer "might continue to regard the universe through a horse-collar." The prayer, however meant, might have been more ferocious, for really the horse-collar is not a bad sort of cravat. At any rate, it suits Mr. James Payn admirably, and, somehow or other, one misses it. Not that it does not re-appear here and there through these pages; but Mr. Payn seems to have tried to do without it, and we repeat that we are not sure that we like him as well without it. There is, moreover, an artistic fault, as it seems to us, in *The Canon's Ward*. The heroine, Sophy Gilbert, commits an act which, from almost any point of view, makes her a very unpleasant heroine. There is nothing unpleasant in her rashly and secretly marrying a worthless young man because of his beauty, for thus are the daughters and, *mutatis mutandis*, the sons of men. We, at any rate, are not strait-laced enough to find it unpleasant that, when Providence repairs her folly by taking the young man to itself, she is not at all sorry, but very glad. But when (all consequences of her rashness proving to have been by no means obliterated by the friendly Cam when it drowned Mr. Herbert Perry) she marries another young man, whom she does not in the least care for, partly because he knows her secret, and partly because marriage with him will hide its results, she becomes an extremely unpleasant heroine—very much more unpleasant than those French sisters of hers who throw much more extravagant caps over much more theoretically improper mills. For she seems to have had the very minimum of excuse. She had been regularly married, so that had the worst come to the worst her reputation would not have suffered. She had no parents to turn her out of doors, but, on the contrary, an extremely indulgent guardian, and she had a fortune of her own. It is true that she gets signally punished, but that hardly reconciles the reader. To this it must be added that the second husband is a rather improbable scoundrel: improbable, that is to say, in kind and fashion, if not in degree. The Canon-guardian, however, is agreeable, and there is a sobersides of a lawyer who is ditto. Also, as has been hinted, the horse-collar is occasionally resumed not ineffectually, for Mr. Payn's high spirits are of that rather uncommon sort which does not put readers into low ones.

Mrs. Riddell has put a great deal of good work into *Susan Drummond*, and its chief drawback is that the heroine (in the order of nature, no doubt) is made to marry an absolutely uninteresting young man—a young man, indeed, of whom the reader sees very little, and does not want to see any more—when she might have married a very interesting middle-aged man. This is natural, we say, but provoking. The character of the middle-aged man, Nicholas Gayre, formerly colonel of cavalry, and now, by the act of malicious fate, banker, is good, and, indeed, one

of the best that Mrs. Riddell has drawn. His brother-in-law and foil, the good-natured *roué* baronet, Sir Geoffrey Chelston, who casts away fortune after fortune, and is at last rewarded with one which it is impossible even for him to get rid of, is also excellent. But for one incident of Sir Geoffrey's life, the reader would regard him with an immoral affection. That incident is the fact of his, on one occasion, declaring his brother-in-law's "rare claret" to be "bad for the digestion," and immediately afterwards drinking it out of a tumbler. The speech is a falsehood, and the act a crime. Nor is it conceivable that any man guilty of both could have come to good except by a most improbable repentance. Margaret Chelston, the baronet's cold-blooded daughter, is also very good in her way, better, perhaps, than the heroine. The *parvenu* Sudlow, whom Sir Geoffrey manoeuvres into marriage with Margaret as cleverly as the best of mothers could have done, is conventional, and perhaps a little too much so; and the same may be said of Eliza Jubbins, the good-hearted, rich, but not altogether refined widow, who loves Mr. Gayre with a hopeless and generous affection. We wish Mrs. Riddell had let us see a little more of a young lady who scarcely appears at all, but who might apparently have been made very effective. She is a nice young person of fragile appearance, who procures penal servitude for an irresponsible but guiltless lover. As these stray remarks will show, there is plenty of action in the book. Much of it deals with the subject of city life, in regard to which Mrs. Riddell is happiest; and the whole forms a book which is decidedly readable and interesting, though, or because, as is nearly always the case with the author, the reader wishes the end different.

It is a pity that *Only Yesterday* shows a confirmation of Mr. William Marshall's tendency, not over prominent in *Monseil Digby*, but conspicuous in *Strange Chapman*, to indulge in a wilful quaintness and complication of diction. It is questionable whether it is ever permissible for literary man to use language for the purpose rather of concealing than of expressing his thoughts. But, if it is ever so permissible, the occasion is certainly not novel-writing. This blemish and a certain inferiority of the hero to the heroine do not, however, suffice to make *Only Yesterday* unreadable; they only make it readable with more difficulty than there was any need for. Mr. Marshall's familiarity with the life of the Northern English counties, which still has very considerable differences, is intimate, and his faculty of embodying that knowledge by no means to be despised. The ne'er-do-weel, Tim Meadows, will probably be thought by some readers to be too suggestive of Tom in *Hard Times*, though we do not know that this reproach is quite just. The central situation of the book—the indignant struggles with poverty of a proud and rather luxuriously-given girl, struggles caused merely by her parents' crazy reluctance to touch their own income, which they consider "usury"—is novel, and is not ill-managed; but Maud Meadows is somewhat thrown away on the excellent, sensible, and generous, but decidedly *bourgeois*, warehouseman to whom Mr. Marshall assigns her.

Mrs. George Posnett's knowledge of miscellaneous things may be judged from the facts that in her second or third page she makes one of her heroines appeal without rebuke to the large number of ladies who are graduates of Oxford and Cambridge, and that she is apparently of opinion that a father can in some strange fashion force a young man who has in a drunken fit promised marriage to his daughter to carry out his bargain against the expressed disinclination of the daughter herself. Verdicts in breach-of-promise cases are sufficiently absurd, not to say iniquitous, but we never heard of an English jury which mulcted a man for not marrying a woman who refused to marry him. Still, a good book may no doubt be written by an ignorant person now and then. But Mrs. George Posnett is hardly that person. The only sign of power is in the sketch of a self-indulgent and ridiculous, but not wholly worthless, parson, which seems to show that the author's case is not quite hopeless. That being so, the kindest thing we can do to her is to say no more of *The Touch of Fate*.

Uriel; or, the Chapel of the Angels, is a small book, but by no means valueless. Except for an unnecessarily sectarian touch or two (things which we have frequently observed in novels by members of the Roman Church, although it is now extremely rare to find the old "Charlotte Elizabeth" temper on the other side, except in professed tracts), it might be spoken of with almost unreserved praise as an example of a modest but deserving kind of novel—a kind not dissimilar to that practised by Miss Yonge and her followers. The discovery and restoration to his family and possessions of Uriel Pendragon, the wrongfully accused heir of an old Cornish family, is the central situation of a book which contains some unambitiously but cleverly drawn characters, and some good dialogue, while in point of writing it is decidedly above the average.

GEORGE SAINTSBURY.

NEW EDITIONS.

Religio Medici. By Sir Thomas Browne, Physician. Being a Facsimile of the First Edition, published in 1642. With an Introduction by W. A. Greenhill. (Elliot Stock.) This work will be found indispensable by all those who possess Dr. Greenhill's scholarly edition of the *Religio Medici* published in the "Golden Treasury Series" two or three years since. It contains a reproduction of the first of the two spurious editions of 1642, which was printed for Andrew Crooke, with a frontispiece by William Marshall. The reproduction is doubtless as good as the present state of the art will allow; but the text it represents must have terribly shocked the feelings of the accomplished author, with its ridiculous misprints, its deplorable punctuation, and its too frequent descents into pure nonsense. Perhaps no surer way could be found of inducing a backward and over-fastidious writer to give a masterpiece to the world than to publish it piratically in such an imperfect and irritating form. The editor, to whom all lovers of Sir Thomas Browne—i.e., all lovers of fine literature—must ever be grateful, has printed in his Preface a list of the most important variations between the spurious and the genuine editions; and some of these are of much interest as marking the author's attitude towards the political and religious movements of his day. To give an instance not mentioned by Dr.

Greenhill. Browne wrote in 1635, and the spurious edition reads: "I should cut off my arms, rather than violate a Church window, than deface or demolish the memory of a Saint or Martyr." In 1643 it was a matter of some delicacy to express any admiration for church windows and the memorials of saints and martyrs, and the author judiciously substitutes, "I should violate my own arm rather than a Church; nor willingly deface the name of Saint or Martyr." Many of the verbal changes are interesting, and are chiefly in the modern direction; e.g., at p. 7 of the facsimile occur the words *allurances*, *angerly*, which are altered into *allurements*, *angrily*, in the edition of 1643. Dr. Greenhill gives a valuable bibliography of the *Religio Medici*, which makes the present little volume very complete in itself. The binding strikes us as not peculiarly appropriate to the book, however interesting as an experiment; but it is at least a curiosity, and the cause of curiosity in others. In conclusion, it may be worth asking whether the author of the *Eikon Basilike* may not have been familiar with the *Religio Medici*. For instance, the concluding prayer (especially as given in the spurious edition) is very much in his style; while an uncommon phrase repeatedly used by Browne—"to shake hands with," in the sense of "to bid adieu to"—re-appears in the *Eikon* (chap. vii.), where the writer speaks of those "who are shaking hands with their allegiance."

The Vicar of Wakefield. With a Preface and Notes by Austin Dobson. "Parchment Library." (Kegan Paul, Trench, & Co.) Perhaps there could be hardly greater praise given to this edition of Goldsmith's famous tale than that it is one which would have pleased the author. A genuine sympathy with him marks the volume, from the finely felt *rondeau* with which Mr. Dobson has prefaced it to the last of the many notes with which it concludes. The spirit of Goldsmith has been caught by Mr. Caldecott in his charming vignette of the Primrose family; and an author, alive or dead, must be hard to please who would wish to see his text set forth in better style. The title-page is a little masterpiece of the printer's art, and even in these days of dainty typography the beauty of the book as a whole is noticeable. Mr. Dobson has not taken a niggardly view of his duties as an editor. Besides the *rondeau* and thirty-eight closely but clearly printed pages of notes, he has furnished it with a Preface in which he speaks of the *Vicar* in those terms at once critical and kind which are justified by long and sincere friendship, and in a style of which the turns and cadences have just so much of the accent of the eighteenth century as accords with the subject. It is strange that there should be left so many new things to say in illustration of the text of this oft-read tale; but it is perhaps because it has been, and still is, read so often that the need of an annotator has been unfelt. While enshrined among the classics, it has remained part of current literature. It is one of the charms of the present edition that this familiar character is preserved. Though the notes are full of learning, they are free from pedantry, and may be read with little less ease than the story itself. That this is so is no doubt due in part to Mr. Dobson's style, but it is also due to the subjects. "Flourishing upon cat-gut," "religiously cracked nuts on Michaelmas Eve," "green josephs," and "a sussarara"—can anything in the way of notes be less dull? Among the most interesting results of Mr. Dobson's researches may be noticed the story of Count Abensburg and the Emperor Henry, and the origin of "Fudge."

The Life and Adventures of Peter Wilkins. By Robert Paltock. With a Preface by A. H. Bullen. In 2 vols. (Reeves & Turner.) May

we confess it? We had never before read *Peter Wilkins*, though we are not so entirely unlearned as not to be acquainted with the praise of it in Coleridge and Southey, Hazlitt and Lamb. The more thanks is due to Mr. Bullen for having given us a reprint of the first edition of 1751, together with the original plates. We can fancy ourselves, if we please, in the place of the author, of whom nothing more is known than that he received for the copyright £20, twelve copies, and "the outs of the first impression." But, for the benefit of those who may be in yet worse case than ourselves, it is right to state that *Peter Wilkins* is a sort of cross between *Robinson Crusoe* and *Gulliver's Travels*, with a dash of M. Jules Verne thrown in. The originality lies in the conception of human beings that can fly. The special charm is twofold—first, the simple nervous English of the middle of the eighteenth century, which is unrivalled for telling a straightforward tale; and, second, the wifely grace with which the writer has clothed the character of Youwarkee, his heroine. We might say a great deal more—about glums, gawrys, and grandees—but we trust that enough has been said to put those interested upon a book which is scarcely less attractive for its literary history than for its own sake. The manner in which it is now brought out is worthy of both author and editor.

In poetry the first place must be given to the new edition of *The Works of Alfred Tennyson* (for so the name still runs on the title-page), which is now published by Messrs. Macmillan in exactly 640 pages. The double columns are, of course, unavoidable; but otherwise nothing can be urged against the appearance of the book. The type is most legible, the paper not too thin, and the binding the old familiar green. The volume can be bought for 7s. 6d., with a portrait engraved on steel. The complete works of Mr. Browning, according to a rough calculation we have made, can only be obtained in twenty-two volumes, at a total cost of six guineas. Mr. Swinburne's poetry is scattered over thirteen volumes, for which you must pay about £4 10s. Will the Americans consent to these charges under the proposed copyright treaty?

WE must briefly acknowledge the second edition of vol. iv. of Mr. T. H. Ward's *Selections from the English Poets* (Macmillan), which has been issued in order to include those poets who have died recently. James Thomson is treated by Mr. Philip Bourke Marston, O'Shaughnessy by Mr. E. W. Gosse, and Rossetti by Mr. W. H. Pater. The short essay by the last mentioned should not be overlooked by those who may fancy that nothing new remains to be said about Rossetti. From Messrs. Macmillan also comes a new edition of Sir Francis Hastings Doyle's *Return of the Guards, and other Poems*, which certainly contains not a few fine stanzas—we might even say some fine lyric poems, if it were not that the finest are the most apt to be disfigured by lines that must shock every reader, from a child to a critic. Messrs. Kegan Paul, Trench, & Co. have issued a cheap edition of *Lucile* (with the name of "Owen Meredith" on the title-page, and that of the Earl of Lytton on the back of the cover), with some of the illustrations that appeared in the handsome edition of last year. The printing is evidently American. Messrs. Bentley are the publishers of the *Poetical Works of Frances Anne Kemble*.

Of all books those of travel are perhaps the least likely to attain the brevet rank of a cheap issue. As a rule, they are either publications of the season, and, therefore, rapidly superseded, or they are works of reference to be used rather than read. But we have now three new editions on our table, each of which

deserves to enjoy a fresh term of popularity. Nordenskiöld's *Voyage of the Vega* describes what is emphatically the greatest geographical accomplishment of our time, whether we regard its historic interest, its scientific results, or its complete success. It is now issued by Messrs. Macmillan at an astonishingly low price, with two portraits engraved on steel, two lithographed maps, and nearly two hundred woodcuts. As regards these last, we have noticed a curious misprint by which the "Church" village on p. 147 is described in the introductory list as a "Chukchi" village. The other two volumes possess several points in common. They are both condensed for popular reading from larger works. They are both memorials to enterprising men, now, alas! dead. Though political interest has somewhat shifted from Central Asia, Edmond O'Donovan's *Merv* (Smith, Elder, & Co.) will always be read for the extraordinary nature both of the man and of what he did. Capt. William Gill's *River of Golden Sand* (John Murray) ought certainly to find a larger public in its present form than it did (we fear) originally. Not only has the narrative been skilfully condensed by Mr. Colborne Baber, but Col. Henry Yule, the most learned of Asiatic geographers and the staunchest of friends, has prefixed a *Life of Gill* which tells exactly what the world ought to know, neither too much nor too little. Col. Yule has likewise revised his introductory essay so as to render it still, what it was at first, an exhaustive monograph on the geography of the border lands between China and India.

CHEAP editions of novels are always welcome, not only because the single volume is pleasanter to handle, but still more because it bears witness to a success that is usually well deserved. We have now four on our table, to each of which we would like to call attention. Messrs. Hurst & Blackett have added *It was a Lover and his Lass* to the half-dozen others by Mrs. Oliphant which they have before published at five shillings, each with a steel engraving for frontispiece. The other three have a special interest as being in every case, we believe, the author's first essay in fiction. *Healey*, by Jessie Fothergill (Bentley), which is now modestly styled a "tale," instead of a "romance," describes certain phases of Lancashire life as painted when fresh on the mind of the writer. In the same way Mr. W. Clark Russell writes confidently in the Preface to his *Little Loo* (Sampson Low) that

"I was nearer to my old ocean life than I am now by several years when I wrote this tale; and for that reason I venture to conceive it a truer likeness of existence afore the mast than I should be able to draw now, though I have nothing to say about it as a piece of literature."

We fancy Mr. Russell's admirers (among whom we are proud to reckon ourselves) will entertain no doubt on the literary side either. The fourth of our novels is *Mehalah* (Smith, Elder, & Co.), described on the title-page as "by the author of *John Herring*, &c." We hope we may be excused for writing—what everybody is saying—that this " &c." implies a prolific writer whose other work in life has recently transported him from the Essex marshes to the uplands of Devon. From Messrs. Macmillan comes a pretty edition, in fourteen volumes, of Mr. Henry James's *Novels and Tales*, neatly printed and bound, and packed in a convenient box.

WE have also on our table the following:—*Kant's Critique of Pure Reason*, translated by Thomas Kingsmill Abbott, Third Edition, revised and enlarged, with memoir and portrait (Longmans); *The Relations of Mind and Brain*, by Prof. Henry Calderwood (Macmillan); *Pantheism and Christianity*, by John Hunt (Isbister); *Personality*, the Beginning and End of

Metaphysics and a Necessary Assumption in all Positive Philosophy, by the Rev. A. W. Momerie, Second Edition, revised (Blackwood); *The Little Cyclopaedia of Common Things*, by the Rev. Sir George W. Cox, with numerous illustrations, Third Edition (Sonnenschein); *The Resurrection of our Lord*, by William Milligan, Second Thousand (Macmillan); *The Origin of Evil, and other Sermons*, by the Rev. A. W. Momerie, Third Edition, enlarged (Blackwood); *The Republic of God: an Institute of Theology*, by Elisha Mulford, Seventh Edition (Boston, U.S.: Houghton, Mifflin, & Co.); *Reasonable Apprehensions and Reassuring Hints*, by the Rev. Henry Footman (Field & Tuer); *A Plain Manual of Holy Communion for English Churchmen*, by Edward Burbidge (S. P. C. K.); *Day after Day*, compiled by A. T. C. (S. P. C. K.); *An Analytical Index and Digest of the Supreme Court of Judicature Acts and Rules*, by Frank R. Parker, Second Edition, revised and enlarged (Clowes); *Ups and Downs of Spanish Travel*, by H. Bolsches Graham Bellingham (Kegan Paul, Trench, & Co.); *A Brave Resolve; or, the Siege of Stralsund*, with eight illustrations, and *The Beggars, the Founders of the Dutch Republic*, with four illustrations, Fifth Edition, by J. B. de Liefde (Hodder & Stoughton); *The White Africans*, by Paradios (Tinsley Bros.); *Haska: a Drama in Three Acts*, by Henry Spicer (Kegan Paul, Trench, & Co.); *A School German Grammar*, by H. W. Eve, revised and enlarged (David Nutt); *Goethe's Hermann and Dorothea*, with Introduction and Notes by the late Wilhelm Wagner, revised by J. W. Cartmell (Cambridge: University Press); *Seeing and Thinking: Elementary Lessons and Exercises introductory to Grammar, Composition, and Logical Analysis*, by C. H. Schaible, revised by T. F. Althaus (Sonnenschein); *Book-keeping no Misery: its Principles popularly explained and the Theory of Double Entry analysed*, Fourth Edition (Crosby Lockwood); *The Growth and Cultivation of the Voice in Singing*, by M^{me}. St-Germaine, Fourth Edition (Cramer); &c., &c.

NOTES AND NEWS.

WE believe that we may count on a new volume of poems from Mr. Browning this season. It will probably be of the same size as his late volumes—*Jocoseria*, *Dramatic Idylls*, &c.—but will differ from these in being a continuous poem, though in separate short flights.

WE understand that Mr. van Dam is preparing a translation of M. de Maupas' *Mémoires sur le Second Empire*, with notes, and that it will shortly be published by Messrs J. S. Virtue & Co.

THE Bishop of Sydney is preparing for publication a volume of sermons and addresses which will shortly be published by Messrs. Cassell & Co.

THE Cambridge Press announces as in preparation an *Introduction to the Digest*, with a full Commentary on one Title, by Mr. H. J. Roby. The aim of the author is to furnish the same kind of help to the study of the Digest as that which is now expected in editions of classical authors. The first part will give an account of the composition of the Digest, and a brief notice of each jurist cited or referred to in it. The title chosen for full explanation is "de usufructu," which has not a few points of resemblance to our own law of life interests. The notes are legal, philological, and antiquarian; and they are naturally much longer and more numerous than would accompany an edition of the whole Digest.

ONE of the forthcoming volumes in the "Eminent Women" series will be *Susanna Wesley*, written by Mrs. Eliza Clarke, who is herself descended from the Wesley family.

MESSRS. BICKERS & SON purpose to publish annually, a few days before the Putney race, a condensed edition of the *Record of the University Boat Race*, in a cheap and handy form, containing all the statistics of permanent interest appearing in the original large edition, with any others that may from time to time present themselves as worthy of notice, the whole corrected and completed up to date. It will be published under the special authority of the presidents of the two University Boat Clubs, and will form an authentic and official record of the races. The volume for the present year, which will contain a full account of the race of 1883, will be ready early in March next.

MR. T. FISHER UNWIN has ready for publication a little work, which he "commends to the attention of all writers," but which writers are more likely to commend to the attention of printers. It is entitled *Stops; or, How to Punctuate*, by Mr. Paul Allardye; and it consists of a series of chapters on the powers and uses of the various "points," tastefully printed on antique paper and bound in parchment.

MESSRS. GRIFFITH & FARRAN will publish immediately an edition of *A Word to the Wise on Common Errors in the use of English*, uniform with their edition of *Don't*. They are also preparing for publication a selection of extracts from the letters of Lord Chesterfield to his son, to be entitled *Manners and Speech*, which will be issued in the same style.

A TRANSLATION of St. Paul's Epistles into modern English, with the Apostle's own division of the subject-matter restored, has been made by Mr. Ferrar Fenton, of Batley, and will be published shortly by Mr. Elliot Stock. Some time ago Mr. Fenton printed privately a translation of the Epistle to the Romans, and sent it to the late Keshub Chunder Sen, who reprinted it with appreciative comments, in his organ, the *Liberal and New Dispensation*.

MESSRS. GRIFFITH & FARRAN will shortly publish a cheap edition of *Children's Toys*, originally issued six or seven years ago by Messrs. Kegan Paul & Co. It will be an exact reprint of the original edition; but the title will be changed to *Science in the Nursery*, and the name of the author, Mr. T. W. Erle, will be given for the first time.

THE issue in shilling parts of *The Encyclopaedic Dictionary* has, we understand, met with a very wide acceptance. The large first edition of part i. has been already exhausted, and a second edition is now at press.

A STORY of the Invincibles will very shortly be published by Messrs. Hamilton, Adams, & Co., under the title of *Her Irish Lover*. The author is a new writer, and lives in Lincolnshire.

THE *Banbury Guardian* has begun to devote a column weekly to the publication of "Local Notes and Queries." Mr. J. R. Wodhams and the Rev. Hilderic Friend have undertaken the duty of editing the contributions.

PROF. HIRAM CORSON, of Cornell, is now delivering a course of twenty lectures on "The Poetry and Drama of the Restoration Period and the Subsequent Drama to Sheridan" at Johns Hopkins University, Baltimore.

MESSRS. HAZELL, WATSON, & VINEY, the well-known printers of London and Aylesbury, have reconstituted their firm as a limited company, so that some of their men may be admitted to a direct interest; but there will be no further change in the proprietorship and management.

MR. J. DACOSTA has published (W. H. Allen) a pamphlet which, under the guise of a comment upon Mr. Fawcett's arguments against the nationalisation of the land, is in fact an attack upon the Bengal Tenancy Bill now under consideration at Calcutta. Indian experience,

if impartially treated, would really yield very different conclusions.

THE American Minister, Mr. J. Russell Lowell, has kindly promised to take the chair for Mr. J. Cotter Morison's paper on "Caliban" at the Browning Society on Friday, April 25, if the Edinburgh University Tercentenary does not come on that day.

THE New Shakspeare Society's April meeting was inadvertently fixed for the 11th, which proves to be Good Friday, and so the meeting must be omitted and its papers transferred to the March meeting.

MR. BROWNING has much gratified the friends of the late Miss Teena Rochfort Smith by allowing a Woodbury-type of himself to appear with three of hers and one of her friend Mr. Furnivall in a memoir of her drawn up for the February number of the *Cheltenham Ladies' College Magazine*. The memoir sketches shortly the life of the gifted young lady, whose death on September 4, 1883, from her dress taking fire, was chronicled at the time in the ACADEMY. The following passage relating to Mr. Browning will interest our readers. During Miss Rochfort Smith's visits to London in 1882-83,

"her chief pleasure was her introduction to the modern poet she most admired, Robert Browning, at whose house she lunched several times, and who twice read to her some of his unpublished poems. 'The first of these times,' says the friend who was with her, 'I shall never forget. The poet of seventy, with his gray hair and vigorous frame, seated on the green velvet sofa in his drawing-room, the proofs of his *Jocoseria* in his hand, reading out in his fine manly voice poem after poem, while Teena sat in a chair on his left, all eager attention, with tearful eyes and breast heaving at the pathetic and impassioned passages of *Donald* and *Izion*, a ready smile at the humour of *Solomon* and *Balkis* and *Pambo*; 'Yes, yes,' to the poet's 'You follow,' at the quick turns of *Cristina* and *Monaldeschi* (which left me quite in the lurch), while for *Mary Wollstonecraft* and *Fuseli*, and *Never the Tyme* and *the Place*, words failed her. I never saw the poet so stirred as in the reading of the last three pages of *Izion*; and as I read the lines again, I see the trembling hand, hear the impassioned voice, proclaiming 'the triumph of Hell' and yet the victory over it of man's faith, and I see the eager upturned face of Teena as she listened with all her soul to the glowing words that came from the poet's heart. Nor do I wonder that, in the agony of her death week, Browning's lines came, with those of Shakspeare and the Bible, to yield her such relief as the spirit can bring to the tortured frame.' . . ."

At the meeting of the Clifton Shakspeare Society held on January 26, the following papers were read:—"Some Stray Thoughts upon 'Cymbeline,'" by Mr. J. W. Mills; and "The 'Central Idea' of 'Cymbeline,'" (1) by Mr. J. W. Mills, who argued that there was not one to be found in the play, (2) by Mr. Leo H. Grindon, of Manchester, who maintained that Shakspeare here sets forth the "moral beauty of womanhood." Mrs. C. J. Spencer read a paper on "Imogen." Mr. Mills also had a paper on "The non-Shaksperian Character of Part of Act V. of 'Cymbeline.'" Mr. John Williams read a paper on "The Inconsistencies of the Theory of the Baconian Authorship of the Plays." This followed a communication made by Dr. J. N. Langley in favour of the theory.

THE *Confessions of Faith* of Count L. N. Tolstoi, a work which has excited much curiosity, although, or perhaps because, only fifty copies were published at the high price of twenty-five roubles, will shortly be issued in a cheaper edition for the benefit of the general public. The author is said to be engaged on a novel giving a picture of the life of the people in Russia.

WITH reference to the proposed "Company of Authors" mentioned in the ACADEMY of last week, it may be as well to state that it is not established for purposes of gain. This will serve to distinguish it from the enterprise of a gentleman who writes to us that he has for some years past conducted an author's agency, and claims priority in the idea of acting as a medium between author and publisher.

HISTORICAL PUBLICATIONS.

THE work of the Harleian Society continues to advance slowly but surely. The total of members has now reached 380; and, as the funds in hand amount to the considerable total of £1,300, the society is not hampered in its operations, as are many of its neighbours, by want of means. Illness has prevented the completion of that great work the Visitation of London, with its reproduction of the coats of arms of the original MS.; but the pedigrees are now printed to the beginning of letter W, and the volume will probably be issued during the year. The Visitations of Gloucestershire and of Bedfordshire are partly printed, and will be pushed on to a rapid completion. A volume of the register sections—the reprint of the registers of St. Antholin Budge Row and St. John Baptist on Walbrook—has just been issued to the members. In this division there is now passing through the press a work of the highest value to genealogical students. This is the transcript of the registers of St. James Clerkenwell, which will occupy in all more than one thousand four hundred pages of print, and contain eighty thousand entries. A fire broke out at the offices of the binders a year ago, and destroyed a considerable number of the stock in this division of the society's labours. By this accident only about fifty copies of each volume of registers remain in hand.

THE Ballad Society's book for this year, part i. of vol. v. of the *Roxburghe Ballads*, edited by Mr. Ebsworth, is now ready for delivery to members.

MR. EDWARD LAWS, of Tenby, is engaged upon a new History of Pembrokeshire, embracing much that has no place in Fenton's painstaking compilation. Mr. Laws was mainly instrumental in forming the Tenby local museum, and was associated with the late Prof. Rolleston in examining the cave-dwellings and other vestiges of prehistoric man in South Wales.

THE Cornish and Devon Printing Company (Launceston) have in the press, and will shortly publish, a History of Launceston, written by Mr. Alfred F. Robbins. This will contain a great amount of information regarding the town, and especially concerning its share in the troubles of the Great Rebellion, which has not hitherto been brought together; and it will be the first attempt to deal with the history of Launceston in strict chronological order. The same publishers will issue in a few days another work by the same author—a Biographical Sketch of Sir Beville Grenville, M.P. for Launceston in the earlier Parliaments of Charles I., who was killed at the battle of Lansdown in July 1643, fighting on the Royalist side.

GERMAN JOTTINGS.

THE autobiography of Heine is at last going to be published. On Friday of last week the agreement was signed between Herr Henry Julia, representing the widow of Heine, who died a few months ago, M. F. Vieweg, as agent for Hoffman & Campe, of Hamburg (the German publishers of Heine's works), and Herr Paul Kröner, of Strassburg, proprietor of the *Gartenlaube*, in which journal the autobiography is to appear forthwith. It consists of 147

numbered pages of MS., a portion of which (pp. 6-31) is missing, having been burnt by Heine's brother on the ground that they recorded too faithfully Heine's ancestry. The price paid was 16,000 frs. (£840). So much we state on the authority of M. Vieweg. Into the controversy which the announcement has roused we cannot enter here. It must be sufficient to state that the MS. referred to is affirmed to be in Heine's handwriting, and to have been written in the very last years of his life. It may therefore be entirely different from the memoirs which Heine is known to have written at an earlier date, and which he sold to his brother.

It is reported that the Prussian Government has entered into negotiations for the purchase of the famous collection of *incunabula*, MSS., and miniatures formed by Herr H. Klemm, of Dresden, the value of which is estimated at several millions of marks.

A BOOK on Robert Burns, by Ilse Frappau, is announced for this spring.

A GERMAN translation of Prof. Villari's *Machiavelli*, by Herr Bernhard Mangold, has been published by Hartung, of Rudolstadt.

DR. CONRAD, Professor of Political Economy at Halle, has just published (Jena: Fischer) an elaborate work, abounding in statistics and tables, upon the universities of Germany in the past fifty years. We must content ourselves with recording that between 1831 and 1883 the total number of students increased from 15,585 to 23,084. During that time there have been many fluctuations. From 1831 to 1835 there was a rapid decline; from 1835 to 1863 the numbers were fairly constant, though never exceeding 13,000; the year of the Franco-German War of course shows a great drop, but otherwise the increase has been pretty regular from 1863 to the present time. The figures for the different faculties also yield curious results. In fifty years, philosophy has increased nearly fourfold, medicine more than twofold, and law but slightly, while evangelical theology has decreased considerably, and Catholic theology by more than one-half.

AMONG the various journalistic ventures which have been ushered in with the new year in Germany, the *Akademische Blätter*, edited by Dr. Sievers, of Brunswick, seems to be the most promising. The first number contains several well-written articles, of which we may specially mention Düntzer's contribution on "The Chronology of Goethe's Lyrical Poems." A valuable feature of the new German monthly is the appended Bibliography, giving an account of all the criticisms which have appeared on German books in and out of Germany.

ORIGINAL VERSE.

SUNKEN GOLD.

In dim green depths rot ingot-laden ships,
While gold doubloons that from the drowned
hand fell
Lie nestled in the ocean-flower's bell
With Love's gemmed rings once kissed by now
dead lips.
And round some wrought-gold cup the sea-grass
whips,
And hides lost pearls, near pearls still in their
shell,
Where sea-weed forests fill each ocean dell,
And seek dim sunlight with their countless tips.
So lie the wasted gifts, the long-lost hopes,
Beneath the now hushed surface of myself,
In lonelier depths than where the diver gropes.
They lie deep, deep; but I at times behold
In doubtful glimpses, on some reefy shelf,
The gleam of irrecoverable gold.

E. LEE HAMILTON.

MAGAZINES AND REVIEWS.

THE current number of the *Journal of the Statistical Society* (vol. xli., part 4) contains more than one article of unusual importance. First comes the presidential address delivered by Mr. R. Giffen last November, on "The Progress of the Working Classes in the Last Half-Century," which many will be glad to read in its complete form. In this place we will only say that no one should be held competent to talk about the matter until he has read and pondered Mr. Giffen's arguments. Then we have two more presidential addresses of last year—that of Mr. R. H. Inglis Palgrave at the British Association, and that of Prof. J. E. Thorold Rogers at the Social Science Congress; an examination of the term "Statistics" by Prof. V. John, of Berne; and a paper on the recent census of Bengal, by Mr. Henry Beverley, in which the native names are shamefully misprinted. Lastly, among the *Miscellanea* are notes on "The Method of ascertaining a Change in the Value of Gold," by Mr. F. Y. Edgeworth, and on "Life-saving Processes applied to Railway Travelling," by Mr. F. T. Haggard, both of which are highly instructive. The Index to the volume for the year also deserves a word of notice if only because it was the very last piece of work upon which the lamented B. R. Wheatley was engaged.

THE last number of *La Revue de Droit international*, which concludes the volume for 1883, contains several papers of considerable practical interest. The first, which is from the pen of Prof. Arntz, of Brussels, is intended to correct a misunderstanding on the part of the Portuguese Government as to a resolution of the Institute of International Law, of which Prof. Arntz is a vice-president. It appears that the Portuguese Ministry has transmitted a circular letter to all the European Governments founded on a mistaken notion that the Institute had advocated the neutralisation of the River Congo, and had passed a vote in favour of it; whereas the Institute has simply expressed a wish in favour of the free navigation of the river and on the expediency of an international agreement as to measures proper to be taken with a view to prevent any conflict in Central Africa between civilised nations. The second article is by Sir Travers Twiss, in continuation of a previous article on "La libre Navigation du Congo." The object of the paper is to show, from a variety of precedents, that Le Comité d'Etudes du Haut Congo is competent, according to the usage of nations, to acquire the sovereignty over its stations on the Upper Congo by delegation from the native chiefs, in like manner as the British North Borneo Company has recently acquired the sovereignty over certain districts on the north coast of Borneo by cession from the native chiefs. The general idea of the paper is to advocate an international protectorate of the Lower Congo and a system of free towns on the Upper Congo. Prof. Geffken writes on the last phases of the ecclesiastical conflict in Germany. Judge Ernest Nys, of Brussels, contributes the fourth article, which treats of the commencement of diplomacy and the right of embassy down to the age of Grotius. The author considers the thirteenth century to have given birth to diplomacy in the modern sense of the term, and Italy to have been the school of its infancy, more particularly Venice. The article is to be continued. Advocate Gastonnet Desfosses, of the Court of Appeal in Paris, contributes the next article, on the relations of China with Annam, which throws light upon the causes of the present war between France and Tonquin. The next paper is an account of the last session of the Institute of International Law, which was held in Munich in September last, from the pen of Prof. Rivier. This is followed by a

review of the proceedings of the conference held in Paris in the month of October last on the subject of the protection of submarine telegraph-cables, by Prof. Louis Renault, of Paris; and by a letter from Prof. F. de Martens, of St. Petersburg, on the expediency of the Institute appointing a commission to draw up a project for an organic regulation of the navigation of international rivers. The Bibliography contains notices of a new work by Prof. F. de Martens on *Le Droit international des Peuples civilisés*; of a volume by Judge Ernest Nys on *L'Arbre des Batailles d'Honoré Bonet*, after a copy of 1456 preserved in the Burgundian Library at Brussels; of a work by Prof. Marquardsen, of Erlangen, entitled *Handbuch des öffentlichen Rechts der Gegenwart in Monographien*; and of a treatise in Polish on extradition, by Dr. Gustave Roszkowski, of Warsaw, reviewed by Prof. Neumann.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUCHOT, H. Les Portraits aux Crayons des 16^e et 17^e siècles conservés à la Bibliothèque Nationale (1555-1646). Paris: Oudin. 25 fr.
- BOUVIER, A. Etienne Marcel, ou la grande Commune. Paris: Rouff. 3 fr.
- GALLSLOOT, L. Le Duc de Wellington à Bruxelles. Souvenirs divers. Brussels: Deoq. 2 fr. 50 c.
- GIARD, B. L'Egypte en 1893: Souvenirs d'une Campagne dans le Levant. Paris: Berger-Levrault. 6 fr.
- KORSAK, A. de. Les grands Architectes français, époque Louis XV et Louis XVI. Paris: Thésard. 40 fr.
- LAURIE, A. Mémoires d'un Collégien. Paris: Hetzel. 3 fr.
- LANGER, L. La Save, le Danube et le Balkan: Voyage chez les Slovénes, les Croates, les Serbes et les Bulgares. Paris: Plon. 3 fr.
- REISEMANN, A. Die Hausmusik in ihrer Organisation u. kulturgeschichtl. Bedeutung dargestellt. Berlin: Oppenheim. 6 M.
- REYSCHKE, A. L. Erinnerungen aus alter u. neuer Zeit (1803 bis 1890). Freiburg-I-B. Mohr. 6 M.
- SOCQUET, J. Contribution à l'étude statistique de la Criminalité en France de 1896 à 1890. Paris: Cagnon. 8 fr.

HISTORY, ETC.

- D'AVENEL, G. Richelieu et la Monarchie absolue. Paris: Plon. 15 fr.
- GEORGE, J. A. Armorial historique et généalogique des Familles de Lorraine. Paris: Firmin-Didot. 80 fr.
- GRÖTZ, O. Lexicon deutscher Stifter, Klöster u. Ordenshäuser. 1. Halbbd. Osterwick: Zickfeldt. 5 M.
- GRUNHAGEN, C. Geschichte Schlesiens. 1.—3. Lfg. Gotha: Perthes. 1 M. 20 Pf.
- JACOBI, E. Geschichte der in der preussischen Provinz Sachsen vereinigten Gebiete. 1. Lfg. Gotha: Perthes. 1 M. 20 Pf.
- LA VALLÉE, H. Histoire de Madagascar, ses Habitants et ses Missionnaires. Paris: Lecoffre. 12 fr.
- VAN PRAET, J. Essai sur l'Histoire politique des derniers siècles. Paris: Reinwald. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CLAUS, C. Die Ephyren v. Cetylörhisa v. Rhizostoma u. deren Entwicklg. zu achtarmigen Medusen. Wien: Holder. 4 M.
- GRIZEL, F. K. Astronomische Untersuchungen üb. Finsternisse. 2. Abhandlg. Wien: Gerold's Sohn. 4 M.
- GRUBER, C. Morphologische Studien üb. den Harn u. Geschlechtsapparat sowie die Leibeshöhle der Cephalopoden. Wien: Holder. 6 M. 50 Pf.
- MÜLLER, E. Untersuchungen üb. die intraoculare Verdauung bei wirbellosen Thieren. Wien: Holder. 4 M. 50 Pf.
- NEUMAYER, M. Ueb. klimatische Zonen während der Jura u. Kreidzeit. Wien: Gerold's Sohn. 8 M. 20 Pf.
- TANGI, E. Zur Morphologie der Cyanophyceen. Wien: Gerold's Sohn. 3 M.
- THURBERG, L. Ein Beitrag zur Kenntniss der Cephalopodenfauna der Ornamentone im Gouvernement Rjssan. Wien: Gerold's Sohn. 8 M. 20 Pf.

PHILOLOGY.

- HERVÉ, L. Les Fabulistes latins depuis le Siècle d'Auguste jusqu'à la fin du Moyen-âge. Paris: Firmin-Didot. 30 fr.
- MARINO, F. Lautgesetze u. Analogie in der Methode der vergleichenden Sprachwissenschaft. St. Petersburg: Krans. 1 R.
- ZIMMER, O. Ueb. e. Handschrift d. Passionalis u. Buches der Märtyrer. Wien: Gerold's Sohn. 1 M. 80 Pf.

CORRESPONDENCE.

A CURIOUS PARALLEL.

Gonville and Caius College, Cambridge:
Jan. 21, 1884.

It would at first sight seem highly improbable that the evangelical poet, Cowper, should have sought inspiration for one of his Olney hymns in "The Rehearsal," the burlesque play written by George Villiers, Duke of Buckingham, the versatile Zimri of Dryden's satire; but I think the coincidence, both of thought and expression, in the two passages quoted below is too striking to be merely accidental. Although in later years Cowper was not, I imagine, a wide reader, it must be remembered that in early youth he mingled freely in the Bohemian society of the Nonsense Club; and that two prominent members of that coterie of Westminster men, George Colman and Bonnell Thornton, were decidedly dramatic in their tastes, and in the *Connoisseur* which they wrote about this time, and to which Cowper himself contributed several papers, they indulged largely in satire and burlesque. Under these circumstances it becomes extremely probable that "The Rehearsal," as a famous masterpiece in this style of composition, may have been well known to Cowper, and that an extract from this mock play may have been, perhaps unconsciously, reproduced by him. A melancholy interest attaches to the hymn in which the passage occurs, as having been written on the eve of the poet's second attack of insanity. Notwithstanding the assertion of a recent critic that the Olney hymns have no serious value as poetry—a dictum which probably few will care to dispute—I think even Mr. Goldwin Smith would himself be ready to make an exception in favour of this particular hymn, beginning "God moves in a mysterious way." It has always struck me as being one of the few really fine hymns in the English language. The two parallel passages are as follow:—

"Physician: Sir, to conclude, the place you fill has more than amply exacted the Talents of a wary Pilot; and all these threatening storms, which, like impregnate clouds, do hover o'er our heads (when they once are grasp'd but by the eye of reason), melt into fruitful showers of blessings on the people."—"The Rehearsal," act II., sc. i.

"Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head."
(Olney Hymn XXXV.)

H. T. FRANCIS.

THE MOON AND THE HARE.

Barton-on-Humber: Jan. 26, 1884.

The connexion between the Moon and the Hare is familiar to mythologists, and obtains, as Gubernatis, Hahn, Denny, Sébillot, and others have shown, alike in India, Central Asia, China, Japan, Mexico, South Africa, Italy, Germany, Brittany, &c.; and we may safely conclude, with Gubernatis, that "the mythical hare is undoubtedly the moon." But, further, as various popular sayings show, the (lunar) Hare is a natural enemy of the (solar) Lion; and in regions where the Bear takes the place of the Lion—i.e., as being the correspondingly large and formidable animal—the Hare's enmity alters accordingly. So, in a Slavonic story, she spits on the Bear's cubs, runs away, and decoys the pursuing Bear into a jungle, where it is caught, just as the flying (solar) Lion causes the pursuing (lunar) Unicorn to be caught by its horn in a tree, a situation shown on the Horn of Ulf in York Minster; or as the flying (stellar) Leopard causes the pursuing (solar) Lion to be caught in its narrow den, which has two entrances (cf. my *Unicorn*).

So, again, in the archaic constellation-scheme, Euphratean in origin, we find (the originally

solar) Orion with his (originally sun-attending) Dogs chasing the (originally lunar) Hare, the group being a constellational reduplication of a simpler natural phenomenon; and the ancients naturally wondered why the Great Hunter chased such a poor little beast. A Euphratean cylinder and a Syrian agate seal both show the Hare in connexion with the Moon (cf. my *Eridanus*). So Aratos:—

"And ceaselessly beneath Orion's feet
The Hare is ever chased. For, from behind
The constant Scorchers [Sirus] comes, as in pursuit,
And rises with it and its setting spies."

Now, a much-noted point about the Moon is its triplicity, and, as I have shown in *The Unicorn*, the Arms of the Isle of Man are in origin three crescent or partial moons around the full-moon. Hekate, as a moon-goddess, in her long decline from Hesiod to Shakspeare, strongly illustrates this aspect; and her three "beldams"—the Moon-queen in triple with-degradation—are haunters of "the murderer's gibbet" ("Macbeth," IV. i.). Having thus a triple, three-legged, gallows-haunting Moon, is it possible to find a three-legged Hare near "the triple tree"? It is.

My friend the Rev. W. H. Jones, well known for his devotion to folk-lore, a short time since was being driven by an old groom past the gallows which now stands in a field in the parish of Melton Ross, North Lincolnshire. "There's a queer tale," said the groom,

"about those gallows. Some hundred years ago or so, some boys were playing at hanging and seeing who could hang the longest. One of the lads had just got up and slipped his head into the noose when a three-legged Hare—they say it was the Devil [who naturally takes the place of Hekate]—came limping past. Off ran the lads after it, and forgot their comrade; when they came back, he was dead."

Mr. Jones informs me there is a similar Swiss story. The real origin of the gallows in question is well known.

There are many natural reasons why the swift, timid, solitary Hare, sleeping with eyelids not quite joined (the *somnus leporinus*), should be connected with the Moon; but what I wish to remark is that no mythologist who regards the natural-phenomena theory as a partial explanation of myths need fear that folk-lore, rightly understood, will contradict his system. The folk-lore is almost his best ally. I hail with pleasure the collection of the tales of savages; and when we note how easily—nay, necessarily—the mind works by analogy and comparison, and exercises from its own standpoint a keen and consistent observation, however curious to us the forms may be in which that observation culminates, we shall not have to fall back upon theories of "early invention," and an "irrational element," as if the archaics had been of unsound mind, nor have to discuss early myths apparently for the purpose of showing that we do not understand them.

ROBT. BROWN, JUN.

MYSTICS AND THE SACRAMENT.

Sare, Basses-Pyrénées: Jan. 21, 1884.

I do not think the difference between Mr. Shorthouse and myself is more than may be fairly expected to arise between an author and critic who take different views of somewhat conflicting evidence. I have destroyed the notes I used in writing my review, and cannot at this moment lay my hand on the passage I had in mind when I penned the sentence in question; but in the "Life of Miguel Molinos" prefixed to the *Golden Thoughts* the author takes the same view as I do. On p. 11, last line, he writes of the disciples of Molinos, "They seldom went to Mass." It is not uncommon in ecclesiastical history to find the fol-

lowers carrying the doctrines of the master to their logical conclusion, and so arriving at an exactly contrary practice. An almost contemporary mystic, Villapando of Seville (1623), "advocated daily communion, and thought the salvation of those who communicated only once a fortnight doubtful, and desperate of those who delayed for a month;" yet, a year or two after, his followers alleged that they were under no obligation to hear Mass when in a state of perfection. So it was in Northern Italy in 1655.

I cannot find or imply the only in the condemnation of Molinos and of his Aragonese secretary, Pedro Pena, to confess and receive the Communion four times a year; this seems to me to aim simply at securing their relapse from orthodox faith.

W. WEBSTER.

"CAESAR DOTH BEAR ME HARD."

Seville Club: Jan. 26, 1884.

I think everybody will agree that before Mr. A. H. Bullen assaulted my suggestion as to the above phrase he should at least have read what I had said in its behalf—what I referred to in my note in December. But his first letter showed clearly that he had not done so; and so does his last. For I specially mentioned in the original correspondence the very fact he now brings forward as a novelty and urges against me—viz., that *aege ferre* is commonly used with an accusative of the thing rather than of the person. In such a way are time and space wasted.

As it is perfectly good Latin to use *ferre* in the sense of "to put up with," "tolerate," "endure," with an accusative of the person—if wanted, instances may be found in any good Latin dictionary, as "vereor ut jam nos ferat quisquam" (*Quint.* 8.3.25), &c., &c.—it is difficult indeed to see how it can be bad Latin to qualify the *ferre* so used by an *aege*, or *viz*, or *gravior*. Even if this could be shown to be "bad" (i.e., unusual) classical Latin, it would not in the least follow that it was bad mediaeval Latin.

To turn to your other correspondent, who really does help the matter, I beg to thank Mr. Lendrum for his illustration of "bear" in the equestrian sense of "hold up." It is just to the point. Like Jaques, I ask for "more"—"More, more, I prithee, more."

JOHN W. HALES.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 4, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "The Storm-Cloud of the Nineteenth Century," by Prof. Ruskin.

8 p.m. Aristotelian: "Hume's *Treatise of Human Nature*," II., by Mr. W. Cockburn.

8 p.m. Victoria Institute: "Recently Discovered Inscriptions of Nebuchadnezzar," by Mr. Ernest A. Budge.

8 p.m. Society of Arts: Cantor Lecture, "Recent Improvements in Photo-Mechanical Printing Methods," II., by Mr. Thomas Bolas.

TUESDAY, Feb. 5, 3 p.m. Royal Institution: "Scenery of the British Isles," II., by Dr. A. Geikie.

8 p.m. Biblical Archaeology: "The Babylonian Origin of the Phoenician Alphabet," by Dr. J. Peters; "Babylonian Contract Tablets," by M. G. Bortin.

8 p.m. Civil Engineers: "Speed on Canals," by Mr. F. R. Conder.

8.30 p.m. Zoological: "Some Species of Chiroptera from Australia," by Dr. W. Leche; "The Lesser Koodoo," by Mr. P. L. Sclater; "The Systematic Arrangement of the Asteroidea," II., by Prof. J. Jeffrey Bell; "A New Species of *Laniarius* from Ashantee," by Mr. R. Bowdler Sharpe.

WEDNESDAY, Feb. 6, 8 p.m. Society of Arts: "Suggestions on the Rehousing of the Poor and Reconstruction of Central London," by Mr. William Westgarth.

8 p.m. Geological: "A Delta in Miniature—Twenty-Seven Years' Work," by Mr. T. Mellard Reade; "The Nature and Relations of the Jurassic Deposits which underlie London," by Prof. John W. Judd; "A Recent Exposure of the Shelly Patches in the Boulder-clay at Bridlington," by Mr. G. W. Lamplugh.

8 p.m. British Archaeological: "The Seal of Henry VI. as King of France," by Mr. Alfred B. Wyon.

THURSDAY, Feb. 7, 8 p.m. Royal Institution: "Music for the Pianoforte," IV., by Prof. Pauer.

7 p.m. London Institution: "The Krakoe Eruption and its Results," by Mr. Norman Lockyer.

8 p.m. Royal Academy: "Ancient Egyptian Architecture," I., by Mr. R. S. Poole.

8 p.m. Linnean: "The Gemmas of *Aulacomnion palustre*," by Mr. F. O. Bower; "Recent Ephemeridae," II., by the Rev. A. E. Eaton; "Compound Vision of Insects," by Mr. B. T. Lowne; "Cyperaceae of West Africa," by Mr. H. N. Ridley; "European and North Atlantic Crustacea," by the Rev. A. M. Norman.

8 p.m. Chemical: "The Influence of the Temperature of Distillation on the Composition of Coal Gas," by Mr. L. T. Wright; "Researches on Secondary and Tertiary Azo-compounds," II., by Mr. R. Meldola.

8 p.m. Historical: "The Lost Opportunities of the House of Austria," by Col. Mallet.

FRIDAY, Feb. 8, 8 p.m. New Shakespeare: "Ophelia," by Miss Grace Latham; "Troilus and Cressida," by Mr. G. B. Shaw.

8 p.m. Quckett.

9 p.m. Royal Institution: "The Darwinian Theory of Instinct," by Mr. G. J. Romanes.

SATURDAY, Feb. 9, 3 p.m. Royal Institution: "Life and Literature under Charles I.," IV., by Prof. Henry Morley.

3 p.m. Physical: Annual General Meeting.

SCIENCE.

THREE BOOKS ON THE GREEK DRAMA.

Studia Scenica. By D. Margoliouth. (Macmillan.)

Concordance to Aristophanes. By Henry Dunbar. (Oxford: Clarendon Press.)

Aristophanis Pax. By F. H. M. Blaydes. (Halle: Waisenhause.)

In putting Mr. Margoliouth's small tract (forty-four pages) first in the list we pay a tribute to its force and originality. The author thinks for himself, and has a decided opinion that nonsense is not to be tolerated, even in its whilom sanctum—the choral odes of Aeschylus and Sophocles. He evidently despises the art of turning Greek conundrums in construction into English conundrums disguised in archaic dress, even though that process has of late been wonderfully described as "not only morally sensitive, but having also a scrupulously logical march." Mr. Margoliouth would make short work of this process—in spite of its moral sensitiveness and its scrupulous logic, and whatever other marvellous qualities it may claim—when the Greek text is not quite clear and grammatical. Other editors of Greek plays would, perhaps, assert the same principles; but they differ widely from our author as to what is really clear and grammatical. There can be no doubt that the habit of reading as genuine, and trying to explain them as good Greek, sentences which are really confused and ungrammatical has blunted the minds of most classical scholars in our universities; and that they now accept as good sense in Greek what they would never tolerate in any other language. This is the mental slovenliness which Mr. Margoliouth attacks, following, as he generously insists, the footsteps of Nauck and of Mr. Blaydes, whose long and patient labours are at last receiving their proper appreciation. He asserts that we have all been submitting to the authority of MSS. which are corrupt without parallel, and that there is hardly a line in some of the masterpieces of Greek tragedy which is free from disease. In the *Trachiniae*, which he professedly treats, he gives us thirty-three very revolutionary emendations in three hundred lines; nor is it likely that he has yet stayed his hand. When he comes to edit the *Agamemnon* he will have almost to rewrite the play, according to the principles he has adopted.

It is very foolish to sneer at such a procedure. We shall never advance in our knowledge of Greek, and all living interest in its study will sicken and die, unless we encourage bold and original investigation of this kind. There are only two lines of criticising it which are justifiable. The first, which would take more space and more special knowledge than I possess, consists in examining one by one

the alleged sores and the proposed healing. In a general way, thinking men will probably agree that while all Mr. Margoliouth's emendations show talent and insight, and some are *recte aneprehend*, others are most improbable, though even here to have shown a flaw may lead others to a better resource for removing it. Thus in *Trach.* 121, *ὅν τιμωρομένης ἄδεια μὴ ἄρτια ὁ δὲσς*, he rejects *ἄδεια* for *τάλας*, whereas Prof. Palmer suggests to me, with more probability, *ἄλεια*. But to enter into these details is not the duty of the present critic, or of the ACADEMY. The other line of criticism is more within our reach. It consists in sifting our author's grounds for assuming (1) that the older tragedians wrote in a clear and easy style; (2) that their MSS. have been subject to a systematic corruption elsewhere unparalleled. The brevity of Mr. Margoliouth's tract, which causes much difficulty in understanding some of his emendations, has also prevented his giving satisfaction on these points. We do not doubt that he may establish them satisfactorily. But here is some evidence on the other side, which we suggest to him in the friendliest spirit.

He says (pp. 24, 25) that "in reading the Attic tragedians we may be sure that anything which is *difficult* or *awkward* is corrupt." His argument is that as "a tragic crown was thought a tremendous distinction," and each piece was judged on its own merits by the audience, "the poet's first effort must have been to make himself intelligible. We see, therefore, that he had the will to write good and easy Greek; nor can we doubt that he had the power. Why, then, should he have rejected the vernacular idiom?" The answer is to be found in the words of Thucydides, which I quoted long ago (*History of Greek Literature*, ii. 111) in this connexion. "No men," says his Cleon,

"are more ready dupes of cleverness in speech, or more unwilling to follow approved precedents, devoted as you are to every new paradox, despising what is familiar, and each of you desirous, above all, to show off in speaking, or, if not, to criticise severely those that can; for he wants to show that his wits are fully as sharp, and that he can applaud a good point before the speaker has time to utter it, &c., always seeking something different from our present circumstances."

And so in other places. This is the sort of audience for which Thucydides composed his work, and which he imagines listening to his confessedly obscure speeches. This was the sort of audience with which Sophocles played a sort of intellectual hide and seek, and with regard to which he is reported to have described his own earlier style as "harsh and artificial." Or will Mr. Margoliouth disprove the genuineness of this famous saying attributed to the poet? So much as regards Sophocles. As to Aeschylus, our author must get rid of the evidence of Aristophanes' *Frogs*, where most certainly the general impression left upon us is that if Aeschylus was not obscure he at least deliberately used a vocabulary far removed from the vernacular. Moreover, the Fragments of Sophocles in Dindorf's edition show us hundreds of curious and unfamiliar words, cited because they were unfamiliar by Hesychius and others, and proving that Sophocles' vocabulary was anything but vernacular. How will Mr. Margoliouth dispose of this evidence? It was the boast of Euripides, and one of his innovations, to reject these poetical fashions, and write his plays in the language of common life. Every word of what Mr. Margoliouth says will therefore apply to him; and when brilliant emendations, like Mr. Verrall, give us a remedy for his text by aid of an obscure or unfamiliar word, I am always disposed to argue that in Sophocles this is legitimate, not in the poet who professed to use *στροφαια ὀδυμνα*. He

adds in a note (p. 25) three points which do not strengthen his position—an Aethiopic parallel (*obscurem per obscurissimum*) from which classical scholars will turn with a smile; a passage from the poet Plato which is irrelevant, as it only criticises bad pronunciation, not faults of vocabulary or construction; and an attack on the statement that Sophocles and Thucydides knew no grammar. I know not who made the statement. If it means that they knew no grammar in our technical sense, it is true. The parts of speech were only then coming to be distinguished by the sophists; and syntax had not yet been attempted. If it means that they did not thoroughly understand the use of the best Attic, it is, of course, perfectly false; but who ever asserted this? The question at issue is not what they knew, but what they chose to write. Did they, or did they not, deliberately avoid ordinary language, as Carlyle may have done, in order to give force and novelty to their writing? These arguments, which are more fully stated in my book already referred to (i. 314-15), will, I hope, receive consideration from the author. Even in his pamphlet he has made some concessions in that direction. He suggests a collection (p. 24) of the mannerisms of Sophocles. His emendations are sometimes anything but easy (e.g., on *Antig.* 23, *O. T.* 1136, *Agam.* 1266); and are the words *ἐντροπή*, *ἀλγίπρη*, which he restores, indeed vernacular?

We now come to the second general difficulty. What evidence can he produce, beyond his own subjective conviction, that the MSS. have not, like other Greek books, a respectable traditional history? When and how did the "tremendous corruption" originate? The ordinary beliefs on this question are as follow:—Owing to the increasing tendency of actors to tamper with the texts, we hear that the orator Lycurgus, two generations after the death of Sophocles and Euripides, promoted the making of an official text of all three masters, with directions that the actors should conform to it. We may presume that Lycurgus and his assessors knew what the text ought to be, and that no wholesale corruption into bad Greek or nonsense can have been established in this official text of the fourth century B.C. We are next informed that Ptolemy Philadelphus took pains, by offering a large deposit, to have these texts brought to Alexandria, and that he sent back to Athens mere copies of them. Whatever the story is worth, it proves a great care on the part of the Alexandrian Museum to secure good texts; nor is it easy to believe that Alexander the Aetolian, who was entrusted with the care of the tragic texts, or Aristophanes and Aristarchus, careful and competent students of Attic Greek, would tolerate any wholesale corruption. Yet Mr. Margoliouth thinks that it crept in before the first century, as our fragments on papyrus show no superior accuracy to the mediaeval codices. If the Greek scholia, for which he expresses such supreme contempt, indeed come from Alexandrian days, then there can be no doubt that the texts were then, as they now are, full of difficulty and of such constructions as to violate all ordinary notions of vulgar Greek grammar. But surely, if Lycurgus, and if Aristophanes of Byzantium, tolerated this state of things, it is difficult to account for it by the ignorance and idleness of copyists.

This is the second point to which Mr. Margoliouth should apply his mind, and show us how the corruption which he denounces was historically possible. He may be impatient of this, and say that the corruption is a fact, proved to any clear and logical mind by the actual condition of the texts, and he may carry with him minds as clear and trenchant as his own; but what will he do with the people who have laboured for years at contorting the *textus receptus* into archaistic prose, or who have compiled indices of its current vocabulary?

As to Mr. Margoliouth's capabilities to edit the tragic texts there can be no question. We would only suggest to him great care in estimating the work of his predecessors, and in putting his corrections, however brilliant, into the text without consultation with other scholars. As regards the former, we note in the present pamphlet not merely that his *χρόνοι πάλαι* (*Agam.* 1299) already appears in Prof. Davies' edition, but that he has not perfectly studied the work of his master, Mr. Blaydes. Thus he refers to him (p. 10) as having pointed out a construction $\eta-\eta$ as ungrammatical, whereas Mr. Blaydes only says it is according to epic usage. Again, he says (p. 12) that Mr. Blaydes "only offers tentative corrections. Read"—and then follows the very first emendation proposed by Mr. Blaydes. These are trifles; and so is, perhaps, the habit of calling a passage perfectly simple, and its emendation obvious, after it has long puzzled the best scholars in Europe.

The reforming of the actual texts by large and thoroughgoing alterations is a far larger and more difficult question. The sequacious herd, which follows tradition blindly, and is satisfied with uneasy floundering in the face of a difficulty, will never be persuaded to take a new and bold way of escape. But, without regarding these critics, there is a danger that he may unconsciously fall into the attitude which has been lately put forward by Prof. Jebb in distinct words as his own conception of an editor's work—"the first object for which I have striven is the vivid exposition of my own mind in relation to Sophocles." That a brilliant emendator should fall into this state unconsciously is, of course, far more excusable than that a translator should, for the one is masterful work, the other more or less servile. But in either case the editor, whose duty it is to bring the reader as directly as possible, and as near as possible, to his author, betrays both author and reader (and, indeed, himself) when he obtrudes his own personality between them. It were a great pity that so brilliant and promising a scholar should, not by his conceit, but by his originality, mar a great edition of those texts, which, corrupt as they may be, are still too sacred to be taken in hand unadvisedly, lightly, or wantonly, but rather reverently, discreetly, advisedly, soberly.

One really trembles to think how such vast labour as Mr. Dunbar's *Concordance of Aristophanes* would become almost useless if our texts are to be revolutionised. Here is a man who has spent years on the preparation of an index (like his work on the *Odyssey*) for the benefit of scholars. He has, indeed, not watched modern criticism with sufficient care; he has not thought it worth his while to put down all the cases of $\tau\iota$, or $\kappa\alpha\iota$, or $\tau\alpha\upsilon\tau\alpha$, which a perfect index ought to have. But still his work is most valuable for any student of the text, and shows a patience and a modesty rare in this age of hurry and conceit. It is a work of enormous labour, which can only find recognition from a few; and yet to such men real workers will always look up as having sacrificed themselves completely for the sake of the subject which they loved.

Mr. Blaydes' *Pax* is another instalment of his great *Aristophanes*, wherein all the learning of previous scholars is added to his own life-long labours on the text. Those who study the great comic poet most speak most highly of his work. They feel that Mr. Blaydes has sought with real insight to establish Attic use and Attic purity in these plays, and that his exceeding familiarity with both tragic and comic authors gives him great authority even where he expresses a modest doubt. But those who are not editors or emendators cannot but complain of his habit of giving endless tentative corrections without a

decision as to what is to be preferred. Surely we ought to look to a scholar like Mr. Blaydes to guide us, and not to perplex us, on these matters. Thus on ver. 605 he gives in all some twenty readings! Nor does he decide for us which we should prefer. There are many other cases where six or eight alternatives are offered. He often tells us, in mentioning earlier conjectures—and he never appropriates other peoples' work—*quod et ipse tentabam*. This information is of no use to us now, and might well be omitted. So might also many hardly parallel passages gathered from his note-book, which rather confuse than enlighten the reader. On *Epulthor* (ver. 924) he gives us fifty-nine examples of mistakes in this formation (*sc. Epulthor*), which is interesting, as proving *itacismus* in the pronunciation; but, on looking through the list, we find several cases simply quoted twice over! Surely such accumulations should be banished from a good commentary. But he often suggests when he does not solve. Thus the *sclov* of ver. 960 is suspected by him, and so led Prof. Palmer to suggest *sclov*—the right reading. These details are only meant to point out a few corrections in a really solid and complete edition. But every editor, even Mr. Blaydes, ought to have some regard for the time of his readers, who are sure to receive all his suggestions with respect. We conclude with an expression of surprise that, while explaining most of the scholia, he has not thought fit to give us a word on the valuable and difficult metrical notes to be found among them.

J. P. MAHAFFY.

SCIENCE NOTES.

DR. E. B. TYLOR begins his duties this term at Oxford as Reader in Anthropology with a course of six lectures on "The Development of Civilisation and the Arts of Life."

THE subject of Mr. Norman Lockyer's lecture at the London Institution on Thursday next has been changed to "The Eruption of Krakatoa and its Results."

THE Cambridge Press will publish shortly a *Treatise on the General Principles of Chemistry*, by Mr. M. M. Paterson Muir, which will treat the chief theories of modern chemistry from the historical point of view, and trace the connexion between the older theories and those now prevailing in the science.

DR. EDWARD B. AVELING has in the press a pamphlet entitled *The Darwinian Theory: its Meaning, its Difficulties, its Evidence, and its History*. It is an attempt to put in a short and popular form the knowledge only completely obtainable by a study of Darwin's writings and Darwinian literature.

THE February number of the *Journal* of the Anthropological Institute contains an elaborate paper on the tribes around the Gulf of Carpentaria, by Mr. E. Palmer, a resident in Northern Queensland. The Institute has for some time past spent much of its energy in publishing materials for a knowledge of Australian ethnology—a work which a few years hence will be impossible. These Australian papers are obtained, we believe, chiefly through the medium of Dr. E. B. Tylor. In his presidential address last week, Prof. Flower announced that the Institute is about to remove to 3 Hanover Square, the new house of the Zoological Society. The study of man is really a branch of the science of zoology; and it is hoped that this new departure will lead to increased vigour in the operations of so useful a body as the Anthropological Institute.

PHILOLOGY NOTES.

MESSRS. TRÜBNER, jointly with the Clarendon Press, will shortly publish an as yet almost

unknown Syriac version of *Kallah and Dimnah* otherwise called "The Fables of Bidpai," edited by Prof. W. Wright, of Cambridge. One of the many forms of the Indian *Panchatantra* and *Hitopadesa* was translated at an early period into Pahlavi. This in its turn gave rise, in the sixth century of the Christian era, to a Syriac translation, entitled *Kallag wê-Damnag* (edited from a copy of a unique MS. in the East by Profs. Benfey and Bickell in 1876); and in the eighth century to the Arabic translation of Abdu'l-lâh ibn al-Mukaffâ', which is the source of the Persian, Hebrew, and various European versions. The Arabic text of *Kallah wa-Dimnah* was published by de Sacy in 1816, but, unfortunately, from MSS. of an inferior class; and an edition based upon better authorities is greatly desired by Orientalists at the present day. The Arabic MSS., however, differ exceedingly from one another; and it is therefore fortunate that this later Syriac version should have been brought to light, as it contains a very large number of the supplementary passages collected by Guidi in his *Studi sul Testo arabo del Libro di Calila e Dimna*. This Syriac translation, entitled *The Book of Kallah and Dimnah*, appears to have been made from the Arabic of Ibn al-Mukaffâ' by a Christian priest about the eleventh century of our era. It is extant, so far as we know, in only one MS.—in the library of Trinity College, Dublin—part of which seems to belong to the thirteenth, the remainder to the fifteenth century. The text is very corrupt, but the editor has had the assistance of Prof. Nöldake, of Strassburg, and of Mr. I. Keith-Falconer, of Trinity College, Cambridge, who have supplied him with many conjectural emendations, which are given in the "Additions and Corrections." The Preface contains a full account of the version and the unique MS.; and it is followed by a brief Glossary, explaining most of the rare and difficult words which occur in the book.

THE *Transactions* of the Society of Biblical Archaeology shortly to be issued to the members will contain:—"Les anathèmes d'une mère payenne contre son fils devenu chrétien," par Eugène Revillout; "Deux pièces relatives à une mariage du temps de Darius," translated and commented on by the same author, and illustrated with facsimiles; "The Poor Laws of the Ancient Hebrews," by Dr. S. Lewis; the continuation by the Rev. W. Houghton of his papers on the natural history of ancient Assyria, entitled "The Birds of the Assyrian Monuments and Records," illustrated with a number of plates of birds from the sculptures; the president, Dr. Birch, has contributed a paper on "A Tablet in the British Museum relating to Two Architects;" the recent discoveries on the site Abu-Habba are recorded in papers by Mr. H. Rassam and Mr. Theo. G. Pinches; "Egyptian Mythology, particularly with reference to Mist and Cloud," by Mr. P. Le Page Renouf; and by M. Bertin there is an article upon "Akkadian Precepts for the Conduct of Man in his Private Life, as illustrated by Tablets preserved in the British Museum." These will be fully illustrated with facsimiles and drawings.

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Thursday, Jan. 17.)

DR. J. FOSTER PALMER read a paper on "The Saxon Invasion: its Influence on our Race and History," showing that the mingled races found in this country by the Saxons were greatly advanced in civilisation, and possessed both courage and activity; that Vortigern and Arthur were probably real characters, but that one has been credited with all the vices, the other with all the virtues, of the race to which they both belonged—also showing, by the analogy of other nations, by

our stature, and by the shape of our skulls, that the earlier races have not been exterminated, but still form a large proportion of the population; that the influences of the two races (Briton and Saxon) may also be traced in our mental and moral qualities; that we derive from the one (Saxon) our business capacity and scientific talent, our utilitarianism, the more practical aspects of our religion, and our drunkenness; from the other (Briton) the more emotional aspects of our religion, our poetical inspiration, our mendacity and licentiousness.—The Rev. Dr. Robinson Thornton read a paper on "The Language and Literature of the English before the Conquest, and the Effect on them of the Norman Invasion," in which he said that many of those who have not studied the early history of their own land will be sceptical about the literature of our forefathers. They imagine that before October 14 or 22, 1066, the inhabitants of this land were a set of barbarians. But it is not fair to bring the charge of savagery against the British of Caesar's time, much less against the English of nine centuries ago. They had a language which we incorrectly term Anglo-Saxon; its Court form, the language of Wessex, was the product of the Saxon tongue modified by the Anglian of the North and the Frisian of the East. But these three dialects differed, and the difference is still traceable in our provincial English. We have a large collection of prose and poetical works in this ancient form of English, or *Ænglisc*, as it should be called. The principal are the Saxon Chronicle, the translations made or edited by King Alfred, and the homilies and writings of Abbot Ælfric, in prose; in verse, the *Beowulf*, a version of an old Swedish saga; the poems named after *Cædmon*, probably renderings of different heads of older Scripture paraphrases, like the Old-Saxon *Heliand*; and the poems of *Cynewulf* in the *Codex Oxoniensis*, with some others. The Roman invasion brought in French modes of thought and versification like that of the Troubadours, rhyming and metrical, rather than alliterative and accentual like the Norse and Anglo-Saxon poems. And the vocabulary was enriched and altered by the introduction of Latin words, but the language still continued to be Low German. A period of transition and of some confusion led, through Nicholas of Guildford, Robert of Gloucester, Wm. Langley, and others, to the culmination of a true Middle English in the grand prose of Wiclif and the yet grander verse of Chaucer, the father of modern English literature.—A discussion followed, in which Messrs. Park Harrison and Hurst and Drs. Alexander and Zerff took part.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Jan. 22.)

PROF. FLOWER, President, in the Chair.—This being the anniversary meeting, the officers and council were elected. Prof. Flower remains president, Mr. F. W. Rudler director, and Mr. F. G. H. Price treasurer; Col. H. H. Godwin-Austen becomes a new vice-president; Mr. C. I. Elton, Dr. J. G. Garston, and Dr. A. Thompson new members of the council.—The President delivered an address on the "Aims and Prospects of the Study of Anthropology," in the course of which he said that in the various branches of the science the most practically important was that of ethnography, or the discrimination of race characteristics. Its importance to those who had to rule—and there were few of us now who were not called upon to bear a share of the responsibility of government—could scarcely be over-estimated in an empire like ours, the population of which was composed of examples of almost every diversity under which the human body and mind could manifest themselves. The physical characteristics of race were probably always associated with equally diverse characteristics of temper and intellect. As it behoved a wise physician not only to study the particular kind of disease from which a patient was suffering, but also to take into careful account the idiosyncrasy and inherited tendencies of the individual, so it was absolutely necessary for the statesmen who would govern successfully not to apply universal rules, but to consider the special moral, intellectual, and social capabilities, wants, and aspirations of each particular race with which he had to deal. A form of government under which one race would live happily would to another be the cause

of unendurable misery. No greater mistake could be made, for example, than to apply to the case of the Egyptian fellah the remedies which might be desirable to remove the difficulties and disadvantages under which the Birmingham artisan might labour in his struggle through life. When we had to deal with people so widely removed from ourselves as African Negroes, American Indians, Australian and Pacific Islanders, it seemed almost impossible to find any common ground of union. The mere contact of some races generally ended in the extermination of one of them. But if such disastrous consequences could not be altogether averted, much might be done to mitigate the evil. Ethnology, therefore, should be carefully studied by those who had any share in the government of races alien to themselves. A knowledge of the special characteristics of those races had a more practical object than the mere gratification of scientific curiosity, for upon that knowledge the happiness and prosperity of millions of our fellow-creatures might depend. With regard to the prospects of anthropology, Prof. Flower mentioned with gratification the increased interest shown in the science at Oxford and Cambridge, and by those who had charge of the osteological collections at the British Museum and elsewhere. The address closed with a reference to Mr. W. Spottiswoode, Lord Talbot de Malahide, and Prof. Sven Nilsson, of the Academy of Lund, who had been removed by death from the list of members.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Jan. 23.)

J. HAYNES, Esq., in the Chair.—Mr. C. J. Stone read a paper on "The Aryan Birth-place," in which he contended that the evidences of the existence of the Aryan or Indo-European race, not only in Hindustan and Europe, but in Ancient and Modern America, demanded, in his judgment, a larger and more central birth-place than the comparatively scanty valleys of the Oxus, to which science has generally assigned it. He argued that the Vedas, commonly admitted to be the oldest literature of this race, contain no satisfactory evidence of the origin of the Hindus beyond the Hindu Kush. Their images, &c., appeared to him to belong to a Southern region, as the hymns to Indra do to a rainy season. He thought, also, that the adoration of Agni, the holy fire ignited by attrition of two pieces of wood, had a tropical origin.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 24.)

A. W. FRANKS, Esq., in the Chair.—Mr. Walker exhibited a plan of some recent excavations at Buckfast Abbey, which have laid bare the foundations of the church and of some of the domestic buildings. The site is at present occupied by a convent of French Benedictines. Mr. Walker also exhibited a few tiles and a silver spoon which had been discovered during the progress of the work.—Major Cooper Cooper exhibited a bronze spear, a knife, and the boss of a shield from an Anglo-Saxon grave on Sheepwalk Hill, between Toddington and Hartington, Derbyshire, which was discovered while ferreting for rabbits. Another grave was found in the immediate neighbourhood, containing two bronze fibulae and a finger ring.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—10½ by 8½.

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"Mr. Moore's graceful 'Companions' forms an excellent bonus bouché to an attractive exhibition."—*Daily News*.

"The gem of this varied and delightful exhibition."—*Academy*.

Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 125, New Bond-street.

H. W. B. DAVIS, R.A.—The "ART JOURNAL" for FEBRUARY contains an Engraving by CHARLES COUSEN of Mr. DAVIS'S Picture, "RETURNING TO THE FOLD," from the Chantry Collection.

"THE FREEMAN'S DAUGHTER." Painted by L. E. ADAM.—The "ART JOURNAL" for FEBRUARY contains an Etching of the Salem Picture by CHARLES COUSEN.

"THE DEFENCE OF PARIS."—This Statue by BARRILL, recently erected near Paris, has been engraved on Steel by E. STODART, and forms the third separately printed Plate in the "ART JOURNAL" [No. 64.] for FEBRUARY.

TOURNAY PORCELAIN.

Recherches sur les anciennes Porcelaines de Tournay.
Par Eugène Soil. (Tournay.)

BELGIUM can boast of only two manufactures of porcelain—Tournay and Brussels. That of Tournay was founded in 1750 by Francis Joseph Peterinck, a native of Lille. The manufacture was never very successful from a financial point of view, but for many years it maintained a high reputation. During the first six years of its existence the average annual income from sales was 25,000 florins, and the expenditure on materials and workmen's wages alone 20,000 florins. After 1756 the manufacture was carried on by a company under the management of Peterinck. The annual produce of sales rose quickly, and in 1763 amounted to 80,000 florins, and in 1774 to 175,000 florins. Among the workmen employed at this time were a number of Englishmen, for whose religious instruction the magistrates of the town caused an English Franciscan to come regularly to Tournay.

Tournay porcelain is exclusively of soft paste. From 1750 to 1756 the ornamentation was Saxon in style; in the second period (1756-62) a variety of styles were followed—Saxon, Strassburg, and Anglo-Chinese. The finest and most artistic works were produced between 1763 and 1780. During the first portion of this period, Henry Joseph Duvivier, a native of Tournay, who had long worked as a china-painter in England, was at the head of the decorators; he died July 8, 1771. After 1780 no further progress was made; the establishment lived on its reputation, and then began to decline. By 1815 Tournay porcelain had ceased to be an art manufacture.

The present volume—the work, evidently, of an enthusiastic amateur who has spared neither pains nor money in collecting specimens and searching for information, both as to the manufacturers who produced and the artists who modelled and decorated their wares—will be most welcome to collectors. The history of the manufactory occupies seventy-three pages; the biographical notices of painters and modellers, fifty; sixty more are devoted to a notice of the wares produced, their decoration, and the marks employed; finally comes a descriptive catalogue of 449 specimens, about eighty of which are figured. There are six specimens of Tournay porcelain in the South Kensington Museum, all, of course, wrongly described. We have long ceased, when seeking for correct information as to the local origin or date of the objects there exhibited, to look to the slips by which the Art Department professes to impart instruction to the people; but one would suppose that members of the Civil Service had sufficient knowledge of history and geography not to describe one specimen as “Cabaret, Tournay porcelain . . . French, late eighteenth century;” another as “Jug, Tournay porcelain . . . Flemish.” Three groups are wrongly ascribed to Dresden; a chocolate cup, certainly painted by Joseph Mayer, is exhibited as Sèvres, as also another cup and saucer; these last have probably been tampered with. Even the mark is wrongly described: the cross-swords are accompanied, not by four stars, but by four small crosses.

W. H. JAMES WEALE.

MR. LONG'S “ANNO DOMINI.”

THIS picture, now on view at 168 New Bond Street together with Ciseri's picture of “Christ borne to the Tomb,” is, in many respects, a remarkable achievement. In size it is commanding, in plan impressive, and both in the conception of the subject and the execution it shows no little ingenuity and skill of a dramatic kind. Like the “Egyptian Feast”

and the “Babylonian Marriage Market,” the subject is bold and new, and it is even more sure of popularity. As an elaborate piece of historical genre it is attractive, as a scenic spectacle it is imposing; and these charms are, of course, intended to be completely subsidiary to the vision of the Holy Family passing, poor and unheeded, through the midst of an idolatrous crowd. There is scarcely any note of contrast missing: false gods, true God; poverty, riches; weariness, strength; humility, pride, &c., &c.—it would be difficult to choose a subject so sure in its appeal to so many kinds of human sentiment. A very considerable amount of skill has also been shown in the devising of incident. Relieved against a background of Pagan pomp, the Holy Family are surrounded by the vendors of vain images. A girl offers a little idol to the Mother of the true God, and on the left is forcibly shown the impotence of false ones. A mother with her dying or dead child lying on her knees, herself pale and swooning with grief, can find no help from Isis or Horus, Paah or Phtha. The ground is strewn with little discredited images; yet another is being held in vain before the closed eyes of the poor child. This group is the most powerful part of the picture, which is not dominated by the principal and central one. Faintly conventional and faintly naturalistic, the latter has neither the life nor the imagination necessary to hold its own in the brilliant scene.

ART SALE.

MESSERS. SOTHEY sold an interesting and varied collection of prints one day this week. It included a few fine mezzotints after Sir Joshua Reynolds, though perhaps none of those that are the most highly esteemed. The “Schindlerin” fetched £8, and the “Miss Bowles” £11. The impressions of David Lucas's mezzotints after Constable were poor, and were knocked down for trifling prices. The copperplates have endured many vicissitudes, and it is only in their early condition that these prints are desirable acquisitions. There were a good many impressions from the plates after Turner by various distinguished engravers in line and mezzotint. It is true that the examples of the *Liber Studiorum* were of little worth; but of the miscellaneous subjects some were distinctly good—for instance, the “Bass Rock,” engraved by Miller, £7 7s.—and there were several fine impressions from plates in that engraved work which stands next to *Liber Studiorum* in importance, the *Southern Coast*. *Southern Coast* stands quite at the head of the different series of line-engravings after the great master. Its work, as has been already allowed in criticism, is more manly than that of the once more sought for *England and Wales*. The prices at this week's sale of Turner's prints were good, but it is probable that they may yet increase. The “Whitstable” was knocked down for £3 7s. 6d.; an unfinished and, as it struck us, not very desirable “Portsmouth” for £3; a fine “Lyme Regis” was distinctly cheap at £3 3s. A stained impression of the “Mew Stone” reached £5 5s., and an impression of the by no means desirable subject, “East and West Loos,” £5. These prices have hardly previously been surpassed. At £5 5s. “Clovelly” may be said to have been bought economically, so admirable is the theme, and so refined its treatment by William Miller, the great engraver of skies. It is evident that *Southern Coast* is now in act to receive from the collector a measure of attention which the biographers of Turner, even though critics of his art, have hardly yet given it. Lately it has been considerably praised; but there is need for a substantive essay on its qualities and characteristics.

LETTER FROM EGYPT.

Luxor: Jan. 7, 1884.

THE ten days I spent at Abydos passed all too quickly. The house which the kindness of M. Maspero allowed me to occupy stands in a most charming position, surrounded by lofty palm-trees, under which the bees hum pleasantly all the day long. Beyond the palm-grove, the green plain of ancient This stretches away to the Nile; while on the other side are the desert, the mountains, and the ruins of the old city of Oasiris, among which rises the temple of Seti, the most beautiful monument left to us by the art of the Pharaohs. My rooms opened out on an enclosed court, where the village sheikh, the “reis” of the excavations, and his subordinates used to sit from early morning till late at night, and give me frequent opportunities of learning what a fund of simple kind-heartedness exists in the modern Egyptian fellah.

It is pleasant to see how clean the temple of Seti is kept, and what a pride is taken by the guardians of the antiquities in preserving from injury all the monuments placed under their charge. The case was very different when I first visited Abydos four years ago, and is an encouraging proof that an Egyptian villager can be taught to take a real interest in the preservation of the remains of antiquity to be found in his neighbourhood. M. Maspero has reason to be congratulated upon the way in which this lesson has been learned at Abydos.

The graffiti which cover certain portions of the walls of the two chief temples there are far more numerous than I had anticipated, and the task of copying them fully took up most of my time. Among them I copied no less than thirty-three Karian inscriptions (two only of which were previously known), forty-four Kypriote, and more than sixty Phœnician, besides one or two in characters which are unknown to me. The Greek inscriptions are for the most part of the Ptolemaic epoch, but there are a few of a later date, and some fewer still which are older. Two or three of the latter are of the same age as the famous inscriptions of Abu-Simbel. More than one dialect is represented by them; but, unfortunately, there are hardly any which contain chronological references. One of the Ptolemaic epoch, however, is dated “the 26th day of the month Payni in the year of the siege of Abydos.” Another states that “two of the Gauls—Thoas Kallistratos and Akannôn Apollônios came and caught a jackal here;” and, as the name of “Dionysios the destroyer of the Syrians” is scribbled close by, it is possible that the record may belong to the period when Ptolemy Philopator enrolled four thousand Gauls under the command of Dionysios the Thracian in the army he led against Antiochos. At all events, at the time it was written, part, if not the whole, of the temple of Seti must have been ruined and deserted. One of the chambers, however, added to it by Manepthah I. was still used as the seat of an oracle, or *xpovrnpiov*, as it is called, since it contains a solitary Greek inscription, in four elegiac verses, which begins by saying that the writer “slept here and saw true dreams.” Perhaps the most curious of these Greek graffiti is one which asserts that “I, Nikanôr, am come with Herakleia—drunk.”

While at Abydos I explored the mountain cliffs to the westward in the hope of finding early tombs in them. In this, however, I was disappointed, as I came across only a few tombs of the Roman period, a curious double aqueduct or channel cut through the rock, and some old quarries, at the head of one of which is a large block of stone which seems to have once been sculptured. But time and weather now make it impossible to determine what the sculpture might have been.

Before joining the postal boat for Luxor I

paid a visit to the newly discovered temple and tomb at Uladaihwah, a village called Lahaiwah in *Murray*, which lies at the foot of the cliffs on the eastern bank of the Nile opposite Girgheh. The governor of Baliana was good enough to lend me his *dahabiah*, and Ahmed Effendi, the sheikh of Abydos, insisted on accompanying me and acting as guide. The village stands on a mound formed partly of the *débris* of a more ancient one, partly of the ruins of a temple. The *débris* consists for the most part of pottery which is not older than the Graeco-Roman age, but discoveries made by the villagers during the last few months show that the temple dates back to a much earlier epoch. The most interesting relic belonging to it which they have unearthed is a beautifully finished granite statue of the goddess Sekhet, of great size, which is quite perfect, and bears upon it the cartouche of Amenophis III. Not far off are fragments of walls, ceiling-stones, and columns, with the name and titles of Ramses II. At a short distance eastward of the temple, and in a line with it, is a tomb cut in the cliff and divided into two chambers, the first of which has a double row of columns. Both chambers are profusely adorned with sculptures and hieroglyphs, and traces of colouring are still visible on the roof and elsewhere. On both the right and the left hand of the first chamber seated images of the persons for whom the tomb was made are carved out of the walls; and the same group, this time seated in the midst of the Egyptian Trinity, are sculptured at the end of the second chamber, facing the entrance. On the right hand side of the second chamber is a very interesting piece of sculpture, representing two heraldic lions seated back to back and supporting the setting sun between them. The form and position of the lions are the same that meet us in the art of Babylonia and Asia Minor, and they bear a striking likeness to the well-known lions of Mykénæ. The sculpture, therefore, may be regarded as a sure indication of the Asiatic influence exercised upon Egypt through the wars of the XVIIIth Dynasty. The hieroglyphs inform us that the tomb belongs to the reign of Menephtah I.; and, as "the gods of Tni," or This, are mentioned in them, it seems pretty clear that the family buried in the tomb came from the ancient city of Menes. If we look from the entrance of the tomb over the plain of Abydos, we can see only one mound of sufficient size, or sufficiently near to Uladaihwah, to represent the site of This, and this mound is that on which Girgheh now stands. Only two centuries ago it was still a quarter of a mile from the river; and the cliffs of Uladaihwah would have been the natural burial-place of all those who could not afford to be interred beside the sacred tomb of Osiris at Abydos, ten miles distant, or who, for some other reason, did not care to have their bodies transported so far. This other reason would have existed in the case of the Graeco-Roman inhabitants of This; and it is therefore remarkable that the tomb I have been describing is the only one among the many hewn out of the cliff in which it is found that does not belong to the Graeco-Roman age. That the site of Girgheh was inhabited in the Roman period is proved by the columns and Corinthian capitals discovered there which now decorate the mosques of the modern town. The *débris* at the foot of the cliff below the rock-hewn sepulchres on the opposite side of the Nile is honeycombed with the shallow tombs of the poorer population, though the mummies found in them have yielded an abundance of small objects; and it is therefore evident that what I have called the natural cemetery of the city of which Girgheh is the successor was used only by the poorer classes and Graeco-Roman strangers. The other inhabitants must have been buried at Abydos.

Since, however, as we now learn, this cemetery belonged to This, it is difficult not to conclude that Mariette's conjecture is right, and that Girgheh occupies the site of that long-lost and long-sought for city which was the birth-place of the founder of the united monarchy of Egypt. Abydos stood to it in the same relation that Olympia did to Pisa; the sanctuary in time supplanted the city upon which it was originally dependent, so that the very name of This came to be forgotten. A. H. SAYCE.

CORRESPONDENCE.

THE THREATENED SPOILATION OF ENNERDALE.

The Knoll, Ambleside: Jan. 26, 1884.

You do well to call the attention of readers of the ACADEMY to the contemplated destruction of one of the choicest bits of landscape beauty in Yorkshire and in England. Were Aysgarth Force to be spoilt in the way threatened by the Skipton and North-eastern Junction Railway Bill it would indeed be a national loss, as would also be the proposed enclosure of Malvern Hills and Ilkley Moor.

But a far more serious attack on English scenery will have to be resisted in the next session of Parliament. The Bill for running a mineral railway up Ennerdale and by the side of Ennerdale Water, for the purpose of developing mines in that valley, which was defeated in Parliament only last summer, is now resuscitated. The damage that such a scheme, if realised, would inflict on one of the wildest and grandest of the Cumberland dales—that which lies at the foot of a noble group of mountains of which the celebrated Pillar and Great Gable are the most prominent—may be more easily imagined than described. Surely the time has arrived when all those who care to preserve what is still left of the beauty of England should unite in a determined effort to suppress such vandalism. The Lake District Defence Society intends to oppose the Ennerdale Railway Bill in Parliament; and subscriptions in aid of the objects of the society will be thankfully received by the treasurer, Gordon Somervell, Esq., Hazelthwaite, Windermere; by Albert Fleming, Esq., Broxbourne, Herts; and by the Rev. D. Rawnsley, Crosthwaite Vicarage, Keswick. WM. HENRY HILLS.

THE ROMAN STATION AT BORROWBRIDGE.

Liverpool: Jan. 29, 1884.

In the ACADEMY of January 26 I notice a report of a paper read by my friend Mr. R. S. Ferguson to the Society of Antiquaries on the 17th inst., on the excavations at the above-named station, in which it is said "there was apparently nothing more than a camp there, not a station, so that the suggestion put forward that the discovery settles the position of Alone, in the tenth *iter* of the Antonine Itinerary, is premature."

That the excavations have neither confirmed nor disproved the idea of many antiquaries, including myself, that the station was Alone is perfectly correct. The matter remains *in statu quo*. But the theory that only a camp, and not a station, existed there is evidently unsound. Burn and Nicholson, in their *History of Westmoreland*, speak of "the thickness and strong cement of the walls yet remaining." Britton, in the *Beauties of England and Wales*, speaks of the station having a wall "of stone and mortar at least nine feet thick." The late Mr. Just, in the eighth volume of the *Journal* of the British Archaeological Association, gives a detailed account of the walls, which at that time had their facing stones removed, but which he remembered having their ashlar work visible in places (about 1827-30). The basement stone of

one of the gateways, into which the bolt of the hinge of the gate had been inserted, was then to be seen, and a representation of it is given in Mr. Just's MSS.

The destruction of the station has been very rapid. Fifty years of "quarrying it for stone" have removed nearly every trace of its walls; but the above-named evidence, with the discovery of a hypocaust within the area in 1826, is sufficient to refute the idea that it was a mere temporary camp, and justly claims for it the position of a walled station. That it was Alone, I rely upon etymology and distances to show.

W. THOMPSON WATKIN.

THE TEUTONIC KINSHIP OF THRAKIANS AND TROJANS.

London: Jan. 26, 1884.

Again I am given unmerited credit by Mr. Arthur J. Evans, who speaks of what he calls *my* theories regarding the Teutonic kinship of the Thracians. They are, however, the views of a considerable number of learned men of the first rank since the sixteenth century, including one of this country, who, about a hundred years ago, did excellent work, which, I have occasionally found to my astonishment, seems to be utterly unknown to some English scholars.

Mr. Evans is equally at fault when he says that I have quietly ignored the most recent researches. In the very few pages which, according to the plan of Dr. Schliemann's book, I was at liberty to contribute, I could merely indicate some main points connecting the undoubtedly Thracian Trojans with the Gæto-Germanic Thracians in general. I may say that I know tolerably well what has been brought forward in support of the various theories—even the writings of those Panславists at St. Petersburg, Moscow, Prague, and Ragusa who found a claim of Russia to the possession of Constantinople on the alleged close consanguinity of the Thracians with the Slavs.

To discuss these questions with anyone who, in the face of the mass of the testimony furnished by the ancients, can deny the influence of the Thracians, both of Europe and Asia, on Greek music, poetry, philosophy, and even industry is perhaps an unprofitable task. A simple glance at Grote's *History* might suffice to settle that point. "Thracian philosophy" was, after all, a well-known expression of old; and the Thracian descent of not a few thinkers is quite authenticated. The Bithynian branch of the Thracians was noted for its many learned men. In that vast nation there were degrees of culture. But who that is entitled to speak on these matters does not know that some of the Thracian tribes were already in early antiquity distinguished as metal-workers and in textile industry, while others had armour almost resembling that of mediæval knights? Mr. Evans alludes, however, to "spiking human victims." May I remind him of the impaling of a Persian governor by the Greeks, and of similar cruel acts by a highly civilised people?

I regret that the columns of the ACADEMY are necessarily closed to the fuller treatment of the subject. I will therefore only say that the names of Aspurg(ion) and Teutoburg(ion) in the countries of the Black Sea and the Lower Danube cannot be explained otherwise than by prehistoric Teutonic settlements. This does not exclude previous settlements of races unknown to us; for, considering that the world must be some millions of years old, there may have been many wanderings hither and thither. Not every place-name on Thracian soil need therefore be interpreted from a Germanic root. Mr. Evans gives the endings of a few place-names with the Greek terminations. This is misleading to some extent. He also appears not to know that even those who go by the Lithuanian and Slav theory compare an ending like *pava*

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The following are two specimen words:—

Agnostic (əɡnə'stɪk), *sb.* and *a.* [*f.* Gr. *ἄγνοω* = unknowing, unknown, unknowable (*f.* *ἀ-* not + *γινωσκω* = know) + *-ic*. Cf. *Gnostic*; in Gr. the termination *-ists* never coexists with the privative *ἀ-*.]

A. *sb.* One who holds that the existence of anything beyond and behind material phenomena is unknown and (so far as can be judged) unknowable, and especially that a First Cause and an unseen world are subjects of which we know nothing.

[Suggested by Prof. Huxley at a party held previous to the formation of the now defunct Metaphysical Society, at Mr. James Knowles's house on Clapham Common, one evening in 1869, in my hearing. He took it from St. Paul's mention of the altar to 'the Unknown God.' R. H. HUTTON in letter 13 Mar. 1881.]

1870 *Spect.* 29 Jan. 186 In theory he [Prof. Huxley] is a great and even severe Agnostic, who goes about exhorting all men to know how little they know. 1874 *MIVART Ess. Relig. etc.* 206 Our modern Sophists—the Agnostics,—those who deny we have any knowledge, save of phenomena. 1876 *Spect.* 11 June, Nicknames are given by opponents, but Agnostic was the name demanded by Professor Huxley for those who disclaimed atheism, and believed with him in an 'unknown and unknowable' God; or in other words that the ultimate origin of all things must be some cause unknown and unknowable. 1880 *BP. FRASER in Manch. Guardian.* 26 Nov., The Agnostic neither denied nor affirmed God. He simply put Him on one side.

B. *adj.* Of or pertaining to agnostics or their theory.

1878 *Q. Rev.* CXXXV. 192 The pseudo-scientific teachings of what has been termed . . . the Agnostic Philosophy. 1876 *Principal TULLOCH Agnosticism in Weekly*

Scotlan. 18 Nov., The same agnostic principle which prevailed in our schools of philosophy had extended itself to religion and theology. Beyond what man can know by his senses or feel by his higher affections, nothing, as was alleged, could be truly known. 1880 *BIRDWOOD Ind. Arts* I. 4, The agnostic teaching of the Sankhya school is the common basis of all systems of Indian philosophy. 1882 *FROUDE Carlyle* II. 216, The agnostic doctrines, he (Carlyle) once said to me, were to appearance like the finest flour, from which you might expect the most excellent bread; but when you came to feed on it, you found it was powdered glass, and you had been eating the deadliest poison.

Alternately (æltə'metli), *ql-*, *adv.* [*f.* *ALTERNATE* *a.* + *-LY*.]

1. In alternate order; one after the other by turns, by alternation, time about.

1553 *HULST.* Alternately, or by turns. *Subalternation.* 1646 *SIR T. BROWNE Pseud. Ep.* 96 Parallels or like relations alternately relieve each other. 1661 *Grand Debate* 68 Singing Psalms alternately. 1761 *GIBSON Decl. & F.* II. xliii. 617 The sea alternately advanced and retreated. 1840 *MACAULAY Hist. Eng.* I. 690 Lumley and Portman had alternately watched the Duke. 1880 *GEIKIE Phys. Geog.* iii. xviii. 154 The current runs alternately east and west.

2. By taking the alternate terms; by permutation. 1695 *ALINGHAM Geom. Epit.* 18 If $A : B :: C : D$, then alternately compar'd it will be as $A : C :: B : D$.

3. In alternate positions, on each side in turn.

Alternately-pinnate: see *ALTERNATE* *a.* 2.

1751 *CHAMBERS Cycl. s.v. Alternate*, There are also two external angles, alternately opposite to the internal one. 1821 *S. GRAY Nat. Arr.* I. 72 Alternately disposed . . . Leaflets alternate, instead of being opposite and in pairs.

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LITERATURE.

Social Problems. By Henry George. (Kegan Paul, Trench, & Co.)

THE new book by the author of *Progress and Poverty* will doubtless be read with much interest on this side of the Atlantic. The name of Mr. Henry George is now a familiar one to both sections of the Anglo-Saxon race, and they really have no reason to be ashamed of so robust and genial a son, sadly misguided on many points though he is. Enthusiasts there will always be with an easy method of curing social discontent—men who do not take sufficient account of the difficulties and real conditions by which life is circumscribed, and who dream that by uttering a new formula the gathering evils of the world can be charmed away. Naturally, it is to be regretted that such men have not more of the judicial faculty, which can see all the sides of a complicated question. But enthusiasm and the judicial faculty are seldom associated in the same mind; and, as we cannot do without the enthusiast, let us be thankful for Mr. George, who is a sincere and noble man, proclaiming earnestly what he believes to be saving truth.

For those who may think of reading this book we hope it is unnecessary to state that Mr. George has no sympathy with the blood-red anarchy which seeks to overturn altar and family and all the existing institutions of civilised society. Instead of disturbing the sacred traditions, Mr. George is evidently a man of strong religious faith, who in all sincerity supports his theories of social reform with quotations from Scripture. Throughout his book there runs a vein of cheerful optimism; of the cynicism and scepticism which mark so many of the revolutionary class there is scarcely a trace. Nor can we agree with those who think that Mr. George's pet idea, which here re-appears, of the nationalisation of land by the confiscation of rent is a dangerous one. In a country like ours such a proposal is so extravagant and unpractical that it may be dismissed as harmless. The real danger seems to be of a very different kind—the danger, namely, that the colossal blunder of Mr. George may hide from us the valuable truths or suggestions of truth that may undoubtedly be found in this book.

Social Problems consists of twenty-two chapters, each of which treats of a phase of our social condition. It is written from the American standpoint, and a number of questions are discussed which can be rightly appreciated only by those who have an intimate acquaintance with American affairs. But most of it will be quite as interesting to Englishmen as to Americans. The treatment is more popular than in *Progress and Poverty*;

it is less laboured and controversial, and, it must be said, less sophistical. The book is marked by the same eloquence, the same sympathy with the claims of labour, and the same wide and often true insight into the great industrial movements of our time. In these qualities, and not in his theory of the land, lies the strength of Mr. George. He has evidently been a shrewd and sympathetic observer of the social condition of his own country and of ours. He is inspired with the poetry of labour, often tragic to a terrible degree; he has felt its pathos, and knows its dreary monotony, and its subjection to vast economic influences over which it has no control—all the anarchy, in short, that results from the free play of individualism and of unrestricted competition. Mr. George has watched with his own eyes the effects of the most extraordinary development of industry and population that the world has ever seen. While the people of the British Islands have been carrying their energy to every part of the world, their relatives in America have been overspreading a great continent teeming with resources untouched by human hands. For a long time the belief was supreme, especially in America, that this movement, so unfettered by the evil conditions of the old society, would secure universal abundance and contentment over all the area which it embraced. This belief has in recent years received a painful shock. In America colossal fortunes are growing up alongside the most hopeless poverty; combinations of capitalists control not labour alone, but the Government and the Press; labour is precarious, and has to endure long hours and monotonous drudgery. Industrial crises, leading to long-continued depression and to railway war, have awakened the Americans to the fact that the social millennium is not yet come. Under these circumstances it was natural that many should begin to question the accepted theories, and to listen favourably to a new social panacea. Mr. George appeared as the spokesman of the general discontent; and he is now the foremost prophet of the revolt against the social and economic principles which have prevailed in Anglo-Saxon countries.

While it must be acknowledged that Mr. George is performing a most useful function in thus proclaiming the weak points of our social system, most of his readers must find in his great remedy a melancholy disproportion between the means and the end. Mr. George founds his land theory on the principle that all men have an "equal and unalienable right to the use and benefit of natural opportunities"—that is, to the land, in which such opportunities are embodied. He will not tolerate any half-way scheme for the regulation of the land system; that would be a weak compromise between right and wrong; he will have no private property in land. At the same time, he does not propose any equal division of the land or any compulsory change in existing occupancy. "All it is necessary to do is to abolish all other forms of taxation until the weight of taxation rests upon the value of land irrespective of improvements, and takes rent for the public benefit." His scheme is substantially the same as in *Progress and Poverty*, and need not be further explained here. Mr. George is in no way deterred by the objection that it would be

very unfair to relieve the great capitalist and impose such a tax as he proposes on the hard-working American farmer who owns his land. The small American landowner, he maintains, will die out before the process of aggregation. His reasoning in support of this (chap. xx.) is very inconclusive, but there can be no doubt that Mr. George's scheme would accelerate the process. Mr. George's great argument in support of his scheme is that it would take the taxes off production, which would thus greatly increase and afford scope for an indefinite expansion of labour. In this country, however, our natural opportunities—in other words, our land—is strictly limited. One cannot see that there is room in this country for an indefinite expansion of labour; and we have seen that every expansion of labour has been followed by an expansion of population, which has gone far to deprive the working-man of any advantage that he might otherwise have gained. In fact, now that Mr. George has gained the ear of the working-men, he cannot do better than give them a few lectures on providence, self-control, and other kindred virtues, by which the best of their own class and the bulk of the middle classes have been able to raise themselves. Such commonplace virtues do not afford a solution of the whole question. They are only part of the solution, but they are indispensable; and, as Mr. George has hitherto omitted to say anything about them to his numerous readers, they will be good subjects for his next book.

It is to be hoped that the inadequacy of Mr. George's solution will not serve as an excuse for under-estimating the gravity of the problem. The question of the land and many other social questions are coming to the front, and the State will have to face them. We have been hitherto more alive to political than to social reform, the latter having been too frequently comprehended under the elastic formula of *laissez faire*, and so neglected. On all such matters, political as well as social, Mr. George is full of striking and suggestive observations. His pet theory of the land covers only a limited portion of his book; the reader moves profitably forward over many chapters of it without coming in sight of his eccentricities on that subject. Here is a passage from the chapter on "Political Dangers," which suggests a striking future for the American Republic:—

"Forms count for little. The Romans expelled their kings, and continued to abhor the very name of king. But under the name of Caesars and Emperors, that at first meant no more than our 'boss,' they crouched before tyrants more absolute than kings. We have already, under the popular name of 'bosses,' developed political Caesars in municipalities and states. If this development continues, in time there will come a national boss. We are young, but we are growing. The day may arrive when the 'Boss of America' will be to the modern world what Caesar was to the Roman world."

This event is not so improbable as may appear at the first blush. The art which won the greatness of Rome was that of war; and it was natural that, when the final struggle for power came, the greatest military chief of the day should seize the highest place. In Anglo-Saxon America, on the other hand, money-getting is the supreme function which commands the possession of power and

influence, political, social, and economic. If the head of vast industrial corporations, by his control of railways, telegraphs, land, newspapers, judges, and congressmen (for the great American boss impartially sweeps all the big fish into his net) can gather into his hand the essentials of power, why should he not also claim its forms? It might be a desirable simplification of government, as the people would then know with whom they have to deal.

Here is a totally different specimen, from the chapter on "Two Opposing Tendencies":

"Never since great estates were eating out the heart of Rome has the world ever seen such enormous fortunes as are now arising, and never more utter proletarians. In the paper which contained a many-column account of the Vanderbilt ball, with its gorgeous dresses and its wealth of diamonds, with its profusion of roses, costing two dollars each, and its precious wines flowing like water, I also read a brief item telling how, at a police station near by, thirty-nine persons—eighteen of them women—had sought shelter, and how they were all marched into court next morning, and sent for six months to prison. 'The women,' said the item, 'shrieked and sobbed bitterly as they were carried to prison.' Christ was born of a woman. And to Mary Magdalene he turned in tenderest blessing. But such vermin have some of these human creatures, made in God's image, become, that we must shovel them off to prison without being too particular."

In conclusion, it must again be said that Mr. George has written a book of power, which, apart from his great panacea, is both interesting and instructive. Naturally, it will not produce such an impression as *Progress and Poverty*. But the treatment is freer and more popular; and it has far less of the elaborate sophistry on economic topics that disfigure so many of the pages of his former volume. In short, Mr. George is no political economist; he is the spokesman of millions of honest and hard-working men and women who suffer under the Anglo-Saxon régime of individualism and unlimited competition; he is a prophet who has arisen to warn us of gathering social evil, and as such he has a message of considerable value to deliver. With this passage from his concluding chapter all will agree:—

"Here, it seems to me, is the gist and meaning of the great social problems of our time. More is given to us than to any people at any time before, and, therefore, more is required of us. We have made, and still are making, enormous advances on material lines; it is necessary that we commensurately advance on moral lines. Civilisation, as it progresses, requires a higher conscience, a keener sense of justice, a warmer brotherhood, a wider, loftier, truer public spirit."

T. KIRKUP.

"ENGLISH MEN OF LETTERS."

Addison. By W. J. Courthope. (Macmillan.)

MR. COURTHOPE'S short monograph on Addison is necessarily more than three parts critical and historical, the exposition of Addison's influence on his generation being its main theme. The merits of the work are such as Mr. Courthope has given us good reason to expect—clear and orderly statement, conscientious fullness and accuracy of detail, sobriety of judgment. He knows the period well, and he masses his illustrations of

Addison's social, political, and literary surroundings with really luminous effect.

Were it not for a curious passage in his opening chapter, in which he apparently dissents from those who believe in the possibility of "taking a positive and scientific view of human affairs," one would be inclined to number Mr. Courthope himself among the positive and scientific students of history. His tone is uniformly scientific. There is little or no story to tell. Biographical materials are exceptionally scanty in the case of Addison. Mr. Courthope does not narrate; he expounds and discusses. There is very little personal interest in his sketch; he does not enter into competition with Macaulay or Thackeray. It is an historical problem of cause and effect (that is to say, a scientific problem) which he announces at the outset as his chief concern—namely, the reconciliation of wit with virtue in the reign of Queen Anne, and the exact share of Addison in the achievement. Every school-boy knows Macaulay's eloquent panegyric on Addison as the chief instrument of this reconciliation. Mr. Courthope expressly undertakes to exhibit fully the grounds of Macaulay's verdict, by picturing the state of morals and manners among the upper classes, the lower classes, and the middle classes when the *Tatler* and the *Spectator* appeared, and the various literary agencies that were then at work. He regards Addison as "the chief architect of public opinion in the eighteenth century," and his mode of justifying the conclusion is eminently scientific. And yet he separates himself off in a very pointed manner from "the scientific historians" because they "represent the eighteenth century as a period of sheer destruction," and because it is a grave injustice "to treat the great imaginative writers of any age as if they were only mechanical agents in an evolution of thought."

There is not, one may venture to think, quite so much difference of opinion between Mr. Courthope and the mysterious unnamed "scientific historians" as he seems to suppose. They do not, as scientific, ignore the actual influence of individuals on society; and Mr. Courthope does not, as anti-scientific, represent Addison as a spontaneous generator of public opinion, a creator of public opinion out of nothing. He does, it is true, here and there in set statements slightly exaggerate Addison's individual influence, speaking as if that influence were identical with the influence of the *Tatler* and the *Spectator*, and as if these periodicals stood alone among the moral agencies of the time; but, when we come to the special chapter on the *Tatler* and the *Spectator*, we find that Mr. Courthope does ample justice to Steele, and fully recognises that Addison's influence was only one among many tending in the same direction.

"It was doubtless Addison's fine workmanship and admirable method which carried to perfection the style of writing initiated in the *Tatler*. Yet there is scarcely a department of essay-writing developed in the *Spectator* which does not trace its origin to Steele."

This is perfectly just, except that the reservation implied in "scarcely" might be dispensed with. Inventive originality was not among Addison's gifts. The value to his more cautious nature of the alliance with such a man as Steele—a man of infinite devices, restless, enterprising, an intrepid pioneer into

new fields where his friend might follow with his exquisite workmanship when the certainty of success had been experimentally proved—the value of Steele's alliance to Addison is seldom fully acknowledged; but in one of his chapters Mr. Courthope makes as ample acknowledgment as Steele's warmest admirer could wish. He allows, perhaps, a little more than is fair to Addison's share of Sir Roger de Coverley; not, of course, more than is fair to the exquisite lightness of the humorist's touch, for that is incomparable, but more than is fair as regards the conception. Subtract kindly Steele's contribution from the Sir Roger of the *Spectator*, and the residue is a portrait in the same vein of satirical humour with the Tory Foxhunter of the *Freeholder*. Mr. Courthope sees in Addison's papers a certain kindness for what was beautiful in the feudal ideal, and gives him the credit of intending by his portrait of Sir Roger to reconcile town and country. We may well doubt whether the Tory squires of the time felt much obliged to the *Spectator* even for the number describing Sir Roger's patriarchal relations with his servants, the first and the least maliciously humorous of Addison's papers on the subject, probably designed, as the present writer has elsewhere suggested, to maintain continuity with Steele's original conception, and let it down softly. Still, Mr. Courthope goes much farther than is usual in his acknowledgment of Steele's literary importance, and that is something to be thankful for. Only why is there no mention of Steele side by side with Addison as an "architect of public opinion"? Addison's claim to this honour rests solely on their joint work in the *Tatler* and the *Spectator*. It is, of course, a nice question to settle their respective claims as factors in the formation of a healthier public opinion, seeing that the one originated the idea of the periodical and the various kinds of essays, while the other was greatly his superior in wit and in literary execution. Nevertheless, Steele was the originator; Addison, with all his superiority of literary genius, was, comparatively speaking, if Mr. Courthope will pardon the expression, the "mechanical agent." Steele took the lead even in praising Milton. And, although his literary faculty was of a much more ordinary and less distinguished kind, it was sufficiently distinguished to make the reputation of the *Tatler* before Addison joined him. But the gravest injustice that Mr. Courthope commits towards Steele is ascribing to his coadjutor the creation of "the ideal of Woman, as she is represented in the *Spectator*, adding grace, charity, and refinement to domestic life." Addison's ideal of Woman seems to me to be much nearer that of Pope in the "Rape of the Lock"—a vastly amusing and delightful creature, adding an inexhaustible theme for gay ridicule to the life of the superior creature, Man. It was the generous and chivalrous Steele, a pattern of conjugal devotion, if not of absolute fidelity, that rose superior to the conventional Queen Anne way of regarding women.

Mr. Courthope devotes a chapter to Addison's quarrel with Pope, and handles the subject with great patience and fairness—still, I venture to think, with a little more than fairness to Addison, and a little less than fairness to Pope. He will not allow that the famous

portrait of "Atticus" is "altogether untrue," but he lays stress on the fact that nearly all the evidence in favour of the truth of the portrait comes from Pope himself, and so from a tainted quarter. Now this is not strictly the case. The strongest evidence on Pope's side is the fact that Addison's partisans, with all their admiration for his pure and spotless character, his serene and dignified temper, have never been able to blur a line of the satire by adducing from Addison's life one instance of warm unprejudiced praise, generous friendship, or straightforward hostility. The portrait is in thorough keeping with everything that we know about Addison; if it had been false, we can hardly believe that no inconsistency would have revealed itself. Addison gets too much benefit from the "moral twist" in Pope when the case against him is made to rest entirely on the evidence of this damaged witness. Pope's failings were really as superficial as Addison's virtues. De Quincey once declared that he had at his command the materials to show, when the opportunity presented itself, that Addison was more to blame and Pope more in the right than was commonly supposed. The opportunity never did present itself; but the materials are sufficiently on the surface to make it clear to anyone who thinks it worth while to follow the course of the quarrel that the last word on the subject has not been said by Mr. Elwin. Mr. Courthope takes a much fairer view of Pope's character than was done by his predecessor in editing, but he passes over too slightly the shabby attack which Addison allowed or encouraged a member of the "little senate" to make upon Pope in the *Guardian*. This is not generally regarded as an attack only because all the circumstances have not been focussed. There was more in it than mere "cold mention" of Pope, and "glowing panegyric," or, as I should call it, shameless puffery, of Ambrose Philips. It was really, in all the circumstances, an obvious attack, of the very kind that Pope, in his satire, declared to be characteristic of Addison—the attack indirect and by implication.

W. MINTO.

The Gentleman's Magazine Library. Edited by G. L. Gomme. "Manners and Customs." (Elliot Stock.)

MR. GOMME must be congratulated on the success which has attended the first volume of his collection of extracts from the honoured monthly of our grandfathers and great-grandfathers. The social manners and customs of bygone ages are subjects which he has studied with enthusiasm for many years, and he has been well advised in beginning this series of classified selections from the *Gentleman's* with a volume in which his special knowledge of the subject has led him to reject the worthless and to retain what is only of permanent value. If the theories which its contributors evolved have been not unfrequently rejected by a more critical generation of antiquaries, the facts which they recorded for its columns were the results of their own observation of the people among whom they lived. The customs which they chronicled had been their companions from youth to age; the manners which they described were those with which

they had been familiar from their earliest youth. The value of this work will lie in the fact that it is a selection by a competent critic of the personal observations of a set of men who were scattered all over England, and were engaged in noting the events which passed under their own eyes. Mr. Gomme has printed in his Introduction a list of the names of the chief writers whose contributions he has selected for the honour of reproduction, and has furnished a few details as to their labours in other branches of literature. These particulars will prove of considerable use to the student, and might, we venture to think, have been extended with advantage. The ingenious note of John Carey on the "ancient game" of Ovid, as illustrated by one still played in Ireland, would come home with more conviction to the mind of the reader were he informed that its writer was well known in his day from his studies of the writers of Rome and Greece. The communication from John Coleridge on the customs of shepherds—a typical communication by a country student of 125 years ago—would be read with more interest by anyone conversant with his relationship to S. T. Coleridge.

By far the most valuable section of the volume—it covers exactly fifty pages—relates to the series of City pageants which solemnised the entrance into the chief magistracy of the City of London of the successive Lord Mayors for nearly a century and a half. When Mr. John Nichols, the editor of the magazine, was collecting in his eightieth year the materials for his history of the progresses of the British Solomon, he was naturally led into an excursion on the City ceremonies, in which the Stuart Sovereigns often took the chief part. He communicated his investigations to the journal under his charge, and by means of its columns was enabled to ransack the libraries of the principal book collectors of his day. The result was the fullest description yet published of the volumes, many of them of exceeding scarcity, which described these civic entertainments. Their interest is widespread; they illustrate the municipal and dramatic history of the times, as well as the varying tastes and feelings which animated all classes of London society at different epochs. The earliest of these works were written by such authors as Peele and Middleton, and from their hands the task of composition gradually passed in a descending scale into those of Taubman and Elkanah Settle. With this exception, and with the omission of a short article on the cries of London—a subject on which every well-educated child knows that poor Hone in his Year-books took especial delight—the articles relate to country life; and to our mind the description of the manners and customs of Herefordshire in 1819 carries off the palm for interest. This shrewd observer of the every-day life around him made good use of his opportunities, and knew how to describe with accuracy, but without malice, what he witnessed from day to day. The large parties on Sunday afternoons to play at foot-ball or cricket have gone out of fashion; but it is as true now in Wales and its borders as it was seventy years ago that in law-suits "the witnesses are much warped in their evidence, according to their respective affections for the parties," even if

the winner with his friends no longer "attends church and public places with ribands in the hat, as in elections." Whatever terrors are in store for a candidate for a seat in Parliament, he is happily no longer required to celebrate his victory by wearing ribands when in church.

On the value of "Local Customs" Mr. Gomme lays great stress as a subject hitherto not properly recognised, and everyone will acknowledge that the fifty pages devoted to that section form not the least valuable portion of the book. Whether these rites, most of which are practised at this day with undiminished solemnity, are the relics of customs once prevalent throughout the country, or whether each of them was from the first peculiar to the town or the district in which it is at this day celebrated, is still, and is likely to remain, a subject for debate. The Furry-day at Helstone, which was described in the *Gentleman's* for 1790, and over the meaning of which its learned contributors widely differed, has been chronicled during the past century in a score of periodicals, and its origin has formed a subject of anxious discussion. In the popular mind the custom of giving a fitch of bacon to the happy married couple of a year and a day is assigned to Dunmow, and to Dunmow alone; but Mr. Gomme, in reproducing the history of a similar gift which was formerly, if not now, the practice of the lordship of Wichnor, rightly remarks that this circumstance established for the famous fitch of Dunmow "a more remote origin than mediaeval manorial law."

The selection of the articles in the *Gentleman's* in this branch of archaeology lies within a reasonable compass, and they are not so numerous but that they can be reproduced without any curtailment. When Mr. Gomme or one of his colleagues comes to deal with the biographical and the genealogical articles, the question will be surrounded with difficulty, and it will probably be necessary to diminish their bulk, and to publish, in many instances, only a simple indication of the volumes in which anxious enquirers can obtain the further particulars which they desire. If the work which Mr. Gomme has happily begun should be brought to a successful issue, and if these volumes should be supplemented with the ample index to the volumes of the *Gentleman's Magazine* which the directors of the Index Society have projected, the obligations to "Sylvanus Urban," which everyone must acknowledge, would be increased a hundredfold. Both of these undertakings are of great usefulness, and both have our best wishes.

W. P. COURTNEY.

Native Life in Travancore. By the Rev. Samuel Mateer. (W. H. Allen.)

Of all the native States of India there is none more interesting than Travancore, and few less talked about. It occupies the extreme south of the Malayálam country, extending along the Malabar coast from near Cochin to the historic Cape Comorin. This secluded corner, cut off from the rest of Southern India by the chain of Western Ghâts, has never felt the successive waves of invasion which make

up the history of the greater part of India. The bulk of the inhabitants are, indeed, Hindus, though certainly not Aryans. There are a certain number of Mussulmans, but Christians are specially numerous, forming nearly a fifth of the total population. The great majority are Catholics either of the Syrian rite (the introduction of which into India is lost in the mist of tradition) or converts from it to Roman Catholicism. The reigning dynasty is of older date than the first landing of Europeans in India; and, though a Kshetriya origin is, of course, claimed for it, there can be no doubt that it really belongs to the Sudra caste of Nairs who form the aristocracy throughout the Malýalam country.

This caste, though, as Sudras, the lowest of the four well-born castes of Hinduism, occupies an exceptional position, owing to the virtual non-existence of the middle couple—Kshetriya and Vaisya. The Nairs hold the place of the former, while that of the Vaisyas, the mercantile caste, is filled by a race of semi-Arab traders. The status of this Mussulman section of the population is not so well defined in Travancore (which receives a large number of immigrants from the Tamil countries on the east) as in Malabar proper, where the Maplahs, as these semi-Arab traders are there called, have been virtually received into the national caste-system. The giving up of all trade to them is supported by a pseudo-prophecy in the legend of Malabar to the effect that no Vaisyas would be required in Parasuramen's colony, as traders would come from over the sea and settle there. A curious ceremony whereby the Zamorin of Calicut, on his investiture, accepts areca-nut and betel-leaf from a Maplah woman testifies to the recognition of this race in the Malýalam nationality. These Maplahs have also abandoned the ordinary Mussulman law of inheritance, and adopted the singular system of inheritance in the female line, called *marumakkattayam*, which is the general custom of the country. It is probably this race whom Mr. Mateer speaks of, under the name of Tulukkans, as scarcely distinct from the Lebbies, a closely allied race belonging to the Eastern coast of India; but the status of this Mussulman folk is not clearly explained. Mr. Mateer is more at home in his description of the Hindu castes of Travancore. It is very minute, though it lacks a general introductory view of the subject. Acquaintance with the northern parts of the Malýalam country, where the nationality is less mixed with foreign elements, would have enabled a clearer conception of the subject to be taken. The complication of the 420 castes comprised in the population of about two and a-half millions is presented as an excuse for not giving a complete account of them, and only describing a few typical specimens. It will help those who wish to study the minute description of native life as given in this work if they will understand that there is a broad distinction between the castes of true Malýalam nationality and those of foreign origin and as yet unassimilated. No member of the true Malýalam castes can eat with a person of foreign caste, however high. In a Malabar gaol I once saw a Nair about to be flogged, on the report of the gaoler, for refusing his food; and, as the cook of his mess was a Brahman, the crime

was evident. The gaol superintendent's zeal for discipline being untempered by a knowledge of the Malýalam language, I ventured, as *amicus curiæ*, to ask a few questions; and I elicited that the cook was not a Malabar Brahman, but an immigrant from the Tamil country, which very material fact the gaoler had omitted to mention.

The vacancy left by the elevation of the Nairs has brought up a low-caste race to the virtual position of Sudras. This race, called Tiyens in Malabar, Chogans in Cochin, Ilavans in Travancore, have, in the former part of the country, where British rule has relaxed social pressure, become almost undistinguishable from Nairs. Thus the hierarchy of the four great caste divisions is now reconstituted: (1) Nambûri Brahmans, (2) Nairs in place of the Kshetriyas, (3) Mussulman Maplahs in place of Vaisyas, (4) Tiyens in place of Sudras. Both Nairs and Tiyens have thrown out numerous branches of artisan and subservient sub-castes, which, besides the usual trades, furnish barbers, washermen, astrologers, musicians, &c., to their respective stocks. Lastly come the servile castes, classed as Chermens (Pulayens and Pariens principally), who work in the rice-fields, weave mats and baskets, and appear to be an aboriginal race enslaved by Parasuramen's colony of Nairs. The account of these servile castes given by Mr. Mateer is very complete, as may be expected from their furnishing the majority of the converts to Protestantism. I find no clear statement of the proportion of the various castes among the 60,000 Travancoreans claimed as Protestant Christians; but there is an allusion to the Pulayens as forming nearly half of the converts belonging to one of the missionary societies. There is no reason to believe that these serfs, who have been legally free for many years past, are oppressed more than low-caste Hindus always are more or less. They are in a very low state, addicted to drunkenness, devil-dancing, and dirt; and the pride of the well-born castes (bathed, shaven, and white-clothed) thrusts the impure serfs from off the highways. I do not believe that the having to go off the road when a man of higher caste passes is felt as an oppression by the people of Malabar; it is a custom. In South Malabar the servile castes may attend markets, thereby entailing a bath on every Tiyen before he can re-enter his house. In North Malabar custom excludes them from markets and public places, but the disability is gradually dying out.

The many opportunities which missionary work must give for insight into native life renders this book a valuable record of a fast vanishing state of society. Its principal drawback is an excessive assumption of acquaintance with India, failing which the English reader may find himself at a loss to understand many descriptions. For instance, dates are constantly given thus: "M.E. 1040," which is perplexing in the absence of any mention of the peculiar Malýalam era, dating from the foundation of Quilon, about A.D. 825. The work is illustrated; but no illustrations can convey any idea of the beauty of this enchanting country, the only drawback of which is the enervating effect of the steamy climate.

EDWARD NICHOLSON.

Narrative of Events connected with the Publication of the Tracts for the Times. With an Introduction and Supplement extending to the Present Time. By William Palmer. (Livingtons.)

THIS book has a pathetic interest. It is the swan song—shall we say the dodo song?—of the "old historic High-Church party," which one is sometimes tempted to take for a phantom of the imagination of the bishops and quarterly reviewers who call to it in vain. Seriously, Sir William Palmer's narrative is not as piquant as Mr. Mosley's Recollections of Oriel, not as moving as Cardinal Newman's autobiography, but as an historic document it is hardly less important. It lets us into the mind, not of the school with which the Tracts originated, but of the body to which the Tracts were in the first instance addressed. We are all apt to make the same mistake as Mr. Kingsley, and fancy that Newman's public for the ten years that he was the greatest spiritual power in England was made up of the young men who heard him at St. Mary's. If we keep clear of this we think of him as the prophet who prophesied to the dry bones of Anglicanism till they stirred and came together, and stood upon their feet an exceeding great army. It is well to be reminded that to many of the best and most serious of his contemporaries he was but one among the watchmen who sounded the alarm when people who had never been quite asleep woke up to the danger, never very real, that they might be robbed of their Church. No doubt it was a false alarm, like the reports which came to Oxford that the Birmingham political Unions were going to sack and burn the colleges on their way to London. Liberals in high places had imagined such a device as they were not able to perform; Church people who valued the Church as it was had only to assert themselves. When William IV. assured the bishops in 1834 of his resolution to maintain the Establishment the danger was over so far as such dangers ever are. "Our effort," the author says, "was wholly conservative. It was to maintain things that we believed and had been taught, not to introduce innovations in doctrine and discipline." Accordingly, this protest was supported, as it deserved to be, by Disraeli's patron, the Duke of Buckingham, who thought it a "blayguard thing" to go to church oftener than once a week. Of course, Sir William Palmer was a Churchman of a very different type, but still he records, not exactly in a tone of protest, the numerous remonstrances called forth by the early Tracts for the Times, which seem to have very seriously interfered with the success of the Lay Address. He even gave hopes, soon destined to be dashed, that he (and his friends) had succeeded in stopping the Tracts altogether, as the writers declined to submit them to the censorship of a committee.

In fact, he differed radically from the Tract writers: he valued the Fathers as a bulwark to the actual existing Church of England; they valued the Church of England for such witness as it still gave to primitive truth more fully, not to say more purely, set forth by the Fathers of the undivided Church; his first object was to defend the Establishment, theirs to discover a principle on which, if need be, to replace it. Still, as the Tractarians

at first worked chiefly by insisting on the large survivals of Catholicism in the Anglican formularies, the breach did not immediately manifest itself, though Palmer early showed a tendency to compromise; for instance, instead of protesting against the reduction of cathedral establishments by the Ecclesiastical Commission, he brought Napoleon's plan of honorary canonries before the Commission, which he had the satisfaction of seeing adopted, with some safeguards of his own. When Froude's *Remains* appeared, he was over-excited by the naïve way in which Froude put down the result of his and Newman's conference with Wiseman on the possibilities of corporate re-union, and his anxiety was increased when Newman met the proposal to contribute to the Martyrs' Memorial with a solemn query on the same subject. Still, Newman's strong language was reassuring up to 1839, when it began to be noticed that Newman's immediate disciples were shaken by Wiseman's arguments against Anglican Orders, to which our author replied in such a manner as not to encourage a rejoinder. So, too, when Wiseman interfered in the controversy about Tract XC., he first proved that "the worship of the Virgin and the other errors of the Church of Rome characterised by Newman . . . were binding on Roman Catholics," which Wiseman had denied, and then that Wiseman's quotations to prove the "errors" primitive were worthless. It is very characteristic of Sir W. Palmer's mind that, from the time he ascertained that Roman controversialists, from the days of Bellarmine to now, have been in the habit of appealing to uncritical editions of the Fathers, he felt that the question was closed. As for the restoration of intercommunion, he was on the whole content to reflect that all attempts that way since the days of Calixtus had come to nothing, and that no revival of holiness in the Church of England was likely to bring them to more. Naturally, in 1843, after Newman had refused to do anything to bridle the *British Critic*, then the organ of Ward and Oakley, though edited by Newman's brother-in-law, he felt called to stand in the breach himself, and addressed to the Bishop of Oxford the narrative of events here reprinted. Considering that the author obviously felt that he had finished his theological education when "the respected author of Tract XC." and Dr. Pusey were beginning theirs, the Tractarians are treated with great generosity and forbearance. In rebuking the Romanising tendencies of the *British Critic*, the writer appeals to the *Tracts for the Times*, as if Ward and Oakley only needed to be recalled to the principles of their master. In the supplement to the narrative, Sir W. Palmer goes so far as to recognise the superior wisdom of Dr. Pusey, who contrived to keep Newman's followers together by avoiding any public censure of their leader or his principles. In the same spirit he is averse to censuring—at least to suppressing—the Ritualists, partly because Rome detests Ritualism, and partly because he admires Dr. Littledale's *Plain Reasons against Romanism*. Perhaps his largest theological conception is that the revival of religion in the latter half of the eighteenth century undoubtedly began within the pale of Anglicanism—a fact which also seems to have weighed with De Maistre.

G. A. SIMCOX.

NEW NOVELS.

Beatrice Randolph. By Julian Hawthorne. In 2 vols. (Chatto & Windus.)

Thirly Hall. By W. E. Norris. In 3 vols. (Bentley.)

Cherry. By Mrs. C. Reade. In 3 vols. (J. & R. Maxwell.)

Across the Hills. By Frances Mary Owen. (Kegan Paul, Trench, & Co.)

Old Mark Langston: a Tale of Dukesborough. By R. M. Johnston. (Sampson Low.)

Dr. Blandford's Conscience. By Sarson C. T. Ingram. (Nisbet.)

MR. JULIAN HAWTHORNE has adopted a milder manner since his last book, *Fortune's Fool*, which, if it displayed a certain quality of power, abounded in extravagance. There is none of his exultation in physical force, none of his peculiar mysticism, in *Beatrice Randolph*. To say this, however, does not mean that it escapes the charge of extravagance. It has exactly the same fault as its predecessor, *Dust*. Like the hero's renunciation in *Dust*, the central situation in *Beatrice Randolph*, the innocent assumption of the personality of a famous *prima donna* by an unknown singer, violates all moral probability. Putting aside the possibility of the impersonation, to allow herself to be so easily deluded is totally inconsistent with the character of Beatrice which Mr. Hawthorne labours to bring home to us elsewhere. But this is the cardinal fault with all his creations: they are described as one thing and they act as another. Men of the world, it is true, probably do more foolish things than any other people, but Mr. Hamilton Jocelyn's ill-timed persistence is, if nothing else, grossly at variance with his character for astuteness. Given the situation, however, Mr. Hawthorne works out the details with considerable ingenuity, even if the conclusion be lame. There is less description of scenery than usual in *Beatrice Randolph*, but the little Mr. Hawthorne gives us is fresh and pleasant. He has for once succeeded in not being over-strained in his effort to be vivid. The sketches of New York society are amusing so far as they go, but they are very slight. There is a lack of finish or subtlety about them, and a resemblance to the sketches which now abound in a certain class of journalism. But perhaps Mr. Hawthorne's pen was hurried; his later books have been treading very fast on each other's heels.

The first volume of Mr. Norris's new novel is far the best, and ill prepares us for the disappointment of the two next. The description of the hero's boyhood among the Norfolk Broads, old Bunce the keeper, the great pike, and the frozen fens is written with great freshness and feeling. It was Alfieri who first made the dangerous statement that precocity in falling in love is a sign of genius. Master Charles is not a genius, but he might have been. Under Mr. Norris's care he is piloted through the dangers of the two last volumes back to his first love. Experience may protest against Mr. Norris's conclusion, but it cannot be denied that he is very long bringing him through. The interminable dialogues with Lady Constance unpleasantly suggest padding; and, were it not for the grace and clearness of the author's style, they would

be intolerable. Lady Constance is not a successful character. The amount of self-deception she must have unconsciously practised is very crudely intimated, and there is no foundation for her mysterious power. Nor is Maud very real. The true interest of the book, indeed, lies in the early development of Charles's character, and it is a very ingenuous one. The author has drawn upon what can scarcely be other than personal reminiscences very pleasantly and profitably. But there is rather too much of the trick of reminding us that it all happened long ago, and things have changed very much since, &c., &c. Once or twice this is amusing, but the repetition becomes intolerable, and leaves us with the conviction that the writer is not such a veteran after all.

Mrs. Reade includes two sensational stories in her three volumes. They are coloured by plenty of vice and low passion and intrigue, but end in a blaze of triumphant morality which ought, no doubt, to put us into a mood of virtuous exultation. Unfortunately the contrasts are so startling and the morality is so forced that they only leave us feeling very helpless and in the confused state which, perhaps, the heading of one of Mrs. Reade's chapters best describes—"Mixed with Sad Wonder." Mrs. Reade is generous, and does not spare us her good things. Many of the headings are three-volume sensational novels in themselves, and would make the fortune of a less inventive person. What could not be done with "Smitten and Bitten" or "O Tiger's Heart"? All the customary ingredients of this class of fiction flavour her pages. The men, of course, are "great and strong and swartly grand." But there are also some new and strange things. Lady Carmalt, when she enjoys the luxury of convalescence, is not only supremely happy, she is the "champion of apolausticism." We have much for which to be thankful to Mrs. Reade. The evil genius of the first story is very evil. Modesty forbids us to enquire into her earlier days in the last years of the Second Empire. Under the Commune she is a *pétroleuse*; and then, in order to make a wealthy match, she enters into the domestic circle of an English clergyman as governess. Between her, however, and Sir Peter Carmalt there intervene, oddly enough, a pet dog, a favourite horse, and a wife. Why the dog should have been in the way is uncertain. Perhaps she only destroyed it to keep her hand in. She was capable of anything. As for horse and wife, Mdlle. Emeraude nearly succeeds in killing them together. Failing, however, she then attempts to "take off" her ladyship with hellebore; luckily, the revelations of her accomplice, a groom, madly in love with my ladyship herself, frustrate this. The groom, having made his revelations, proceeds to drown himself in two feet of water in a most desperate way. His fate points a moral, and was indeed well deserved. He had coquetted with Radical doctrines, and ventured to think the aristocracy a sham. Mrs. Reade's second story is equally unpleasant and unreal, but somewhat simpler and less passionate. "The force of Nature could no further go."

An amusing collection of uncouth words gathered from the smaller American news-

papers appeared in a magazine some years ago. They were not old provincial words which have gradually dropped into disuse in England, but newfangled inventions, subordinated to the purpose of ignorant ostentation. To Mr. Johnston belongs the honour of introducing this democratic licence of diction into what purports to be a serious literary production. Here are some of the choicest flowers gathered at random from his pages. One of his heroines—an invalid, it is true—yields to her “impulsions.” The hero, who has done much for higher education in his native State, announces his “declinature” of a professorship; Dukesborough was notable for the seriousness of its sermons—they were more than serious, they were “prognostic of what would eventuate;” while the musical genius of the township delighted his audience with the exquisite “rendition” of such simple tunes as “Molly [*sic*], put the kettle on.” Mr. Johnston is conscientiously concerned with the topography of his settlement in Georgia. Unfortunately his painstaking description leaves no clear impression on the mind. But, as he justly points out, to understand Dukesborough aright, you should fix yourself in the main street (not in the back-track), and then turn “square-round.” In calling his production a tale, Mr. Johnston practises upon an unsuspicious public. It is not a story in any sense of the word, but an account of the founding of Dukesborough, and a rambling chronicle of the leading families who conferred distinction upon it. The reader is passed on from family to family until a happy inspiration induces Mr. Johnston to put in a chapter called “settlements.” These are simpler than lawyers would have us believe. The one villain Dukesborough was capable of producing gets his deserts; while the virtuous inhabitants are suddenly sorted off into pairs, and live happily ever afterwards. Few people, however, will be strong enough to struggle through the whole book in order to feel their hearts glow within them at this satisfactory conclusion.

Across the Hills possesses the melancholy interest, as the Preface tells, of being the last story that the author lived to write, and of “foreshadowing the close of a life lavishly spent in the loving service of others.” The story of the walk across the hills is told very simply and gracefully; the reader feels the free, fresh air, and catches glimpses of the blue moving sea beyond the gorse and heather. The allegory is one which appeals to all whose high privilege it has been to come in contact with those who, in no blind enthusiasm, but with clear gaze, have found that happiness which “can only be told from pain by its being what they would choose before everything else.” A wanderer in search of rest and health learns from his companion of one day that perhaps life can make clear what many thoughts have left dim, and that existence is only perfect in self-sacrifice. He is taught the full meaning of his intuition by the faith in which she passes across and beyond the hills into the light and peace which lay upon them.

Mr. Gilbert has proclaimed himself to be the author of a “respectful perversion” of the Poet Laureate’s *Princess*, but what epithet is applicable to Mr. Ingram’s performance in

calling the academy of the girl-graduates “a collegiate celibate for the fair sex”? Dr. Blandford’s *Conscience* abounds in phrases coined from the same mint which are neither jocose nor smart. Mr. Ingram falls between two stools. He has written a novel with a purpose; the purpose is to show how a poet may trace the spiritual regeneration of a doctor who possessed a certain amount of culture, appreciated Montaigne, and could not persuade himself to become a Christian by reading Paley’s *Evidences*. As a work of fiction, the story is completely killed by theological discussion; as a theological discussion, it is interrupted and impeded by fragments of narrative and description. The author’s style is very heavy and pretentious, a result to which his habit of rejecting simple words and using pedantic ones outside their true signification materially contributes. Mr. Ingram’s little fishes do more than talk, like whales. Why should an accident with him “initiate an intimacy” instead of give rise to a friendship? There is nothing to be gained, and everything to be lost, by this pedantry.

C. E. DAWKINS.

CLASSICAL SCHOOL BOOKS.

An Introduction to Greek Verse Composition, with Exercises. By Arthur Sidgwick and F. D. Morice. (Rivingtons.) Verse composition has been so much thrust from its former pride of place as an instrument of classical education that it may at first sight seem curious to find one of the ablest tutors in Oxford and a master at a leading public school submitting themselves to the drudgery which must have been involved in the preparation of this manual. The truth is that the irrational use of verse composition as a panacea for ignorance and clumsiness has been supplanted by its rational use as the best method—perhaps the only method in the case of a dead language—of teaching fairly advanced scholars to grasp the distinctions between the poetic and the prosaic vocabularies. Without this distinction, the savour of Greek poetry escapes us, as the savour of Shakspeare would elude a foreigner who felt no difference between the language of “King Lear” and that of a City article. Messrs. Sidgwick and Morice undertake, in five manageable chapters—the whole book, exclusive of the excellent vocabulary at the end, is less than 150 pages—to “take the learner through all the stages of Greek verse composition, from the first rudiments till he has reached a fair proficiency in turning into Greek iambs an average piece of English dramatic poetry” (Preface, p. v.). This much is promised; this much, and something more, is performed—the something more being the superadded flavour of good literature and critical discernment. Here are two editors who, in addition to a far more exact account of the iambic metre, its limits and its privileges, than we have seen elsewhere, can think their Shakspeare and their Arnold into terms of Sophocles. If there be a fault, it is that the book is almost over-Sophoclean. Boys are apt to catch the weaknesses of Euripides and the extravagancies of Aeschylus, no doubt; Sophocles is far more flawless and equal. But yet we think that Aeschylus and the Aeschylean forms have an attractiveness for clever boys which should be taken into account. Aeschylus is direct; Sophocles is not usually so. But we must learn to be direct before we can indulge in the luxury of subtlety. Once or twice we note an Aeschylean phrase ascribed to a later writer—as, e.g., on p. 56, in the section on metaphors, the phrase *βουκολούμενος πόνον*, which is primarily Aeschylean, is

ascribed to Euripides. Possibly this is a typographical error, Eur. for *Eum.*, in which play, we think, the phrase first occurs. In the same section, *ἔνευ βοτῆρος αἰκολούμενα* is not well rendered, we think, “untended by a guard.” *βοτῆρ* is not exactly “a guard,” and the rendering obscures the very metaphor it is meant to exemplify. These are small points, but may be worth correcting; a manual needs exactness beyond other books. But this chapter—“Hints on Poetic Forms and Usages”—is invaluable. It redeems the luckless tyro from that sense of wandering in the wilderness which the unassisted hunt for appropriate “turns” always brings to him. Excellent, also, is the treatment (pp. 5-9) of the *Cæsura*; and the authors (Pref. p. v.) justifiably pride themselves on their sections on the metrical treatment of monosyllables. This is a matter which has often puzzled older scholars, as well as boys, simply for want of a few obvious formulas. Hitherto, *de minimis non curavit lex*; and these monosyllabic *minima* have been pushed and turned into erroneous positions, *ἔνευ βοτῆρος αἰκολούμενα*. The question of *Crisis* has also been “a forge of miseries;” its embers will fade and be extinct after a perusal of pp. 20-23. The exercises, graduated in difficulty, and with a line of demarcation between 30 and 31, at which point real literature is employed for translation, are excellent; our only doubt is whether they are numerous enough. They will, we fear, be worked through too easily, and illegitimate “keys” will abound. This is, perhaps, unavoidable in a manual of limited compass; it is, however, a real evil. Another criticism we should be inclined to make on the more advanced exercises is that there is rather too much from Mr. Swinburne and Mr. Arnold—from “*Atalanta in Calydon*” and “*Merope*,” highly assimilated to Greek form as they are—and too few passages from Shakspeare, in which the thought is Greek, or rather of the high poetical order common to all great poets, while the form is markedly English. Translation of these is the ultimate achievement, we may be told, and beyond the scope of a manual. But we wish there were more such passages here, even if the editors had found it necessary to append their own versions of them, indicating the course of thought by which they proceeded. Able boys would mark and learn thereby. The prominence given to passages from Mr. Rhoades’ writings is puzzling; nor do we see why No. 77 should be treated as anonymous; if we mistake not, it is from Alexander Smith’s *Life Drama*. The vocabulary—intended to be “useful not merely for these exercises, but for any other”—is a thesaurus of Greek poetic diction, and simply invaluable, being classical, instead of the ugly congeries of epic, lyric, tragic, and Aristotelian Greek presented to the tyro in most English-Greek lexicons; and the marking of the quantities doubles its use for the young. The only question we feel inclined to ask is, How is the memory of boys to be stimulated to absorb this vocabulary? Composition cannot be written, in examinations at all events, without a verbal memory; a hint upon this point from such accomplished teachers and writers as Messrs. Sidgwick and Morice would be valuable.

Latin Prose Exercises. With Passages of Graduated Difficulty for Translation into Latin. By George G. Ramsay. (Glasgow: MacLehose.) Few subjects are so purely empirical—using the word in its best sense—as the teaching of composition to the young. Prof. Ramsay’s experience is, therefore, of high value, and his injunctions, both positive and negative, deserve the utmost consideration, even from those unable to accept them in their entirety. He has prefixed to this collection of exercises a concise and interesting little essay, in which he formulates the principles at which he has arrived,

These may be briefly classified. (1) Simple sentences—except for mere children—are useless. "It is impossible [here Prof. Ramsay concurs with Dr. Bradley] to make any real use of a language as an instrument of thought without introducing subordinate clauses." We have no doubt whatever of this; as Prof. Ramsay well points out, the dryness of the process of learning a language is enormously increased by being introduced to it in a quite illiterate and unpractical form. (2) "Teach from the beginning the necessity of observing the true Latin order of the words." So only can the fault of "Anglicising" Latin prose be avoided. This is a principle which, in the hands of a practised teacher, is of great import. We are inclined, however, to think that it is often taught in a too peremptory way. There are options in Latin, as in English, prose; it is possible to starch Latin prose too stiffly, even for beginners. (3) "Let the English propounded for translation be idiomatic, not Latinised; let a pupil learn as early as possible that Latin and English are two different languages." We fully agree with the Professor, and with Mr. Mundella's recent deliverance, as to the mental gain it is to be bilingual. The difficulty seems to us to lie in the tender age at which boys begin Latin—long before they have any full grasp of English. They understand colloquial, but not literary, idioms; and the requirement of the Professor, that all the English presented to them for translation shall be idiomatic, demands, in our judgment, careful interpretation. The exercises in part i. are adjusted to boys recently through the *Latin Primer*, to which a general reference is given; those in part ii., to Dr. Bradley's edition of Arnold's *Latin Prose*, to the editor of which Prof. Ramsay pays the tribute of a grateful pupil. Parts iii. and iv. consist of selected passages, adapted to pass-men and honour-men respectively. The Professor takes credit to himself (pp. xi.-xiv.) for having intentionally omitted a vocabulary and forsworn the preparation of a key. On the latter omission we heartily congratulate him. There is no doubt that the ubiquitous keys have done much to spoil composition and to encourage deceit; even those teachers who wholly renounce their use have to keep their eye upon them, "for reasons." A sentence for translation is not a conundrum to be solved, but a weapon for varied mental practice. As regards the omission of the vocabulary we have more doubt. To make oneself acquainted with a large number of words is (p. xiv.) "a work one must do for oneself." This is the language of a matured student half forgetful, for the moment, of the difficulties of immature minds. We hold that the sooner a boy, by any and every help, can acquire a vocabulary the sooner he will be interested in the language. In this matter the old *gradus*, amid all its odd frivolities, certainly did good service. On the whole, whatever view be taken of this last point, we think this a remarkably good manual for its purpose. The most advanced selections—those of part iv.—seem to us remarkably well chosen; they are, many of them, inspiringly difficult without being hopeless; and all of them interesting as English—an important proviso too often neglected.

Xenophon, Cyropaedia, Books IV.-V. With Introduction and Notes. By C. Bigg. (Oxford: Clarendon Press.) Mr. Barlow and his pupils Sandford and Merton possessed some familiarity with the education and character of the elder Cyrus as told by Xenophon. But it is doubtful whether the *Cyropaedia* has been much read by or to school-boys since Mr. Barlow's time; and we hardly think that even so useful an edition as Dr. Bigg's would have been, if he had edited the whole instead of a part, will succeed in re-introducing the work, or—which is the other

and more serious side of the same process—in ousting something else which is read at present. In fact, unless a local and temporary want has been created by the University of London, or some other examining body, imposing the *Cyropaedia* as a thing to be read, there would seem to be no demand, and not even any room, for a school edition of it. But, if it is prescribed, students will find that Dr. Bigg's notes (which seem to us to show a distinct improvement in teaching power upon his notes to Thucydides) give them quite as much aid and direction as is good for them.

The Satires of Juvenal. By E. G. Hardy. (Macmillan.) A good school edition of Juvenal is wanted; and, after all that has been written on the subject, it ought not to be so difficult to compile one. In Mr. Hardy's notes, however, we find:—"altum dormiret: cognate acc. = altum somnare" (1.17); "Heracleas, Diomedas: fabula is to be understood, just as *Odyssaea fabula* = the *Odyssey*" (1.44); "quadringenta parant: i.e., sestertia, not sestertios" (1.94); "*Ebrius*" (7.68); Saguntum "was just north of the Ebro" (15.114); and so on. The notes, when correct, do not always seem adequate or well put together, while wrongly accented Greek and misprints are too common. We quite believe Mr. Hardy, when he says he has "in many cases not followed Prof. Mayor;" but we doubt if his edition, as it stands, could be used in schools with satisfactory results.

Plauti Trinummus. By C. E. Freeman and A. Sloman. (Oxford: Clarendon Press.) This is an edition "for the higher forms of public schools," by two Westminster masters, which we regret we cannot call successful. The editors, from an obvious wish to suit boys, pass over many characteristics of Plautine Latin, and so leave a rather untrue idea of their author on those who use the book. The notes, though often good, seem sometimes too short (see, e.g., 332, 423, 484, 879), sometimes too elementary, while a few more advanced ones (454, 494, and several on the readings) are surely useless to boys. Both notes and Introduction contain errors—among others, such derivations as "*autum* lengthened from *aiō*," "*provincia* contracted from *providentia*"—and do not betray always a full acquaintance with the best writings on Plautus. We admit that the edition does not claim to be elaborate, and that it is not without good points, but we had expected something better from Westminster and the Clarendon Press.

Extracts from Martial. By Profs. Sellar and Ramsay. (Edinburgh: Thinn.) These selections, "for the use of the humanity classes at Edinburgh and Glasgow," seem well chosen, and a good *Life of Martial*, by Prof. Sellar, is prefixed. But we fear the book will be of little use generally, unless the editors follow it up with a volume of notes.

WE have also received:—In "Macmillan's School Class Books," *Demosthenes: The First Philippic*, with Introduction and Notes, Edited (after C. Rehdantz) by the Rev. T. Gwatkin; in Macmillan's "Elementary Classics," *Terence: Scenes from the Andria*, by F. W. Cornish, *Horace: Odes I. and II.*, by T. E. Page, *Vergil: Selections* by E. S. Shuckburgh, and *Eutropius*, by W. Welch and C. G. Duffield; *Graecula: a First Book of Greek Translation*, by H. R. Heatley (Rivingtons); *Reddenda Minora*; or, *Easy Passages for Unseen Translation*, by C. S. Jerram (Oxford: Clarendon Press); *A Key to the Second Part of "Short Exercises in Latin Prose Composition,"* by the Rev. H. Belcher (Macmillan); *Latin Course, Second Year*, by T. T. M'Lagan (Chambers); *Sallustii de Catilinæ Conjuratone Historia*, by Pierce Egan (Baillière, Tindall, & Cox); *Caesar de Bello Gallico*, Book II. (Moffatt & Paige); &c., &c.

NOTES AND NEWS.

MR. FRANCIS PERCIVAL has arrived in London from Egypt, bringing with him a collection of inscribed potsherds from the island of Elephantine, where they are still found by the inhabitants, though not in large numbers. The inscriptions are for the most part in cursive Greek, but some of them are in Coptic and Early Arabic. Prof. Sayce has made a collection of them at Luxor, where he has been staying since his visit to Abydos. He will probably return to England before the end of this month, if quarantine is abolished at Marseilles.

M. NAVILLE has completed his memoir on Pithom, which will be printed immediately, and presented to the subscribers and donors of one pound and upwards to the Egypt Exploration Fund.

PROF. W. G. WHITNEY will contribute the article on "Philology" to the new edition of the *Encyclopaedia Britannica*, and Mr. E. Maunde Thompson the article on "Palaeography."

MR. WHITLEY STOKES is at present engaged in writing a chapter on the urkeltisches Sprachschatz for the new edition of Ficke's *Wörterbuch*.

THE volume of essays by George Eliot which Messrs. Blackwood announce for immediate publication was left by her ready corrected for the press. It will contain all her contributions to periodical literature that she was willing to have republished, together with some short essays and pages from her note-book that have not hitherto been printed. Among the reprinted articles will be "Worldliness and Otherworldliness," "German Wit," "Evangelical Teaching," "The Influence of Rationalism," and "Felix Holt's Address to Working Men."

A COMMITTEE has been formed to place a marble bust of the poet Gray in the hall of Pembroke College, Cambridge, and a bronze replica in the Fitzwilliam Museum. Among the members are Lord Tennyson, Lord Houghton, Prof. Sidney Colvin, Mr. Gosse, Mr. Austin Dobson, Mr. Alma Tadema, and Mr. Boughton, with a branch committee in America, where Gray's popularity has recently been shown by three illustrated editions of the "Elegy." Mr. Hamo Thornycroft has been selected as sculptor, and the total cost of the two busts is put at £300.

MR. THOMAS HUGHES has written a Preface for a series of Letters from Texas which will be published shortly by Messrs. Macmillan under the title of *The Boy Emigrants*.

PRINCIPAL TULLOCH has in the press a new volume, entitled *Modern Theories in Philosophy and Religion*.

IN theology, Messrs. Macmillan announce a series of popular lectures on the New Testament by Archdeacon Farrar, entitled *The Messages of the Books*; and an *Introduction to the Study of Theology*, by Prof. James Drummond, of the Manchester New College.

WE hear that our contemporary *Modern Thought* is to be discontinued in consequence of the serious illness of its owner, Dr. George Harris.

THE next volume in the series of "Philosophical Classics for English Readers" will be *Leibniz*, by Mr. T. T. Merz. Future volumes arranged for are *Hobbes*, by Prof. Croom Robertson; *Vico*, by Prof. Flint; *Hume*, by Prof. Knight (the editor of the series); *Bacon*, by Prof. Nichol; and *Spinoza*, by Principal Caird.

WE understand that Messrs. J. & R. Maxwell are going to publish immediately a satirical romance of an original character, by "Austen Pember," entitled *Pericles Brum*; and a cheap

edition of Miss Braddon's recent work, *Phantom Fortune*. The same firm are also producing *Madeline's Mystery*, edited by Miss Braddon.

THE English translation of *John Bull et son Ile* is affirmed on the title-page to have been done "under the supervision of the author." This is, we have reason to believe, only a round-about way of saying that Mr. "Max O'Rell" was his own translator. Apart from American editions, more than thirty thousand copies of the English version have been sold within three months; and the author has received from his English publishers an additional cheque for half as much again as the sum first stipulated for.

THE first half-yearly issue of the *Railway Companies' Directory*, edited by Mr. Percy Lindley, giving the capital, authorised, received, and expended, the revenue, dividends, and mileage, with classified lists of directors and officials, of the railways of the United Kingdom, will be published next week.

THE late Sheriff Barclay, of Perth, who died last week at the age of eighty-six, had just completed a little book on *Heathen Mythology Illustrative or Corroborative of Scripture*, which will be published in a short time by Messrs. Morison Bros., of Glasgow.

THE famous Pitsligo Press, which was founded by the late G. H. Forbes, and which has been continued since his death in 1875 by his literary executor, the Rev. Walter Bell, was transferred last week from Burntisland to Edinburgh. We trust that there is no other foundation than this for the rumour that this valuable aid to the publication of rare theological texts is to be discontinued.

THE great sale of M. Alphonse Pinart's collection—one remarkably rich in rare books and unique MSS. illustrating the ethnology, languages, and history of the native races of America—came to an end on last Tuesday evening at the Salle Silvestre in Paris. Mr. Quaritch seems to have had the same good fortune which attends him at home in acquiring all the most important articles in the sale. The gems of the collection were a magnificent copy of the first edition of Eliot's Indian Bible and some painted Mexican MSS., one of them anterior to the Spanish Conquest, the others contemporary with it. A MS., on fifteen leaves of *maguey* paper, is of great historical as well as pictorial interest; a second, on *agave* paper, is in weakly condition, but very interesting from its high antiquity; the other three are on large sheets of coarse leather, and are extremely curious from an artistic point of view. Besides these, Mr. Quaritch secured Brasseur de Bourbourg's copy of Beristain's great bibliographical work—a copy of unique value by reason of the numerous MS. additions and corrections made by a competent Mexican scholar in the first quarter of the present century.

THE Browning Society's paper announced for its next meeting, February 22—"Browning in Relation to his Time," by Mr. Cyril Johnson, of Jesus College, Cambridge—having fallen through by reason of its writer's illness, two other papers, both by Cambridge men, will be substituted for it: (1) on "Waring," by Mr. A. C. Benson (a son of the Archbishop of Canterbury), and (2) "Some Prominent Points in Browning's Teaching," by Mr. W. A. Raleigh.

THE Bradford Browning Society's next papers will be—on February 12, on "Cleon," by Miss Every; March 11, on "Browning's Use of the Grotesque," by Mr. King; April 8, on "Browning's Rymes," by Mr. Colson; May 13, on "Colombe's Birthday," by Mr. Fotheringham, the president.

It is worthy of note that in the last examination at the Inns of Court two natives of India

obtained prizes of £50—Mr. Satyendra Prasanna Sinha in jurisprudence, and Mr. Rastamji Dhanjibhoy Sethna in the law of real and personal property.

As some misunderstanding exists with regard to the rules of the Education Department concerning reading-books, it may be as well to state that an explanatory circular has just been issued on the subject. It is here pointed out (1) that it has always been desired to leave the largest freedom to authors, publishers, managers, and teachers; (2) that it is not the duty of the inspector to prescribe or recommend particular books, but only (under certain circumstances) to disallow the use of books which are plainly unsuitable; and (3) that the rules were not intended to embody an absolute standard, but rather to represent a minimum of requirements without which there was no guarantee for efficiency.

WE are asked to correct a misapprehension that has arisen regarding the new story competition which the editor of *Little Folks* has arranged for his readers to take part in. The prizes he has offered are intended for children only up to seventeen years of age, and not for professional writers and artists, as has been stated by many journals during the past week. The nature of the competition and of the prizes offered may be seen by reference to the January number of *Little Folks*.

WE have received the second of the reprints of its early numbers which the *Norwich Mercury* is now issuing, being that for January 21, 1727. The view of Norwich, the scroll headings, the initial letter, and the devices to the advertisements, have all been reproduced direct from the original by the photographic process known as Dallastype.

AMERICAN JOTTINGS.

It appears that the Americans are not going to let the question of international copyright sleep. The Dorsheimer Bill, the provisions of which have been already mentioned in the ACADEMY, receives the strong support not only of such papers as the *Nation*, but also of such papers as the *New York Herald*. In fact, we have not heard of any opposition to the principle of that measure. Meanwhile, an association of authors has been formed, under the style of the American Copyright League, "the object of which is to urge a reform of American copyright law, and primarily the abolition, so far as possible, of all discriminations between the American and foreign author." The secretary of the league is Mr. G. P. Lathrop, the son-in-law of Hawthorne; its committee includes the names of R. W. Gilder, Parke Godwin, Brander Matthews, E. C. Stedman, C. D. Warner, and E. L. Youmans; and the list of about one hundred and fifty authors and journalists who have already joined it would be a list of all those who are known in England. To show the object of the league more clearly, we quote the following from Mr. Lathrop's letter:—

"The League will favour a copyright treaty with England, provided a just one can be framed; but it criticises as unfair to the author those clauses in the pending draft before Congress which limit the time for obtaining foreign copyright to a few months, and compel authors to have their books manufactured in the copyrighting country. It nevertheless considers the adoption of some measure imperative, in order to save American literature from the destruction threatened by the present state of things, and would prefer to see a moderately good treaty go through than none at all. With some substantial alterations, the Dorsheimer Bill would meet with its approval."

MR. LANG's poems seem to enjoy a popularity in America second only to those of Mr. Austin Dobson. A collection of them (formed,

we believe, by the author) will be published shortly by Messrs. Scribner, but it will not be on sale in this country.

LAST week we observed that Mr. Swinburne's poems can only be obtained in thirteen volumes, at the price of about £4 10s. We hear that an enterprising publisher at New York has just brought out a complete edition in a single volume of 730 pages of close type.

EVERY mail from America tells of some new *édition de luxe*, which shows that the Americans can afford to pay for books if they choose. The last is a complete series of Carlyle's works, in twenty volumes, with proof impressions of etchings, engravings, &c. Only 350 copies are to be printed, at a subscription price of one hundred dollars (£20).

A NEW YORK bookseller announces a "people's edition" of Mr. Ruskin's works, beginning with *Modern Painters*, which will be compressed into two volumes, and sold, with all the wood-cuts, for two dollars (8s.).

MESSRS. HARPER announce an important contribution to the history of the War of Secession by Col. Roman, who was on the staff of Gen. Beauregard. In the Preface Gen. Beauregard states that the book has been written under his own personal supervision.

A FORTNIGHT ago it was recorded in the ACADEMY that reprints of the *Fortnightly*, *Nineteenth Century*, and *Contemporary* are issued in America simultaneously with their appearance here, and, therefore, by arrangement with the English publishers, for just one-half their English price. Similarly, we learn that the *Edinburgh* and *Quarterly*, printed from the English plates and on the same paper, can be obtained in America at one-third less than the English price.

OUR New York contemporary the *Critic*, which continues fairly well to maintain its place at the head of literary criticism in America, has combined with another periodical that we do not know called *Good Literature*. The new paper bears the joint name of the *Critic* and *Good Literature*, and will continue to be edited by J. L. and J. B. Gilder. The chief difference seems to be that in the future it will print selections from foreign reviews, and will make a strong feature of a "notes and queries" department. There seems to be some falling off in typography and paper.

MR. W. J. ROLFE, of Cambridgeport, Massachusetts, is an untiring worker. He has just completed his pretty school and college edition of Shakspeare, in forty volumes, by the issue of "Titus Andronicus"—"Shakspeare probably had little to do with writing the play"—and has published a like edition of Walter Scott's "Lady of the Lake," in which he restores the correct text of some important passages from the earlier prints of the poem, and removes misprints which even the owners of the copyright have allowed to disfigure their later versions. Mr. Rolfe's book has some pretty cuts from Messrs. Osgood's illustrated edition of the poem. Mr. Rolfe has several other school editions of English classics in the press.

FRENCH JOTTINGS.

THURSDAY, February 21, has been fixed for the election of two members of the Académie française in succession to Laprade and Henri Martin. It is universally agreed that M. François Coppée will succeed Laprade, while it is not improbable that a tide of patriotic enthusiasm will give the other vacancy to M. Ferdinand de Lesseps. The only other serious candidature is that of M. Wallon.

By the election of M. Edmond About the Académie française can now count among its

members eight former pupils of the Ecole normale. The others are MM. Jules Simon, Caro Mézières, Gaston Boissier, Taine, Pasteur, and Mgr. Perraud, the Bishop of Autun. The last mentioned, who is said to have refused to vote for his schoolfellow, though he would not vote against him, will have the duty of "receiving" him, as being *directeur* at the time of his election. In the Académie des Sciences morales the Ecole normale has no less than fourteen representatives, and in the Académie des Inscriptions ten.

THERE are three candidates for the succession to the late François Lenormant in the Académie des Inscriptions—MM. d'Arbois de Jubainville, Benoist, and Schlumberger.

THE death of Henri Martin has caused the sale of the copyright of his *Histoire de France*, which fetched no less than 250,000 frs. (£10,000).

TO-DAY (February 9) is the anniversary of Michelet's death. It is to be commemorated by the publication of the first volume of his autobiography, entitled *Ma Jeunesse*, which has been compiled by his widow out of the papers he left.

M. VICTOR HUGO's *Légende des Siècles* has just been issued in the final edition of his complete works, re-arranged throughout, and reduced from five volumes to four. Forty volumes of this "édition ne varietur" have now appeared out of a proposed forty-five.

THE Société des Archives historiques de la Gascogne are preparing for publication this year a magnificent series of the Seals of Gascony; already nearly 400 have been drawn and reproduced with the greatest care.

THE *Revue de l'Histoire des Religions*, which was founded about two years ago by M. Maurice Vernes, has changed hands. It will in the future be edited by M. Jean Réville.

M. LÉOPOLD HERVIEUX has just published, in two volumes (Paris: Firmin-Didot), a work on the Latin Fabulists from the time of Augustus to the close of the Middle Ages. The first volume is occupied by an historical and critical study of Phædrus and his early imitators, direct and indirect, with particulars of the MSS., &c. The second contains twenty-six collections of fables, fifteen of which, comprising 595 fables, had never been published in any form; while five others, hitherto only partially published, yield 325 additional, the number of fables here published for the first time amounting in all to 920. The book thus claims to be a *Corpus omnium fabularum*.

SPANISH JOTTINGS.

WE are glad to hear that, through the exertions of the Real Academia de la Historia, the cyclopean walls of Tarragona have been saved from the destruction threatened by the municipality.

THE *Boletín* of the same society for January has a sharp criticism by Señor Javier de Salas on M. J.-T. Perrin's *Les Mariages espagnols sous la Règne de Henri IV et la Régence de Marie de Médicis* for his total neglect of the most obvious Spanish sources. Another article treats of the Latin inscriptions of Denia, and a document is printed by Padre Fita illustrating the condition of the Jews in Catalonia in the ninth century.

THROUGH the kindness of Padre F. Fita we have received the proof-sheets of the inedited *Cortés d- Barcelona* held in 1131, and also that of 1163. The former is chiefly concerned with the rights of asylum, tithes, the defence of merchants, and the prohibition of d restraint on implements of husbandry. The latter deals with the Peace of God (*Treuga Domini*), the provisions of which, and the penalties for

breaking it, are detailed at length. The constituents of the former Cortés are bishops, abbots, and magnates, in the presence of Count Raymond. In the second we have added clerks of divers orders, and the assent and acclamation of the princes and magnates of the land "et ceterorum Deum timencium."

VOL. II. of the *Historia de las Ideas Estéticas en España*, by Dr. Menendez y Pelayo, is now in the press, and a volume of *Estudios de crítica Literaria*, by the same author, will shortly appear.

ORIGINAL VERSE.

THE LINCOLNSHIRE POACHER, A.D. 1881.

THE doctors hev' given me ower,
They tell me I mun dee
I' th' fower stoan walls o' a prison,
Where there's nowt, not a flower nor a tree;
I' th' fower stoan walls o' a prison,
Where a daaisy 'll niver blow,
An' nobbud gress i' th' flagstoans,
An' bits o' moss 'll grow.
I'm not afeard o' deein',
Bud I want to hear agáin
The wind i' th' tops o' th' fir-trees,
An' smell the smell o' th' raan,
Where it comes doon straight fra heaven,—
I want to hear the call
O' th' pywipes i' th' marsh-land,
An' th' craws ahind th' ploo,
Bud they saay them daays is ower,
An' done fer good an' all,
I've nowt bud liggín' here waatin',
An' deein' left to do.
Th' parson he's been to see me,
Wi' a straänge queer taale to tell,
O' a narrer rough roád to heaven,
An' a streight smooth waay to hell.
Bud I think if the Lord was sarten
'At He wanted us up above,
He'd keep His roads a bit better,—
An' how can God be love,
If He maade th' devil an' all them things
'At's creepin' an' crowlin' below,
Where parson says 'at unchristened bairns
An' murderers an' such like go?
I'm not agooín' to beleave it
O' Him 'at maade ivverything,
An' set th' sun to shine i' th' sky,
An' larnt th' bods to sing;
Bud I'd rayther be doon where the fire
An' brimstun fer iver bon's,
An' just goa round wi' a bucket
An' give foaks drinks by ton's,
Then sit i' yon streight maade heaven,
Where saants an' sangils sing,
Where they niver hear a pheasant crow,
Nor the skirr o' a partridge wing.
An' there's nayther a bank nor a plantin' side
Where th' rabbits come oot an' plaay,
An' stamp wi' their feet o' a moonleet neet,
Where it's waarm o' th' coudest daay,
An' th' otchins ligs hid i' winter,—
There's nowt like this I doot;
Why, them 'at gets sent up to heaven
Mun be stall'd when a week's runn'd oot.
It's a weary while I've been liggín'
Wi' my faace to a prison wall,
Bud I knaw outside th' blackheads cry,
An' it's Spring, and th' cuckoos call—
I'm not afeard o' deein',
Bud I straangely want to see
The sun come up ower Ranthrup
Agáin afore I dee.

MABEL PEACOCK.

OBITUARY.

ABRAHAM HAYWARD.

THE career of Mr. Abraham Hayward was indeed a remarkable one. The son of a gentleman resident on the borders of Devon and Dorset, though he was himself born in Wiltshire, a small—a very small—estate was all the patrimony which he could expect; and at an

early age, after an education which terminated at Blundell's school, he was sent out to make his way in the world. Without the aid of fortune, and without the *éclat* which comes from the authorship of any volume taking the world by storm, with a personality hidden from the knowledge of the public at large for years under the veil of anonymous literature, he was yet admitted to the most exclusive circles of London life. With Lord Palmerston and his devoted wife he lived for years in terms of close intimacy; at the house of another ruler of society, Lady Waldegrave, he was a frequent guest; and when he was lying on his death-bed in St. James's Street Mr. Gladstone stole a few moments from the cares of public business to pay him the last tribute of respect.

Mr. Hayward was articled to a solicitor, but soon abandoned his desk for the bar; and, although he never practised, he paid great attention for many years to the literature and history of the law at home and abroad. The *Law Magazine* was a child of his, and into its pages he for sixteen years, from 1828 to 1844, poured the results of his studies. His greatest triumph in the subject of law was attained in 1833. In that year Lord Brougham introduced his Local Courts Bill, an anticipation of the county courts which exist throughout the country at this day, and Lord Lyndhurst determined upon meeting the measure with a resolute opposition. Mr. Hayward, who had made a special study of foreign systems of jurisprudence, wrote a pamphlet on the subject adverse to the measure, and with Hayward's thunder the ex-Lord Chancellor defeated the Bill of his great opponent. When the London attorneys, who dreaded the measure, came to Lord Lyndhurst to tender him their thanks for his advocacy, the peer acknowledged his obligations to the pamphlet of Mr. Hayward, and pointed to him as the real victor in the struggle. While not neglecting his legal studies, he had from an early period in life given great attention to German literature and to the life of Goethe. His first work—one which he never surpassed in interest or in literary workmanship—was his translation of "Faust." It secured for him a prompt recognition among the reading public as a student well skilled in the intricacies of the German language, and as a translator able to retain the spirit and life of the original. Most of the illustrious writers in that country sought his acquaintance by correspondence; while Carlyle, a German student of like fervour with himself, was attracted to his chambers in the Temple by the charm of his conversation and his knowledge.

When the *Morning Chronicle* passed in its erratic career into the hands of the Peelites, Mr. Hayward became one of the chief contributors to its columns. Like the distinguished men who formed that set, he had been brought up in the strictest principles of Toryism; and, like them, he had abandoned the hereditary politics of his youth. This connexion (though he always took great interest in contemporary politics) must have been abandoned with pleasure for the more congenial occupation of writing in the *Edinburgh* and *Quarterly*. In later years his bright and lively articles, full of the gossiping reminiscences of the past which he had culled from books or heard in drawing-rooms, were confined to the latter periodical; but for a long stretch of time he lent as much, or even more, assistance to its rival. Into the *Edinburgh* he did not make or retain his way without difficulty. Three of its chief luminaries combined to disparage his contributions. Nassau Senior called his article on the advertising system (February 1843) "rather pert." Macaulay deemed one on "Parisian Morals and Manners" rather frivolous. Jeffrey styled a third "weakly and even foolishly written, but some of it with great talent, tact, and

boldness." But Jeffrey, a short time later, praised Hayward's summary of Lord Chesterfield's career as "very pleasant, sensible, and intelligent," and his account of the characteristics of "English lawyers" as "pleasant reading." The conclusion at which the hard Scotch essayist at last arrived has been confirmed every quarter by thousands of readers. There was not one of Mr. Hayward's articles which did not merit the praise of "pleasant reading," and they were as readable in their reproduction in his volumes of Essays as on their first appearance in print.

Though Mr. Hayward could sneer at the conduct of a politician or the attempt of a lady to get into a position in society to which she had no claim, his conduct towards his struggling brethren in literature was full of kindness. Fifty-two years ago Carlyle, not yet rich and not yet famous, found to his surprise that Mr. Hayward, whom he happily characterised as "a small but active and vivacious man of the time," took to him by a strange impetus, and introduced him to the rising young men of the day. A week or two later Hayward induced Dr. Lardner to promise that Carlyle's History of German Literature—the work over which there had been so much disappointment—should be published in the *Cabinet Encyclopaedia*; and, although the promise came to nothing, Carlyle wrote that for Hayward's kindness, "then and always, he was heartily grateful." When Thackeray was slowly progressing in the walks of literature, Hayward gave him a helping push by a kindly article in the *Edinburgh* (January 1848) on the *Irish Sketch-Book*, the *Journey from Cornhill to Cairo*, and the earlier numbers of *Vanity Fair*, and prophesied that Thackeray would soon become one of the acknowledged heads of novel-writing in England. To have aided Carlyle while he was in poverty, and to have befriended Thackeray while he was comparatively unknown, are merits in Mr. Hayward's literary career which may far outweigh a few faults. The possessor of unrivalled knowledge in his own sphere, and the master of a graceful literary style, he leaves no one behind him to fill his place. He was born October 31, 1802, and died February 2, 1884.

W. P. COURTNEY.

JOHN HENRY PARKER died at his house in Turl Street, Oxford, last Thursday, in his seventy-eighth year. For more than half a century he had won the regard of successive generations of university men as bookseller and as antiquary. He took an active part in the revival of Gothic architecture in the third and fourth decades of this century, and the cause of excavation at Rome owes more to his enthusiasm than to that of any other single man. In 1867 the university conferred upon him the honorary degree of M.A., and three years later he was appointed the first Keeper of the Ashmolean Museum under the new arrangement. He was nominated C.B. by Mr. Gladstone in 1871.

SIR JOHN BARNARD BYLES died at Harefield House, near Uxbridge, on February 3, aged eighty-three. His reputation as a judge lies outside our province; but we may note that two of his works in literature, a volume on bills of exchange and a pamphlet on the sophisms of free-trade, enjoyed a great reputation.

THE biographer of another eminent judge died, at 16 Montagu Street, on January 26. This was Miss Emma Leathley, of The Hall, Datchet, the only daughter of Mr. William Leathley, who married, in December 1810, Emma Maria Maule, a sister of Sir William Henry Maule. Miss Leathley published in 1872 a *Memoir of the Early Life of the Right Hon. Sir W. H. Maule*—a bright little record

of the trials and triumphs through which that distinguished lawyer rose to fame.

THE death is announced in South Australia, on December 23, of Harriet Miller Davidson, the eldest daughter of Hugh Miller, and widow of the late Professor of Moral Philosophy in the University of Adelaide. She had herself written several stories, of which *Isobel Jardine's History*, a temperance tale, is perhaps the best known. She was only in her forty-fifth year.

MAGAZINES AND REVIEWS.

In the *Antiquary* for February Mr. Cornelius Walford continues giving the world the benefit of his investigations relative to fairs. This time it is Westminster Fair that engages his attention. Mr. Karl Blind has a learned paper on the Hawick gathering cry, "Teribus ye teri Odin." He believes that it has been transmitted to us from the days of our heathen forefathers, and that the last word is really the name of the chief god of the Teutonic mythology. This has been called in question, but we think that Mr. Blind is almost certainly in the right. If it be indeed so, it is one of the most curious survivals with which we are acquainted. The Rev. John Brownbill contributes a scholarly paper on the early life of Thomas Cromwell, Earl of Essex. Until he came into power, with such terrible results for the mediaeval church organisation, historians and biographers have had little to tell about him. Mr. Brownbill's paper is only a first part; we believe when it is finished we shall have a clearer idea of the "malleus monachorum" than it was possible to have before. Mr. Gomme's paper on the House of Lords is a first part only, dealing with the question of its origin.

THE *Archivio Storico italiano* begins its issue for the present year by publishing some interesting documents. Sig. del Lungo has discovered a spirited poem dealing with an episode of *condottiere* warfare—the Lament of Count Lando after the defeat of the Gran Compagnia in Val di Lamone in the year 1358. It is written in the form of a *ballata*, and is a contribution to the popular poetry of that age. Sig. Guasti has discovered some archives of Stephano del Buono, Papal secretary from 1406 to 1415, who, as Bishop of Volterra, accompanied John XXIII. to the Council of Constance. The first instalment gives some details of Innocent VII. and Gregory XII. Sig. Belgrano supplies an account of the career of Egidio Boccanegra, a Genoese who served as an admiral of Castile in the fourteenth century, and was put to death by Peter the Cruel in 1367.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BELOT, Ad. *La Tête du Pont*. Paris: Dentu. 3 fr.
BISMARCK: *Zwölf Jahre deutscher Politik (1871-83)*. Leipzig: Renger. 6 M.
CORDIER, A. *Pour lire en Wagon*. Paris: Ollendorff. 3 fr. 50 c.
D'ARBOIS DE JUBAINVILLE, H. *Le Cycle mythologique Irlandais et la Mythologie celtique*. Paris: Thorin. 8 fr.
DESCHANEL, E. *Le Romantisme des Classiques*. Racine. Paris: Calmann Lévy. 7 fr.
DZIEDUSZYCKI, J. *Der Patriotismus in Polen in seiner geschichtlichen Entwicklung*. Wien: Gerold. 5 M.
JÄGER, E. *Die Agrarfrage der Gegenwart. Socialpolitische Studien*. 2. Abth. Berlin: Puttkammer. 5 M.
LIAS, B. de Saint-Pol. *Chez les Atchés*: Lohong. Paris: Pion. 4 fr.
NEUBAUER, L. *Die Sage vom ewigen Juden*. Leipzig: Hinrichs. 3 M. 60 Pf.
RAMBERT, E. *Alexandre Calame: sa Vie et son Œuvre, d'après les Sources originales*. Paris: Fischbacher. 7 fr. 50 c.
ROBERTUS-JAGETZOW, C. *Aus dem literarischen Nachlass*. II. *Das Kapital*. 4. Berlin: Puttkammer. 8 M.
THOMAS, A. *Francesco da Barberino et la Littérature provençale en Italie au Moyen-âge*. Paris: Thorin. 5 fr.
TOPFFER, R. *Caricatures et Paysages inédits*. Paris: Fischbacher. 50 fr.

THEOLOGY.

RAWICK, M. *Der Traktat Megilla nebst Tosafot, vollständig ins Deutsche übertragen*. Frankfurt-a-M.: Kauffmann. 2 M. 50 Pf.

HISTORY.

- BERGBOHM, C. *Die bewaffnete Neutralität 1780-83. Eine Entwicklungsphase d. Völkerrechts im Seekriege*. Berlin: Puttkammer. 6 M.
CODEX diplomaticus Salemitanus. Hrg. v. F. v. Weech. 5. Lfg. 1287-74. Karlsruhe: Braun. 3 M.
CONRAT, M. *Die epitome exactis regibus. Mit Anhängen u. e. Einleitg.: Studien zur Geschichte d. röm. Rechts in Mittelalter*. Berlin: Weidmann. 14 M.
MATZAT, H. *Römische Chronologie*. 2. Bd. Berlin: Weidmann. 8 M.
PUTMAIGRE, A. de. *Souvenirs sur l'Émigration, l'Empire et la Restauration*. Paris: Plon. 7 fr. 50 c.
SCHACK, H. v. *Beiträge zur Geschichte der Grafen u. Herren v. Schack*. I. 300 Schack-Estorffsche Urkunden aus der Zeit von 1162 bis 1903. Berlin: Beensch. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN zur geologischen Spezialkarte v. Preussen u. den Thüringischen Staaten. 5. Bd. 1. Hft. Berlin: Schropp. 4 M. 50 Pf.
HORNES, R., u. M. AÜNGER. *Die Gasteropoden der Meeres-Ablagerungen der ersten u. zweiten miocänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie*. 4. Lfg. Wien: Holder. 16 M.
JAGGI, J. *Die Wassernuss, Trapa natans L., u. der Tribulus der Alten*. Zürich: Schmidt. 1 M. 60 Pf.
LENHOSSEK, J. von. *Die Ausgrabungen zu Szeged Óhalom in Ungarn*. Budapest: Kilian. 28 M.
PERRIER, M. *La Philosophie zoologique avant Darwin*. Paris: Alcan. 6 fr.
ZOFF, W. *Zur Kenntnis der anatomischen Anpassung der Pilzfrüchte an die Function der Sporenentleerung. I. Mechanik der Sporenentleerung bei Sordarieen*. Halle: Tausch. 7 M.

PHILOLOGY.

- EPHMERIS epigraphica. *Corporis inscriptionum latinarum supplementum*, cura G. Henzen. Th. Mommsen. J. B. Rossi. Vol. V. Fasc. 1 et 2. Berlin: Reimer. 7 M. 20 Pf.
HOBWITZ, A. *Griechische Studien. Beiträge zur Geschichte d. Griechischen in Deutschland*. 1. Stück. Berlin: Calvary. 2 M.
MUSEO italiano di Antichità classica. Diretto da Domenico Comparetti. Vol. I. Puntata 1. Turin: Loescher. 30 L.
SEUMS, H. *De sententiis consecutivis graecis*. Göttingen: Peppmüller. 1 M.

CORRESPONDENCE.

THE LATE LORD LYTTON.

17 Hill Street, W.: Feb. 2, 1884.

I venture to solicit your good offices in relation to the following circumstances:—About six weeks or two months ago, I was favoured by a communication from a gentleman, whose letter I have unfortunately mislaid, and whose name I cannot recall, but who kindly offered to place at my disposal certain published references to my father, collected by him as materials for a biography of the late Lord Lytton, which he had abandoned on hearing that I was myself engaged upon the same task. The loss of my correspondent's letter has deprived me of the means of privately communicating to him my thanks for his obliging offer, and my desire to hear from him again on the subject of it. If, therefore, you will be so good as to accord to this expression of my wishes a place in the ACADEMY, the service will be gratefully appreciated.

LYTTON.

THE PHILOLOGICAL SOCIETY'S ENGLISH DICTIONARY.

London: Feb. 1, 1884.

The duty of the English-speaking public all over the world towards this great national work is (1) to buy it, in order to enable the Clarendon Press Delegates to bear the heavy cost of its production, which is far greater than was at first estimated—unless ten thousand copies of each part can be sold, it is doubtful whether the work can be carried on on the scale on which it has been started; (2) to complete it (a) by a certain number of folk helping, as sub-editors, to arrange each some part of the enormous mass of slips sent in for the work, and to fill up the gaps which occur in the material—the slips sent in are capricious: for

"the army" not one extract was sent in, and I and other searchers have had to hunt up the slips required for it; (b) by noting fresh words and meanings not in the Dictionary, and earlier instances of those which are there.

For the last few weeks I have kept back the "a-ant" slips I have by chance collected. These give only five words not in part i. of the Dictionary:—"abulant," *adj.* ("in teannes abulant," *circ.* 1630, *A Scottish Pasquil*, p. 6); "accoucheurship," *n.* ("The resident appointments consist of Five House Physicians . . . one Accoucheurship," 1883, *Daily News*, September 18, p. 1, col. 7); "amorice," *n.*, toy percussion-cap ("purchased a dozen boxes of amorices . . . These toy pistol caps . . . were made of a very dangerous explosive," 1883, *Birmingham Weekly Post*, December 15, p. 7, col. 5); "Anglo-Saxonising," *adj.* ("that great Anglo-Saxonising amalgamating mill, the United States," 1883, Lord Lorne, in *Pull Mall Gazette*, November 14, p. 6, col. 2); "amalgamationist," *n.*, an advocate of marriages of negroes with whites ("You are an amalgamationist!" cried she. I told her that the party term was new to me," 1838; Harriet Martineau, *Western Travel*, i. 229).

Of earlier instances, I have "accidious," slothful, from the *Pore Caitiff*, before 1400, against the Dictionary's "1731, Bailey's Dictionary"; "admitting," *n.*, 1557, against the Dictionary's 1598; "adverse," *n.*, an adversary, opponent, in 1593, against the Dictionary's 1850; "addressor," the signer of an address, in 1682, against Dictionary's 1690; "aghastrness," 1870, against Dictionary's 1881.

Of slightly differing senses I have, perhaps, one or two instances; 1883, "an alldine dolphin spouts water into a basin," "the alphabetical gunboats sent out to China," &c.; but nothing important.

My slips are mere chance ones, as I have said; but if folk will only collect deliberately, and send their slips to the editor, Dr. Murray, Mill Hill, N.W., I have no doubt that they will enable a very valuable Appendix to the Dictionary to be made. Such a work can never be entirely complete. I can only express my surprise how near completeness part i. is—nineteen out of my thirty-three slips were anticipated in the Dictionary—and I heartily congratulate Dr. Murray and the Philological Society on the result. Our twenty-five years' work has not been in vain. The Dictionary is—I say it deliberately—far and away better than any other of any living language.

F. J. FURNIVALL.

BURKE'S "DAGGER SPEECH."

King's College, Cambridge: Feb. 3, 1884.

I discovered lately among the Auckland papers a contemporary account of Burke's famous dagger speech, which differs considerably from that published in his collected speeches. It is in the handwriting of the first Lord Auckland.

"Mr. Burke, in his speech of the 29th December [it was really December 23, 1792] used the following tirade:—

"Daggers are ordered at Birmingham: how many for exportation, how many for home consumption, I know not. But I have reason to believe that they are meant to introduce French fraternity into the hearts of Englishmen, for there! there! [throwing a dagger upon the floor of the House] there is the fraternity of Frenchmen; there is the fraternity which they wish to bring to the bosom of our king, and of every honest, every virtuous Englishman who is loyal to his sovereign, and who worships his God. Beware then, O my countrymen, of the fraternal kiss of France; beware of the smiles of Frenchmen: their kiss is treason, and their smile is death. Avoid them, O my countrymen, as a pestilence, as a banditti of assassins, as a nation of traitors; as monsters practising every evil; as

monsters whose religion is atheism, and whose political principles render them the enemies of the universe."

OSCAR BROWNING.

THE STORY OF THE PELICAN FEEDING ITS YOUNG WITH ITS BLOOD.

Preston Rectory, Wellington, Salop: Jan. 15, 1884.

I think there is some evidence to show that our English word pelican was not always restricted in its use to denote the water-bird of that name. The old story about the pelican feeding its young with its own blood is not a classical one, as generally believed; Greek and Latin classical writers make no mention of the myth, neither is the pelican (water-bird) the original bird of the story—which seems to have originated in Egypt—but the vulture. Horapollon (i., cap. 11) says that a vulture symbolises a compassionate person, because during the 120 days of its nurture of its offspring, if food cannot be had, it opens its own thigh and permits the young ones to partake of the blood, so that they may not perish from want. That the vulture was considered a very affectionate bird is an idea shared by the Hebrews, who called it *racham*, "the affectionate bird;" among classical authors the love of the vulture for its young was proverbial. The ecclesiastical fathers, in their annotations on the Scriptures, transferred the story from the vulture to the pelican, unless under the word *πελεκάν*, *pelicanus*, they meant the vulture. But oddly enough, and concurrently with the idea of the pelican being the bird of the myth, appears the actual representation of a bird feeding its young ones with its blood in architectural church ornaments, on tombstones, and in old books of emblems; and the bird is always, I believe, not a pelican, but a vulture or eagle. In an old book of emblems, entitled *A Choice of Emblems and other Devices*, by Geoffrey Whitney, 1586, there is a woodcut of a vulture or eagle piercing her breast with her hooked beak, in a nest surrounded by her young ones, whose mouths are open to receive the flowing blood. Underneath are the following lines:—

"The pelican, for to revive her young,

Doth pierce her breast, and give them of her blood.

Then searche your breaste," &c.

This figure of "the life-rendering pelican" feeding her young with her blood may be seen in *Knight's Shakspeare* (vol. vi., p. 154). The picture representing an eagle or vulture, and the word a pelican, was a puzzle to Sir Thomas Browne. "In every place," he says, "we meet with the picture of the pelican opening her breast with her bill and feeding her young ones with the blood distilled from her." His description, as condensed by me, continues:—

"These pictures contain many improprieties, disagreeing almost in all things from the true and proper description; the pelican exceeds the magnitude of a swan; the bird of the pictures is described as of the bigness of a hen, as having divided claws; those of the pelican are fin-footed; lastly, there is one part omitted more remarkable than any other, that is the chowle or crop adhering under the lower side of the bill and so descending to the throat—a bag or sachel very observable, and of a capacity almost beyond credit" (*Vulg. Errors*, ii., p. 1., Bohn's edition).

It may be doubted whether the pelican was generally known to the early ecclesiastical writers, and they may have considered the Greek word to denote some eagle or vulture; it is difficult, otherwise, to account for the "many improprieties" referred to by Sir T. Browne. As in church architecture, so in heraldry. The bird, though conventionally drawn, is always, I believe, an eagle or vulture, but it is still called a pelican; sometimes the nest and young are depicted on an oak-branch.

The pictures in old emblem-books and the figures on ecclesiastical structures would doubtless have been familiar to Shakspeare, so that one would suppose that he must have shared in the common belief that the pelican was, sometimes, at least, an eagle, and not always the water-bird—a bird probably but little known in England in mediæval times, except to voyagers such as Hakluyt (1598), who noted

"the pellicaine, of the sea fowle above all other not common in England, famed to be the lovingst bird that is, which rather than her young should want will spare her heart-bloud out of her belly" (*Voyages*, iii., p. 520).

I should be obliged for any information on the subject of this letter. W. HOUGHTON.

THE MOON AND THE HARE.

London: Feb. 4, 1881.

Mr. Brown's letter on Moon and Hare myths is interesting, as it shows just the places where the untutored anthropologist is compelled to part company from the true scholar. After observing that "the connexion between the Moon and the Hare is familiar to mythologists," Mr. Brown says, "we may safely conclude with Gubernatis that the mythical Hare is undoubtedly the Moon." *Distinguo*, says the anthropologist. Persons who are connected are not necessarily identical—Lewis is not Allenby. In the myths referred to by Mr. Brown, the story commonly ends in the Moon striking the Hare and inflicting on him his hare-lip, or in the Hare being transported to the Moon, or in someone marking the Moon's face with the figure of a hare. Now surely we may distinguish thus:—When the Moon marks the Hare it is in "origin of death" myths. The Moon, having to tell men that they, like her, are reborn after apparent death, sends a swift beast as a messenger. But the swift beast loiters, or forgets: *le lièvre perd la mémoire en courant*. The Moon hits him on the face, and hence the hare-lip. But how do we learn that the Moon is the Hare? In the other myths, Aztec, Indian, and what not, the object is to account for what Plutarch calls "the face in the Moon" and we "the Man in the Moon." Apparently, many races have recognised a Hare where we see a Man; the spots in the Moon are just as like one as the other. We have a Sabbatical story to explain how the Man got into the Moon, and Aztecs and Indians have a story to explain how the Hare got into the Moon. But what one objects to is the inference that "the mythical Hare is the Moon." Another point. Mythologists of Mr. Brown's school are apt to differ in their interpretations. Mr. Brown recognises in Aetes, Lunus (*Myth. of Kirkc*, p. 52), a male Moon. Sir George Cox goes in for something connected with the "motion of the air" (*Mythol. Ar.* ii. 150). Mr. Brown's Medea is the Moon, like his Hare. Sir George's Medea, at least in one passage, appears to be the Dawn. Now, the Great Hare of all mythic Hares is Michaboz, the Algonquin Hare hero, whose mantle, I suspect, has fallen on Ole Brer Rabbit. Well, this Great Hare ought to be the Moon, I presume; but Dr. Brington, both in his *Myths of the New World* and his *American Hero Myths*, says that the Great Hare is the Dawn, or the Light. Moreover, he gives philological reasons for this opinion. At home we know Hares best (mythologically) as the animals into which witches prefer to turn themselves.

This is a long letter, but perhaps I have made it clear that persons "connected" are not necessarily identical; while it must be admitted that wholly different explanations of the same myths—explanations equally facile and plausible—are often put forward by mythologists

of the prevailing school. But while one scholar sees the Dawn where another sees the Moon, and a third, perhaps, the Cloud, or the Wind, they are all united against the dull person who thinks that, when mythopoeic man spoke of a Hare, he probably meant a Hare *sans phrase*.

A. LANG.

PS.—I have not replied to Mr. Taylor's invitation to "name some half-dozen Greek myths which the orthodox or historic method (that of Bréal and Kuhn) has failed to explain." If Kuhn is orthodox, so am I. Mr. Taylor's quarrel with me is that I illustrated a Greek myth by a Maori parallel. Has Mr. Taylor forgotten that Kuhn does precisely the same thing? In Kuhn's case the myth is the Vedic one of Urvashi and Paruravas. Mr. Max Müller saw in this myth the Dawn and the Sun; Kuhn sees in the tale a myth of Fire. These two scholars (as usual) give different interpretations of the names of the hero and heroine. But Kuhn buttresses his opinion by adducing Maori parallels. That in the scholar is "historic" and "orthodox" which in me is "the Hottentotic heresy." Now, if it is historic and orthodox in Kuhn to adduce a Maori variant of the Vedic myth, why is it heretical in me to adduce a Maori variant of a Hesiodic myth? Perhaps I need scarcely add that the anthropologist sees neither a Dawn-myth nor a Fire-myth in the central incidents of the story of Paruravas, though the story was hitched into the fire-ritual of India.

A NEW DEPARTURE IN CRITICISM.

London: Feb. 5, 1884.

Your contemporary the *Spectator* is a journal which I have always looked upon with the greatest respect. Its high moral fervour is well known, as well as its freedom from religious bias; but I think the world knows little of its wonderful catholicity in matters of literary criticism, of which I have just furnished the *Standard* with a remarkable illustration.

In case your readers have not seen my letter, I should explain that the facts are as follow:—On December 15 last, a novel from my pen—*Through the Stage Door*—was reviewed in the *Spectator*, not merely adversely, but in terms of strong abuse; described as "trashy," altogether "repulsive," and such a book as was a discredit to the sex of its author. Last Saturday, February 2, the same novel was again reviewed in the *Spectator*, in terms of cordial praise; described as a lively and pleasant story, and warmly recommended to the reader as, above all, "sound and wholesome."

Now, when all is said and done, nothing can be more kindly meant than this method of reviewing, which enables an editor to box your ears with the one hand and pat your cheek with the other. "Miss Jay," he cries, "is a loose and degraded scribbler; but"—here I say I can see his oracular smile as he adds, "*nonnulli alteram partem*!" The method, however, is so new that it is at first a little bewildering. To make it quite perfect, the two opinions ought to be printed, not with an interval of several weeks, during which the author is kept in agony, but in the same number.

HARRIETT JAY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 11, 5 p.m. London Institution: "The Storm-Cloud of the Nineteenth Century" (repeated), by Prof. Ruskin.
8 p.m. Society of Arts: Cantor Lecture, "Recent Improvements in Photo-Mechanical Printing Methods," III., by Mr. Thomas Bolas.
8.30 p.m. Geographical: "My Recent Visit to the Congo," by Sir F. J. Goldsmid; "Notes on the Lower Congo," by Mr. E. Delmar Morgan.
TUESDAY, Feb. 12, 8 p.m. Royal Institution: "Scenery of the British Isles," III., by Dr. A. Gettler.

8 p.m. Anthropological: "Exhibition of Objects from an Early Cemetery at Wheatley," by Mr. J. Park Harrison; "A Human Skull found near Southport," by Dr. G. B. Barron; "Traces of Commerce in Prehistoric Times," by Miss A. W. Buckland; "Some Palaeolithic Fishing Implements from the Stoke Newington and Clapton Gravels," by Mr. J. T. Young.
8 p.m. Society of Arts: "The Portuguese Colonies of West Africa," by Mr. H. H. Johnston.
8 p.m. Civil Engineers: "Speed on Canals," by Mr. R. F. Conder.
8 p.m. Colonial Institute: "The Australasian Dominion," by Mr. R. Murray Smith.
WEDNESDAY, Feb. 13, 8 p.m. Society of Arts: "New Process of Permanent Mural Painting, invented by Adolph Kelm, of Munich," by the Rev. J. A. Rivington.
8 p.m. Geological.
8 p.m. Microscopical: Annual Meeting.
THURSDAY, Feb. 14, 3 p.m. Royal Institution: "Music for the Pianoforte," V., by Prof. Pauer.
7 p.m. London Institution: "Modern English Sports, their Use and Abuse," by Mr. F. Gale.
8 p.m. Royal Academy: "Ancient Egyptian Architecture," II., by Mr. R. S. Poole.
8 p.m. Telegraph Engineers: "Some New Instruments for Indicating Current and Electromotive Force," by Messrs. R. E. Crompton and Gisbert Kapp.
8 p.m. Society for the Encouragement of the Fine Arts: "Science and Singing," elucidated by vocal and other illustrations, by Mr. Lennox Browne.
8 p.m. Mathematical: "The Relations of the Intersections of a Circle with a Triangle," by Mr. H. M. Taylor; "The Difference between the Number of $(4n + 1)$ Divisors and the Number of $(4n + 3)$ Divisors of a Number," by Mr. J. W. L. Glaisher; "A General Theory including the Theories of Systems of Complexes and Spheres," by Mr. A. Buchheim.
FRIDAY, Feb. 15, 8 p.m. Society of Arts: "State Monopoly of Railways in India," by Mr. J. M. Maclean.
8 p.m. Philological: "Extracts from my Dialect Glossaries," by Mr. F. T. Elworthy.
8 p.m. Civil Engineers: "Light-Draught Launch," by Messrs. Cowan and Fawcett.
9 p.m. Royal Institution: "The Chemical Work of Wöhler," by Prof. Thorpe.
SATURDAY, Feb. 16, 8 p.m. Royal Institution: "Life and Literature under Charles I.," V., by Prof. Henry Morley.

SCIENCE.

The Epinal Glossary, Latin and Old English, of the Eighth Century. Photo-lithographed from the Original MS. by W. Griggs, and Edited, with a Transliteration, Introduction, and Notes, by H. Sweet. (Trübner.) (First Notice.)

THE student of philology will hail with the greatest satisfaction this excellent reproduction of a most remarkable MS. Some delay has been caused by the editor's laudable endeavour to obtain a photo-lithographic reproduction of the MS. free from all touching-up by hand. The result is that the less distinct portions are not always clear; but a great deal of it can be most exactly made out, and some pages of it (e.g., pp. 6 and 11) are beautifully distinct in every letter. It is most fortunate that the difficult task of editing the MS. has fallen to Mr. Sweet, whose care and accuracy are thoroughly proved by the minuteness with which he enters into details in his valuable Introduction. It is also most fortunate that Mr. Sweet has not confined his attention solely to the Epinal Glossary, but has studied, word by word, and letter by letter, the other important Glossaries of a similar type. This is the true key to the whole matter. He would be a rash man who should attempt, except in tolerably easy cases, to explain the words, whether Latin or English, which this most important MS. contains. This can only be done with certainty by collating all the older Glossaries with one another; and even the later Glossaries, such as those printed in Wright's volumes of Vocabularies, will be found to give some assistance in many cases. We are met by difficulties of many kinds. Some of the words

are really Greek words, written in Roman characters, and explained by Latin glosses. Many of the Latin words are of a rustic or Low-Latin type, and the spellings are such that not even Ducange's Dictionary will always help. Again, the scribe not unfrequently misspells words, or adopts a method of his own. And, when all the elements of uncertainty are taken into account, the student soon discovers that he will need all the help he can get in order to decipher the sense, for the gloss is sometimes as obscure as the word which it is supposed to explain. There are cases in which the Latin word explains the English one; and there are also cases in which it is the English word which explains the Latin one, as the scribe intended that it should. On the very first page we find *amsanti* glossed by *undique scanti*, which is not very helpful at a first glance; and, again, before we can understand what is meant by *axungia*, glossed *rysil*, it is necessary to be aware that *rysil* is the Old-English word for *fat* or *grease*, unless, indeed, one happens to know the sense of *axungia* (used by Pliny) without looking it out in Lewis and Short. It is, moreover, extremely easy to be misled. Thus, on p. 2, we find *aquilae segnas*. It might be thought, at first, that *aquilae* means *eagles*; but the gloss shows that it means not the birds, but the famous Roman ensigns that so often led the soldiers to victory. On p. 22 we find *rumex edroc*, whence it might be thought that *edroc* means a dock (plant); but, as Mr. Sweet proves at p. xi. of his Introduction, *rumex* is miswritten for *rumen* by confusion with the preceding word *remex*; and the English *edroc* is made plainer by the following gloss in Wright's Vocabularies (i. 54)—viz., "*Ruminatio, ciwung* [a chewing], *vel edroc; vel accocung*."

Mr. Sweet thoroughly discusses all the glosses of the class to which the Epinal MS. belongs. They are all of high importance, and are known respectively as the Epinal Glossary, the Erfurt Glossary, the Corpus Glossary, and the Leiden Glossary. These four MSS. really furnish us with six Glossaries, which Mr. Sweet distinguishes as—(1) Leiden; (2) Epinal-Erfurt, a glossary contained in the Erfurt Glossary and agreeing with the Epinal Glossary; (3) the Second Erfurt Glossary; (4) the Third Erfurt Glossary; (5) the First Corpus Glossary; (6) the Second Corpus Glossary. It thus appears that the Erfurt MS. really contains three, and the Corpus MS. contains two, distinct glossaries, and they must be considered accordingly.

We have no space here to show how the editor, in his patient and masterly treatment of the whole subject, explains the way in which the alphabetical glossaries were compiled, how certain glosses came to be repeated, what books were the sources of them, and how certain class-glossaries must have been already in existence before they were compiled. By class-glossaries we are to understand glossaries in which "names of beasts, birds, fishes, minerals, and other natural objects, were collected in separate groups. Such a glossary is the well-known *Ælfried Glossary*, printed by Somner and reprinted by Wright. Mr. Sweet next considers in detail "the structure and relation of the various texts," and minutely discusses the various readings and occasional errors. His "sum-

mary" is so important to a clear understanding of the whole subject that we must do him the justice to quote it in full, premising that by "a-order" is meant an order in which words are arranged alphabetically according to their initial letter only, while by "ab-order" is meant an order of words collected according to the first two letters.

"All the glossaries are based on interlinear glosses, Latin and English, in Latin books, and on Latin-English class-glossaries, probably at Canterbury, other English glosses being afterwards added in the process of copying and compilation.

"Various independent glossaries were compiled from these sources, at first non-alphabetical. Two or more of them were afterwards fused together in various later digests, a-order being often made into ab-order.

"The Leiden MS. is a German copy of an English non-alphabetical collection of literary and class glosses.

"All the others are in the later alphabetical order, but are not based on the Leiden copy, though they all (except, perhaps, the first part of the Corpus glossary) have drawn partly from the same sources.

"The Epinal and First Erfurt copies are independent copies of probably the same MS., the latter by a German scribe. This MS. was compiled partly from non-alphabetical glossaries, partly from ab-order ones, the former being thrown into ab-order, the two groups being kept apart under each letter.

"The second part of the Corpus glossary is a copy of a MS. which was compiled partly from the original of the Epinal and Erfurt MSS., partly from a group of other alphabetical, literary, and class-glossaries, including the originals of the Second Erfurt and probably of the Third Erfurt glossary. That this Corpus glossary was not compiled directly from the original of Epinal and Erfurt, is proved by its then having the correct reading against both the Epinal and the First Erfurt glossary."

The last sections of the Introduction concern the palaeography, the orthography, and the language. From a consideration of these Mr. Sweet concludes that "their combined evidence points most decidedly to at least the beginning of the eighth century." In this result we thoroughly agree with him, notwithstanding some opinions to the contrary. The archaic spellings of the MS. are above suspicion, and could never have been imitated (or no conceivable reason) by a ninth-century scribe; on the contrary, the forms which occur in it mark it as older than the famous Corpus Glossary, which is usually considered undoubtedly belonging to the eighth century.

The transliteration faithfully adheres to the only method of any value, in that it exactly reproduces all the errors of the scribe. To have touched up the spellings would have been a worse error than even a touching-up of the photo-lithograph, of which we were, in the first instance, in some danger. Few things are more instructive than a knowledge of the nature and range of scribal errors, yet our editors endeavour to withhold such knowledge from us with a persistency which might be better employed. But here there has been no such tampering with the original, and the facsimile is, fortunately, at hand to prove. Certainly some of the mistakes are curious enough. On p. 1 (col. c) we find *abilina*: *nut*. The word meant is *hnutu*, "nut," as appears from other glosses; and this example

may at once help the student to remember that the letters *n* and *r*, however different in form at other periods, were at this period almost indistinguishable. On p. 25 (col. b) we find *gundaesuelgtae*, in which an *r* has been dropped, precisely as if we were, at the present date, to write *goundsel* for *groundsel*. On the same page (col. a) we have *scirpea* for *soirpea*. The scribe was not always sound as to his initial *h*; perhaps *haues* for *aves*, "birds" (in 5 d), is not surprising; but it is shocking that an Englishman should call a *hazel* "a *asel*," as he practically does when he gives us *auellanus*: *asil* (2 b 31). *Colera* (8 a 2) is repeated as *calera* in the same column (l. 29). *Calcar* (8 c 34) is glossed by *spora*, "spur," and is therefore miswritten for *calcar*. *Litura*: *a limendo* should clearly be *a liniendo* (13 f 26). *Oria*: *misteria bachi* (17 c 39) is probably meant for *orgia*; the spelling *oria* could hardly have been intentional. We find *uaser*: *uerutus* (28 e 7); and, only two lines below, we have *uauer*: *callidus*. The forms *uaser* and *uauer* are both founded on *uaser*; the latter shows that *u* already had the sound of *v*. The former is due to confusion of "long *s*" with *f*, yet it is a little surprising to find that the scribe writes *uaser* with the "twisted *s*;" this is just one of those points where the facsimile so greatly helps us. All these, and many more such, are errors of the scribe, so that the interpretation demands much care and patience. We have not observed any misprints in the transliteration, except that the *l* in *bridile* (5 f 37) and the *r* in *receptator* (22 e 27) have dropped out at press, leaving a blank space—things which editorial care is powerless to prevent. Mr. Sweet has greatly increased the value of the MS. to the English student by marking the English words with an asterisk; in this matter, we think, there are just three accidental oversights. *Interpositi* (11 f 26) is marked as English, but we should call it Latin; while *loca* (9 f 28) and *gabutan* (18 f 25), which are not so marked, are given in Anglo-Saxon dictionaries. There is yet one more gloss (21 a 11) which is worth considering in relation to this question—viz., *panibus*: *sol*. It is not easy to see how *panibus* can be explained by *sol* if *sol* means the sun. If phonetic laws will admit of it, we would suggest that *sol* may be English; and, if so, a variant of Anglo-Saxon *suf*, Icelandic *suf*, Danish *smul*, which actually means a kind of food. The Northern-English word is still *sool*, and is duly discussed in the notes to "Piers Plowman" (Early-English Text Society), p. 374. The Glossary abounds with forms of much interest and of great importance for the etymology, not of English only, but of the Romance languages also. We hope to give some examples of this in a future notice. WALTER W. SKERT.

THE CHINESE CYCLES OF TEN, TWELVE, AND TWENTY-EIGHT.

Peking.

THESE cycles are all more or less remotely connected with the West, and they belong to the earliest period when it begins to be safe to trust the Chinese records. The cycle of twenty-eight is the most ancient of the Chinese zodiacs. The stars of this zodiac were all observed with a bronze astrolabe about A.D. 100, and their positions in degrees recorded. Two or three centuries afterwards they were again taken, and the

procession of the equinoxes discovered. These twenty-eight constellations are arranged from west to east, and Spica Virginis has always been regarded as the first. My own idea is that this was simply because it lies underneath Benetnasch, the seventh star in Ursa Major, and may therefore be considered as the gate of the heavens. Several of the stars in this zodiac are mentioned in the Yau tien, which is found in Legge's *Shoo King*, "Sacred Books of the East," vol. iii., and professedly belongs to 2350 B.C. If a line be drawn from Benetnasch to the present pole star and bisected, we get approximately the pole of that period. Taking one of the stars in that region to represent the pole star, we find that Benetnasch, the leading star of the Bear, instead of being forty degrees from the pole, is only twenty or thereabouts. But Spica lies below this star, and would be drawn up with it into a correspondingly higher altitude. In that age, whenever the Bear passed round on the south of the pole, Spica would be seen a few degrees north of the equinoctial line near the meridian. Speaking roughly, the Bear would then subtend an angle of ninety degrees, say, from Spica to Castor and Pollux, instead of, as at present, about forty-five degrees. My hypothesis is that here lay the reason for Spica being made the first star, and that it was called "heavens' gate" because it lay in a line with Benetnasch and the pole.

M. Terrien de La Couperie explains the selection of Spica as the first star in the zodiac by a shifting in the geographical horizon recorded in a Babylonian tablet recently deciphered by Mr. T. G. Pinches (ACADEMY, September 1, 1883). Prof. Schlegel, of Leyden, supposes that Spica was, when selected to lead the shining train of the twenty-eight constellations, actually near the vernal equinox, and he believes that the Chinese astronomy is about 16,000 years old. My hypothesis is, I venture to think, simpler than either. An argument in its favour is found in that peculiarity of the Chinese zodiac which respects its fourfold allocations among the cardinal points and the seasons. Virgo, Libra, and Scorpio are called the blue dragon of the east; Sagittarius, Capricornus, and Aquarius are the dark warriors of the north; Pisces, Aries, and Taurus are the white tiger of the west; Gemini, Cancer, and Leo are the red bird of the south. The order is spring, winter, autumn, and summer. How is this to be explained? We have to do with the annual movement from west to east when we group the zodiac in twenty-eight divisions. But when we direct our thoughts to the diurnal revolution from east to west, and part the zodiacal stars into four groups, we take them in the contrary direction. Let us suppose ourselves to be looking at the stars on March 23 after sunset. We see Aries, Taurus, and Gemini stretching from west to south, and then Cancer, Leo, and Virgo. Spica is in the east. The Chinese early observers considered where it would be best to begin their zodiac. They decided on the east, because of the position of the Bear, which seemed to require this. Then the western and southern groups were before them in the heavens. The eastern group was coming up as the western went down, and would be followed by the northern after another six hours. A line drawn from the old pole through Beta of Ursa Major would, speaking roughly, pass near Cor Hydrae, the meridian star, the "bird" of the time of Yau. It is unfortunate that this group of seven is much too wide. With the pole where it is at present, the south group covers nearly 120 degrees, instead of 90, as it should do; and this compels us to a certain indefiniteness in any hypothesis on the subject. But, looking at the position of the stars in a rough way, the Bear nearly covered the "bird of the south palace," then seen in the south;

and Yau's astronomers marked out "bird" (Cor Hydrae) as on the meridian on that evening, and naturally enough looked on the group to which it belonged as the constellation of the south and of summer. They would not begin the zodiac with the first point of Aries, because it was hidden in the sun's rays, and, being in the west at the time, it seemed unsuitable.

The cycles of ten and of twelve have in old Chinese foreign-looking names. But I fear that they are not yet found in the Accadian language. As Mr. Pinches gives the Accadian numerals, the sounds do not agree. The Chinese symbols of the cycle of ten should, I think, be read *kap, (t)it, pam, tam, gu, ki(t), kam, tin, nim, ku(k)*. These sounds are required by the laws I have attempted to prove in my *Introduction to the Study of the Chinese Characters*.

The pronunciation of the constituent members of the cycle of twelve I should expect to find, if they had been written alphabetically, *tik, t'ok, in, mo, din, zi, go, mi, shin, (d)uk, tit, gak*. The periods when we may suppose Babylonian influence to have reached China are 2350 B.C., the age of Yau; 1100 B.C., the commencement of the Chow dynasty; 1000 B.C., the age of the Emperor Mu wang, who is said to have travelled in the West; 550 B.C., the age of Cyrus when Bactria was conquered by the Persians, and the time when Li lau tan is said to have gone to the West; 140 B.C., the age of Chang Mien, who visited the Dahae and the Greek kingdom of Bactria. All through the time of the Persian empire, from 550 B.C. downwards, the silk trade, which then existed, would render the communication of Babylonian knowledge possible in China, as the Greek settlements in Bactria afterwards rendered it possible for the Chinese to become acquainted with the astronomical period of Callippus, as we know from their early historical works, which contain this cycle. JOSEPH EDKINS.

SCIENCE NOTES.

THE *Nation* reports "on good authority" that Sir William Thomson has accepted an invitation to deliver a course of some twenty lectures at the Johns Hopkins University, Baltimore, beginning on October 1. This would fit in with the visit of the British Association to Baltimore this year.

PROF. C. H. F. PETERS, the astronomer in charge of the well-known observatory at Hamilton College, New York, who is on a visit to Europe with the aim of preparing an accurate edition of the star catalogue of Ptolemy, has been fortunate enough to find, both at Venice and Florence, several MSS. (Greek, Arabic, and Latin) of the *Almagest* which have never been properly collated. He is at present working in the Vatican Library.

A GEOLOGICAL survey of Russia was organised in 1882, and the first budget of its Reports has recently arrived in this country. Field-work is being actively prosecuted, and a detailed geological map of the empire will eventually be prepared. Meanwhile, a number of descriptive Reports and memoirs will be published periodically under the direction of the committee entrusted with the development of the work. The Reports recently received are printed in Russian, but French or German abstracts of the more important papers will be duly issued.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Jan. 28.)

J. W. CLARK, Esq., President, in the Chair.—Mr. A. G. Wright, of Newmarket, exhibited a rough gray British terra-cotta vase, six inches high, and five inches and a-half wide at the top, which had

been found with five flint flakes and some fragments of charcoal and of the bones of some ruminant, in the summer of 1882, a little to the west of Upper Hare Park. With the vase were exhibited a first brass of Hadrian *rev. ABUNDANTIA*, and a middle brass of Maximianus *rev. GENIO POPVLI ROMANI exergue TR(everie)*, and a terra-cotta fragment of a handle, all found during the levelling of some mounds on Newmarket Heath in 1883.—Mr. Bowes read an interesting communication upon "Cambridge Printers from the Earliest, John Siberch, 1521-22, down to the End of the Last Century."—Mr. Bradshaw remarked upon the importance of carrying through two wholly distinct processes of research—(1) examining the books, and (2) searching through all registers which relate to their printers. Either, if carried on alone, often gave an erroneous idea to the worker. He suggested that all the parish registers and such books might be searched, and copies made of everything that concerns the Cambridge printers, as had been done at Bruges by Mr. Weale; and that a systematic collection of Cambridge printed books should be made, as was being done to some extent at the Free Library, and as had been done for Oxford so thoroughly by Mr. F. Madan, of the Bodleian Library.—Mr. Mullinger brought under the attention of the meeting a volume (small quarto) from the library of St. John's College (Gg. 6. 41), without date or either printer's or author's name, which he submitted was probably a production of the Cambridge Press during Thomas's time, but anterior to any of the 1584 volumes bearing his imprint. The title of the book was, "An Abstract of certaine Acts of parliament: of certaine her Maiesties Iniunctions; of certaine Canons, Constitutions, and Synodales provinciall; established and in force, for the peaceable government of the Church, within her Maiesties Dominions and Countries." It was attributed by Baker, in a MS. note, to Robert Beale, a diplomatist and author of the Elizabethan period, who, in the opinion of Cooper (*Athenae*, ii. 311), was probably educated at Cambridge. The supposition that the volume was a production of the Cambridge Press was founded on the apparent identity (which had been pointed out by Mr. Sinker, the librarian of Trinity) of several of the embellishments with those of volumes bearing Thomas's imprint—*s.g.*, the ornament at the head of the title-page with that in Rousseau's *Two Treatises on the Lord's Supper* (second leaf), printed by Thomas in 1584; that of the ornament on p. 3 with that on the first page of signature A of James Pilkington's *Exposition of Nehemiah*, printed by Thomas in 1585, and also of an initial T with another in the same volume; and, again, the very characteristic tail ornament at end of Preface with one in Whitaker's book against Stapylton (Thomas, 1585). There was also an apparent identity in the type used with some of the type in Thomas's volumes.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 31.)

J. EVANS, Esq., V.-P., in the Chair.—Mr. Maskell exhibited a sixteenth-century picture of "Job and his Family," with an inscription containing two verses of the Book of Job in English, differing from any known version. As a work of art the picture has not much to recommend it.—Mr. Percival and Mr. Franks gave an account of some matrices of seals exhibited by the Duke of Buccleuch. These were principally Italian of the fifteenth century, the most remarkable objects being two brass seal boxes, one of which bears the arms of Sforza and Visconti quartered.—Admiral Sprat gave an account of his exploration in 1860 of the peninsula on which Chidus stood. On the southern side of the peninsula he found a gulf running into the mainland, which was not laid down in the maps; and at the narrowest part of the peninsula he discovered traces of the attempt of the Chidians to cut through the isthmus and make their territory an island, till they were warned by an oracle to desist. The rock is a hard dark-green serpentine. At the head of the Dorian Gulf, at a place known as Bazarlik, the Admiral discovered the remains of the temple of Latona, surrounded by a cyclopean wall, and grown over with dense brushwood. A marble statue of the goddess lay on the ground, headless. The columns were also of marble. Below, on the side of the hill, was a theatre.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 1.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. H. Sweet read a paper on some of the hard words in the Epinal MS. Some, like "cearruca senon," he could not yet explain; others, by comparison with the Corpus and other Glossaries Wright's Vocabularies, &c., had yielded up a meaning; "aeditra (of the noble ones), gregariorum (of the common herd), was shown by another Glossary to have lost its "un-," making it mean "ignoble;" "unamaelti sperwi" (an unmelted sparrow) was in another Glossary rightly "smewi," "tallow;" "cocunung, quadripertitum," was shown, by comparison with "aceocung, ruminatio," to be "cocung," choking-up, chewing the cud, by a ruminant which has four stomachs. In "anbinliciendo, tyctaend, inlex," "anbinliciendi" was (inlex) "ab inliciendo;" "boot, facundia uel eloquentia," was a miswriting for "wood;" "Anstigan uel faestlin [a fastness] termoflas" was Thermopylae, a one-path place, in which men could march only one by one, a defile; "dros, auriculum," was ear-wax. The "lud" of "ludgaet, aendoterum" (pseudo-false), must mean twiggen or wicker (and not King Lud's), from the root of "leod" people, meaning to grow. Other examples were cited from the Erfurt and Corpus Glossaries of corruptions of Greek, Latin, and Anglo-Saxon words.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving in progress. Same size as original—162 by 82.
"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.
"A new and exquisite picture."—*Standard*.
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"Mr. Moore's graceful 'Companions' forms an excellent bonus to such an attractive exhibition."—*Daily News*.
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Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

GRAND SALE OF PICTURES, at reduced prices (Engravings, Chromos and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Claude Lorrain, sa Vie et ses Œuvres, d'après des Documents inédits. Par M^{me} Marc Pattison. (Paris: Librairie de "L'Art.")

I CONFESS I rather resent upon a title-page "d'après des documents inédits." Justified no doubt, in the present case by the student-like attitude and the substantial discoveries of Mrs. Pattison, the phrase yet generally implies either the undue parade of that virtue of research the possession of which should be taken for granted, or, what is worse, the actual belief that some successful burrowing among forgotten archives is an achievement as invaluable that it makes literature unnecessary and original thought of nothing worth. The difference between the true writer and the mere scholarly burrower is often shown by the store that is set upon a *document inédit*. The true writer finds it, uses it, says very little about it; it is wrought into the body of his work, whose general execution owes much, and whose conception owes nothing at all, to the fortunate discovery of an industrious afternoon. The mere scholarly burrower, on the other hand, has got in a *document inédit* that wherewith to establish his fame. He sets forth his discovery, with style—for style would be only "writing" to the person who did not understand it—but crabbedly, with involvement, with deep self-satisfaction. In the days when literature counted for more than it does to-day, and science counted for less, could do it only in the privacy of a coterie—even a reading public possessed learning without taste would have thought little of the performance—but now the

covery of an *acte de naissance* at Haarlem, of a *rente après décès* at Amsterdam, has procured a substantial post and a fragile reputation.

Happily Mrs. Pattison's claims to discuss the art and life of Claude are founded upon something I can esteem more highly than the *document inédit*. They are founded on a wide knowledge of art, on a minute knowledge of the art of France and of the Renaissance. They are the claims of one who knows the beauty of finely wrought things and understands their characteristics. In a word, Mrs. Pattison feels and writes as well as burrows. Moreover, she knows a very great deal more about Claude than I do, and it would therefore only be with extreme reluctance that I should persuade myself of defects in her work. As a fact, it would appear that her book is done with singular completeness; it takes its place upon one's shelves at once as a permanent possession; its fresh facts are many and of value; its criticism is weighty, judicious, and cordial. Admirable, for instance, and quite removed from the limitations of the narrower contemporary judgment, is her comparison of Claude with Poussin—her indication of what the one lacks and the other has. "*Le Poussin avec sa haute science et son profond sérieux*," says she, "*domine tout le champ du paysage historique*." Claude, on the other hand, to adopt the expression of Charles Blanc—who is most correct when it is not the moderns that he is appreciating—Claude is more "*arcadien*." And, further, Mrs. Pattison's comments upon the spirit in which Turner imitated Claude and sought to be placed by the side of him show a sympathetic insight into the reasonable ambition of our greatest English master. "*Il témoignait ainsi*," says my authoress,

"de son admiration profonde pour celui qui l'avait devancé et dont il était à même, autant que personne, d'apprécier les conquêtes. Il voulait dire à ceux qui savaient lire dans une âme noble, '*Auch' io sono pittore!*'"

But it will not be imagined, because I praise these things, that Mrs. Pattison in an exhaustive and well-studied volume can confine herself to an ingenious generalisation or a magnanimous surmise.

I find Mrs. Pattison particularly interesting when she discusses the etchings. These number in all, according to the list of Robert Dumesnil, forty-two plates, of which some are insignificant. Rembrandt did about seven plates to every one of Claude's; yet the number that Claude executed is, nevertheless, in excess of that which has sufficed to make the reputation of a first-rate etcher. Vandyke did only about half as many; and though Méryon did many more, of one kind and another, his fame rests practically on his execution of about five-and-twenty. The rest are relegated to his "*Minor Work*." The etchings of Claude are very various in quality, and they belong to at least two periods of his life—periods which were separated by several years. For years he abandoned etching. Mrs. Pattison, whose study of the matter is minute where it might only have been intelligent, follows the course of his labour with the etching needle, and rightly connects certain of the subjects of the etchings with certain drawings and studies by the master. Claude has for a long time been accepted by

the connoisseur as excelling in this art which has of late been so admired by a larger public. But in England, just as the big public became interested in etching the taste for the etchings of Claude began to decline. This, however, can only have been a part of that general movement in this country against his painted work, for which Mr. Ruskin will probably be proud to own himself in a measure responsible. In France, and elsewhere, Claude holds his ancient place, though I confess my own opinion that he holds it to some extent in virtue of the yet widespread ignorance of the art of Turner. Anyhow, there can be no occasion for separating his etchings from his painted pictures in the estimate of his work, for certainly he was as nimble with the needle as with the brush; the spirit and the quality of the one work may be found in the other; and upon his plates Claude bestowed the same secrets of graceful and ordered composition which lurk in his canvases. Mrs. Pattison—not to speak of minor forms of illustration—gives two Amand Durand reproductions of the etchings of Claude. The prints selected are the two most famous ones—the "*Bouvier*" and that "*Soleil couchant*" which Dumesnil distinguishes with the number 15. On the whole, the choice will be popular. But the "*Troupeaux en Marche par un Temps d'Orage*," if given by the same process, would have made, perhaps, a more fitting complement to the ineffable calm of "*Le Bouvier*," to a serenity which Turner has reached perhaps only in the "*Severn and Wye*." And I am sorry that Mrs. Pattison, in this careful chapter to which I have chiefly devoted myself—where others equally careful and estimable abound—has not said a good word for the supreme grace of an etching which is surely known to her in that "*state*" in which alone the supreme grace is found. I mean the "*first state*" of the "*Shepherd and Shepherdess conversing*"—I forget whether that is precisely the name by which it is known in French—it is the state in which one of the most exquisite, light, and slender of all the trees of Claude rises into the top of the copper. After a very few impressions had been taken, it was cut down, Heaven knows why; but it fell into comparative ugliness and worthlessness at a stage even earlier than was usual with the etchings of Claude. Often a "*second state*" is still excellent; in the case of the "*Bouvier*" it is all that is attainable; but the really late states of Claude are nothing but gross misrepresentations and distortions of his art.

FREDERICK WEDMORE.

THE WORKS OF ALFRED HUNT.

THE President of the Royal Society of Water-Colours is one of those few artists whose aim is to paint the rarest and subtlest effects of light and mist. In this and in the lightness of the key in which he generally delights to paint, and sometimes, though more rarely, in the impressiveness of his design, he may rightly be deemed a landscape artist of the Turner school. But only, I think, in these respects. He is in no sense an imitator of the great poet-artist. He also is a poet, but his music, if less varied and potent, is his own; with less invention, he is more faithful; if he invests a scene with less imaginative majesty, he seeks more earnestly to express the beauty which he

finds, and his colour, if not so finished in its total harmony, is far less arbitrary. In a word, Turner never painted a scene without striving to improve it; Mr. Hunt never painted one without feeling his powers unequal to reflect half the beauty which he saw. He has always worked with the conscience of a realist and with the passion of a lover.

That there is something of effort, even of strain, in much of his work is inevitable from the enormous pains bestowed upon it and the high pressure (mental and intellectual) at which it has been executed, but these are defects of noble qualities so rare as to be almost unique. "*The greatest effect with the least trouble*" is the motto of most painters of to-day; and indifference to beauty and refinement, both of subject and sentiment, is so much in vogue that Mr. Alfred Hunt is somewhat of an anachronism. Only a few names can be mentioned, and those mostly among water-colourists, whose aims in art are at all parallel to Mr. Alfred Hunt's. How many are there besides Mr. North who could paint with such minuteness, and yet with so much breadth and atmosphere, the tender masses of verdant undergrowth which we see in Mr. Trist's "*When Summer Days are Fine*" (18)? how many besides Mr. Albert Goodwin have the patience and the skill to work out for us the infinite gradations of light and colour on "*Whitby Cliff at Sunset*" (136)? The difficulty of such work is alone enough to make it rare; and its rarity is of a kind which deserves to be held in high esteem, for it requires for its production no mere manual dexterity or trained eyesight, but a mind as sensitive and finely strung as that of a lyric poet.

The collection is very interesting, as it shows us the development of the artist from his Oxford days to the present time. We find from the first that his imagination was attracted by the stern grandeur of barren mountains, as well as by the splendour of the sunset and the fairy-like beauty of stream and dell. The same severe spirit which is seen in the "*Styehead Pass*" of 1853 animated a fine drawing of the Cuchullin Hills in Skye sent to the Water-Colour Society a year or two ago. The "*Styehead Pass*" is gray almost to monotony in colour, but its design is magnificent, presenting the grand sweep of the solitary pass with great power. On the other hand, we find in Mr. Budgett's "*When the Leaves begin to turn*" (101), painted four years later, a study of ferns and stones pre-Raphaelite in minuteness of execution and in unswerving accuracy of form and colour; this and an exquisite "*Harlech*" (400) of the same date, belonging to Mr. W. Newall, jun., are the prototypes of such later masterpieces as the "*Mountain joyous with Leaves and Sheaves*" (129) of 1873, lent by Mr. Humphrey Roberts, and Mr. Trist's "*Loch Maree*" (118) of 1871. Such works as the two last-named and the Whitbys (133 and 136), Mr. Kenrick's "*Leafy June*" (124), and the lovely water-colour "*Ullswater*" (27), belonging to Mr. R. S. Newall, give Mr. Hunt his greatest claim to distinction among landscape artists past and present. They are all scenes in which the aspect of the earth is transfigured and spiritualised by the light of the sun. Other artists have seen and painted the same, or similar, effects, but none has seen or painted them quite in the same way. Mr. Hunt seems throughout to have been urged by a double care—to be faithful at once to the sight of his eyes and the image of his mind. No painter listens more impartially to the rival claims of reality and idea.

COSMO MONKHOUSE.

MR. DUNTHORNE'S GALLERY.

MR. DUNTHORNE has on view at his rooms in Vigo Street a few very choice things. Mr.

North, an eminent living member of the old Water-Colour Society, is represented by some agreeable and truly artistic drawings; but more memorable, of course, is the one exhibited work of Frederick Walker, and less frequently visible are the drawings of Pinwell. Frederick Walker's single piece is that famous example of his art, "The Harbour of Refuge." That is, it is the finished water-colour. The subject was variously treated by the artist, but in the drawing at Mr. Dunthorne's his delightful fancy reached its most finished expression. By G. Pinwell, an artist who, it will be remembered, was cut off young, like Walker, there are two drawings as to which it has been said already, in another place, that, along with "The Elixir of Love," which is not present, they would have constituted a sufficient representation of Pinwell's art. It may well be that "The Elixir of Love" was a more entertaining, but it could hardly have been a more exquisite, drawing than those which are now exhibited. They select as their subjects the two companion incidents in Mr. Browning's "Pied Piper of Hamelin"—a poem which may be described as the infant's easy introduction to the most subtle of poets. The two scenes depicted by Pinwell are scenes of departure. In the one, it is the rats which gather nimbly at the Pied Piper's feet and prepare to follow the weird wanderer who has them under his charm. In the other, it is the children who, because the people of Hamelin have not kept their promise to the Piper in the matter of recompense, must now needs follow the music and the persistently trudging footsteps as they make for the remote hills. We do not admire everything in Pinwell's technique. It is surely true that his use of body colour was excessive; but his draughtsmanship was at all events significant and dainty, and when he died, only a young man, the sources of his invention were not dried up; on the contrary, he was flowing and fertile. He had a genuine insight into various character, and an appreciation of much in form that was either expressive or lovely.

CORRESPONDENCE.

AYSGARTH DEFENCE ASSOCIATION.

1 Oppidans Road, N.W.: Feb. 2, 1884.

An association is being formed for the defence of Aysgarth from the dangers with which it is threatened, of which the ACADEMY gave a brief account a fortnight ago. The president is Lord Wharnccliffe; the hon. secretary Mr. J. H. Metcalfe, Leyburn, Wensleydale. Among those who have already joined it are Mr. Ruskin, Messrs. Alma Tadema, E. J. Poynter, Alfred Hunt; Profs. Henry Morley, Gardiner, W. G. Adams, De la Motte, Warr; Messrs. Richard Garnett, Walter Besant, Gosse, Cornelius Walford, C. E. Maurice, &c. All others who sympathise with this defence are invited to send their names either to Mr. Metcalfe or to me. Copies of petitions to the Houses of Parliament may be had on application to Mr. Metcalfe, to whom also subscriptions may be sent. We feel sure that the beauty of Aysgarth cannot lack defenders.

JOHN W. HALES.

THE PROPOSED REPRODUCTION OF THE MSS. OF LEONARDO.

London: Jan. 23, 1884.

It has of late repeatedly been suggested that Leonardo da Vinci's MSS. in England should be reproduced in facsimile by photography. The promoter of this scheme, which is advocated in several issues of the *Times*, may not unnaturally have considered it desirable to depreciate my recent publication of *The Literary Works of Leonardo da Vinci* in order to pave the way for his own. Accordingly, as his lengthy and

able, if not quite good-tempered, review of my work—a purely literary production—appeared anonymously in that great political paper, I left it to answer itself. However, in opening M. Ravaissou's recent publication on Leonardo, I find it openly stated, on the first page, that a well-known and deservedly respected English artist had written the articles in the *Times* referred to. There is, therefore, no longer any reason for reticence regarding a review which my friends and others consider to be an unfair one, especially as it is now ascribed by name to one whose genuine interest in Leonardo there was no reason to doubt, but who can no longer shelter himself behind the editorial "we." Allow me, then, to show a few of the instances in which my critic has allowed his wish to write an interesting article to get the better of his sense of justice.

By quoting a quaint passage from Leonardo, which had to be translated in all its literal obsolescence, as my own "General Introduction to the Book of Painting" (Prolegomena), he at once creates the impression in the mind of the superficial reader that my work is indigestible, and, by further putting his Italian dictionary under contribution, he is enabled to find the desired mote in another's eye. *Otri*, he says, according to Baret's Dictionary, should be translated as "bladders," not "air-sacks." If he will refer to the higher authority of the *Vocabolario della Crusca*, or Farfani, he will find that I am right. But what would my critic have said if I had actually gone further, and translated it "the inflated goat-skin," which *otro* really is, and for which "air-sack" is at least as correct a rendering as "bladder"? What, however, can an impartial reader think of a critic who avails himself of a possibly doubtful translation of one word to condemn the whole work in which it occurs by coolly asserting—

"After this specimen, the reader will not require an elaborate examination of the treatise. We must at once say that Leonardo's style is of an entirely different calibre from this translation?"

It would be well if my critic were to put his own translation of Leonardo side by side with mine and with the original.

As regards my transcripts of Leonardo's MSS., it stands to reason that my critic must wish to depreciate their accuracy, while availing himself of the assistance they afford "in the direction of a knowledge of the contents of the various note-books," as long as he cannot carry out his gigantic plan of producing photographs after the original MSS. in England, numbering about two thousand pages.

Not a few of the 1,566 texts published in my work may already be verified by reference to the photographs reproducing some 160 sheets of original MS. at Paris in the two portly volumes edited at the expense of the French Government by M. Ravaissou. *The Literary Works* appeared, it will be remembered, some months before the French *savant* brought out his second volume. He gives in it, as an Appendix, several lists of *errata*, filling nine closely printed folio pages, mostly printer's errors or slips of the pen, of not much consequence even in scientific publications; they are perhaps unavoidable. But among his corrections of serious blunders there are not a few—I may say so without presumption—which he has corrected from a reference to my *Literary Works*, a fact which, indeed, he gratefully acknowledges in several instances. Apparently, M. Ravaissou's views about the reliability of my transcripts and translations are somewhat different from those of my *Times* critic. To the credit of the learned Frenchman, I must also say that scholars of the present day who have trained themselves in the difficult task of

deciphering Leonardo's MSS. may be counted on the fingers of one hand, including, of course, M. Ravaissou himself and Prof. Gori, of Milan.

Now, since my *Times* critic intends to start a publication of photographs of the Leonardo MSS. in England, I would venture to advise him, in the interest of those who care for their contents, to have the texts also transcribed by competent men. Speaking from my own experience, I must say that the difficulty of reading is greatly increased by the somewhat indistinct appearance of the letters on photographs. With regard to the Leonardo MS. at the British Museum, which would probably be one of the first to be photographed, I would point out that it opens with the following passage:—

"This is to be a collection without order, taken from many papers, which I have copied here, hoping to arrange them later, each in its place, according to the subjects of which they may treat," &c.

In my publication I have adopted an arrangement of the subjects in their logical sequence. In the opinion of my critic, however, the treatise on painting, as arranged by me, is "confused by extraneous matter, useless to the painter, and puzzling to the general reader." As I myself point out (vol. i., p. 242) that the texts which treat of the painter's materials had been added to the *Libro della Pittura* to serve as a supplement and an appendix, there is neither ingenuity nor common fairness on the part of my critic in reproaching me for having made one of the chapters "to consist simply of a list of twenty colours and chemical ingredients. A painter would see that this was probably merely a note of articles to be ordered from a colour shop."

In reply to the further reproach of having made an injudicious selection of texts, I may simply reply that I have made no selection at all, but that I have conscientiously reproduced from the autographs *everything* relating to painting, sculpture, architecture, geography, philosophy, &c., duly leaving it to the reader, whether a specialist or no, to skip the chapters in which he may feel no particular interest. An artist's advice in a publication of Leonardo's writings on the fine arts is, perhaps, indispensable; and my readers have no doubt noticed in my Preface that in the preparation of the work I had the advantage of the indefatigable assistance of a highly distinguished R.A.—a circumstance which somewhat consoles me for not having sought the advice of a specialist in a limited field.

I am truly glad that I have not "shocked the artistic sentiment" of my critic by "advancing the charge against Leonardo that he turned Mussulman" (though I am far from denying it) during his stay in Egypt and Syria, not, be it remembered, as a painter, but as an engineer. I certainly "maintain that Leonardo took service under the Sultan of Egypt" in that capacity, in which he was succeeded by a German. "The matter was well threshed out in French journals," but with a result exactly the contrary of that implied by my critic, as may be shown by a quotation from the *Gazette des Beaux-Arts*, which certainly does not justify my critic's denunciation of me as "a writer" who, "in search of discoveries, may arrive at the wildest conclusions." M. Ravaissou has thus summed up his discussion of the subject (*Gazette des Beaux-Arts*, 1881, p. 522):—

"Pour conclure, tout bien pesé et considéré, les textes autographes de Léonard de Vinci produits par M. Richter, comparés à l'ensemble des autres textes du grand Italien dont l'authenticité est certaine, paraissent prouver, comme il le dit, que Léonard aurait réellement visité l'Orient pendant sa jeunesse."

Prof. Thaüssing, Ribbach, and others have since, in their writings on Leonardo, accepted

as facts what are here styled "the wildest conclusions."

In making the above remarks in pure self-defence against what will now, probably, be thought to have been a scarcely justifiable attack on my book, I do not in the least intend to depreciate the importance of an undertaking which, if successful, would be most welcome to me, because it would furnish a complete answer to the criticism itself, by being a test of the transcripts published in *The Literary Works*. I can assure my critic of my best wishes for the fulfilment of the expectations he appears to place in some "systematic search for Leonardo's many volumes of notes still undiscovered." I may, however, tell him that there is no reason to suppose that Leonardo's MSS. had been used "to light kitchen fires." I had made it a point to ransack the public and private libraries of this and other countries in search of MSS. of Leonardo, and I must remain satisfied with the results which many years of such labour have yielded. In any instance, if they have escaped the fate of the Alexandrian Library, through the instrumentality of old ladies or others, I hope that their present owners will now come forward to communicate them to my critic, so that my feeble rushlight may be extinguished in the blaze of the full light which such results, arrived at in so "scientific" a manner, may throw on Leonardo da Vinci. JEAN PAUL RICHTER.

THE TEUTONIC KINSHIP OF THRACIANS AND TROJANS.

Oxford: Feb. 3, 1884.

Although nothing that I can write is likely to shake Mr. Karl Blind's belief in "Geto-Germanic" Thracians and Trojans, I may be pardoned a few concluding observations. The names "Aspurgion" and "Teutoburgion," on which Mr. Blind lays so much stress, simply do not exist anywhere within the old Thracian area. The *Aspurgion* of Strabo (from whom, I suppose, Mr. Blind extracts his form "Aspurgion") inhabited part of the old Sarmatian land to the east of the Palus Maeotis, and were bordered, therefore, by a race to be carefully distinguished from either Thracians or Getae. That a stray Germanic tribe should have reached the mouth of the Tanais by Strabo's time is not inconceivable when we consider the high antiquity of the trade routes between the Euxine and the Baltic: witness the late remarkable gold find in East Prussia of Greco-Scythian ornaments dating from the sixth century B.C. In any case, however, the High-German form of the name "Aspurgiani" would be fatal to their Gothic origin. Nor is Mr. Blind a whit happier with his second example. The name "Teutoburgion" first appears in Ptolemy as applied to a Pannonian town on the Middle Danube, in a region which, so far as we can learn from ancient sources, was never Thracian in any sense, and where, by the second century of our era, Germanic colonists may well have fixed themselves.

When, again, Mr. Blind professes acquaintance with writings of certain "Panalavists" at Prague and Ragusa "who found a claim of Russia on Constantinople on the alleged congruency of Thracians and Russians," he is professing acquaintance with writings which I venture to say do not exist. Both Cech and Ragusan philologists are better informed, and join with those of the Roumans (the best lineal representatives of the Thracian stock on European soil) in recognising the title of the Thracians to an independent place in the Aryan family. It is not sufficient to urge isolated verbal similarities. The Thracian elements on which I relied for illustration represent in each case a whole class of well-ascertained Thracian words, and those wholly un-Germanic in their

character. I might have added that the names of Thracian divinities—Bendis, Atartis, Gebeleizis, and the rest—show absolutely no points of resemblance to those of the early Teutonic tribes. Had I not wished to confine my comparisons to the purest Thracian area on European soil it would have been easy to dwell on the evidence afforded by the monuments of the Asiatic members of the race, and notably the Phrygian, our knowledge of which has been so largely increased by the researches of Mr. W. M. Ramsay. The Greek affinities presented by the relics of the old Phrygian language (the modern representative of which appears to be the Armenian) are generally recognised. Mr. Blind has yet to interpret these inscriptions by the light of Uffilas.

"Comparative philology," to quote Mr. Sayce's words, "has now proved that the old (Thracian) language of Phrygia occupies a middle place between the Greek on one side and the Slavo-Lettic on the other." Mr. Karl Blind must therefore be content to claim relationship with Thracians and Trojans through his nearer (I fear I cannot add dearer) Slavonic kinsmen. ARTHUR J. EVANS.

NOTES ON ART AND ARCHAEOLOGY.

THE election of Mr. Colin Hunter to the honours of the Associateship was one of the surprises which, as it would seem, the Royal Academy occasionally prepares for the unimaginative mind. The evening when Mr. Woods was chosen was perhaps the last occasion until now when the art public had opportunity for astonishment, though it is true that Mr. Brock's election did not occur at a very appropriate moment. Perhaps it may now be held, however, that Mr. Woods and Mr. Brock have justified the favour of their brethren, and we can hope that Mr. Colin Hunter will do the same. Still, his election will appear to many to be at the least premature. We do not express this opinion in the interests of any single candidate. The interests of any single candidate are ill-served by an attempt to force his election, for the Academicians act, no doubt, with a sense of their responsibility, and cannot but resent the dictation of the too enthusiastic publicists who have, if the word may be allowed, their pet protégés. At the same time, the course of events at the last election is undoubtedly surprising, and the clever and highly promising young Scotchman on whom the choice has fallen may deem that it is by a fortunate accident of election that he is numbered already among a body from which painters of the figure like Mr. Albert Moore and Mr. J. D. Linton, painters of landscape like Mr. Alfred Hunt, Mr. John Syer, and Mr. Keeley Halswelle, and painters of the sea like Mr. Henry Moore and Mr. Edwin Hayes are all at present excluded.

THE schools of the Royal Institute of Painters in Water-Colours were opened on Monday by a short address from Mr. J. D. Linton, the Vice-President of the Institute. The teaching is rightly gratuitous; but, with equal justice, a pretty high standard of proficiency is exacted from those who seek to profit by it. There are at present between twenty and thirty students. For the present there is no room for ladies; but this is, perhaps, not so very much to be regretted, as at the Slade and at Kensington they are, to say the least, cordially encouraged. The new schools of the Institute are held in Great Ormond Street, in the studios occupied in the evening by classes of the Working Men's College. Mr. Linton and Mr. Alfred Parsons have been the first Visitors. Each Visitor visits on alternate days for a fortnight.

MISS HELEN BELOE will deliver on Friday,

February 22, the first of a course of six lectures to ladies, at the British Museum, on "Egyptian Art," illustrated with diagrams, and afterwards by a visit to the Egyptian galleries. The object of the course is to give an outline of Egyptian art as introductory to the art of the classical nation. The fee for the course is one guinea. Further information may be obtained from Miss Jenner, 63 Brook Street, or from Mr. R. S. Poole.

MR. JOHN BATTY has presented casts of two Anglo-Saxon carved stones in Rothwell parish church, Yorkshire, to the Leeds Philosophical Museum. These stones were minutely described some time ago in the *Journal* of the Yorkshire Archaeological and Topographical Association (part xxvii.), and were the object of a very interesting letter by Prof. Stephens, of Copenhagen, copied into the *Antiquary* early in 1882.

M. LOUIS LOLOIR has lately died in Paris. He was but a middle-aged man, for he had scarcely reached fifty. The more prominent of two brothers, both of them devoted to the art of water-colour, Louis Leloir was almost at the head of the modern French school of water-colour painting. He was a nimble and spirited draughtsman, an audacious colourist, and, to boot, a keen and sympathetic observer of a wholly mundane existence. Artistic reticence was never a characteristic of his labours. His art was very skilful and not a little cheeky.

THE STAGE.

MISS ANDERSON'S NEW PART.

WE think Miss Anderson shows more real power in "Comedy and Tragedy" than she did in Mr. Gilbert's mythological piece. The general current of criticism, however, seems to be setting rather against her, as, on the whole, her new performance is spoken of with less approval than was given to her earlier appearances. But there is nothing very surprising in this. It is, we think, only the natural reaction from a temper of eulogy too unmixed. There was at first a chivalrous disposition to see nothing but good in the most prominent actress who for many years has come to us from across the Atlantic, and there is a measure of disappointment in the discovery that the possessor of talent and undeniable charms is not the possessor of the fullest genius. In "Comedy and Tragedy" Miss Anderson at least shows that she adds to the possession of charm much experience and serviceable tact. The story of the piece has been told at length in the daily papers. It is briefly that of an honest and home-loving actress—a person of blameless conduct, a proficient in her art—who, being pursued by the addresses of the Regent of France, plans to receive him on one occasion in order that he may fall into the hands of her husband. The Regent and his friends arrive to supper; he is detained alone with Clarice, and the husband, by arrangement, breaks in upon them to challenge effectually one whom hitherto he had challenged in vain. While the Regent and the husband of Clarice are fighting in the garden, Clarice entertains the guests—who know nothing of it—with one of those "improvisations" for which she is supposed to be celebrated; and "comedy" is succeeded by "tragedy" when, passing from the scene that has engaged her, Clarice breaks into anguish at hearing what she thinks the cry of her husband. The guests take it to be still a "scene;" but it is in truth reality—a reality, however, not so unfortunate as she had imagined, for her husband rushes in to her, and it is the Regent who is mortally wounded. In the brief time which the piece takes to play, the actress is required to pass through a world of varied emotion. And Miss Anderson's own variety is often very consider-

able, as—to take a small instance—in her reception of the many guests, for each of whom she has not only a new word, but a new manner, of cordiality and welcome. At the close she becomes exciting—the situation, we admit, is intense; but, then, she does not show herself unequal to it. *Mdme. Sarah Bernhardt* or *Mrs. Kendal* might do still more with it, but what is done by *Miss Anderson* is enough to strike and interest. In the whole play *Clarice* is really the only *dramatis personæ* of importance; but the airs of *Mr. Alexander* as the husband are those of a man brave and in earnest, and *Mr. J. H. Barnes* makes an effectively egotistical and libertine, if not exactly a seductive, Regent. And *Mr. E. F. Edgar* gives great gravity and meaning to the few words he has to speak as the old Doctor, who is sorry to think ill of *Clarice*, but to whom the supper-party is, for the moment, damning evidence. We make two criticisms of detail. One of them has been made before, and it applies to the author. Why did not *Mr. Gilbert*, who has taken the pains to make his dialogue brilliant and characteristic, take the pains also to violate the truths of history less obviously than by causing the Regent of France to die years before he really died? The other is a question of attitude; we are not quite sure about it, but we fancy that the *tenue* of the period was somewhat too stately to make it likely that a staircase was used so continually as a seat. *Miss Anderson*, early in the play, takes up her position there as if in an accustomed place; and later, when *Clarice* is engaged in improvising, several of the guests dispose themselves likewise on the ample steps. The ease of the thing is very modern. It certainly did not belong to the last generation. Did it belong to the early years of the eighteenth century?

STAGE NOTE.

MR. HAMILTON's amusing comedy "Our Regiment," at the Globe, cannot really be so complete an adaptation of *Von Moser* as certain enterprising discoverers imagine. So, at least, would be said by anyone going straight into the theatre without special knowledge of the precise accusation, or of the method of denial—these are English characters, the playgoer may say: that is the English curate of a lively order; that is the good-naturedly conceited young soldier of the Lancers; this is a group of English girls; and that is a fussy English middle-class matron. For ourselves, we do not profess to go into the matter farther. We merely thank *Mr. Hamilton*—author, adaptor, as you will—and the vivacious and graceful company that has been got together, for an evening that is, at all events, entertaining. The cause for entertainment is continuous; the fun is all healthy; vulgarity, sometimes so abundant in the "farcical comedy," is conspicuously absent. *Mr. E. J. Henley* represents amusingly the worries of the father who does not contract for a moment that military fever which besets a garrison town; *Mr. Young* is a genial friend; *Mr. E. W. Gardiner* portrays the humours of a clergyman who was "one of the noisiest men at Oriel;" and *Mr. Gerald Moore* is simply delightful with the young soldier's good-humoured self-assurance. And as for the ladies, *Miss Carlotta Leclercq* is properly gushing, *Miss Fanny Brough* delivers repartee with a piquant significance, *Miss Trevelyan* has a distinct grace of gesture and carriage, and *Miss Abington* is very taking and expressive. So that altogether it is a good cast, employing usefully many agreeable people who are not, for the nonce at least, invited to portray profound emotion, or to act with the intellectual subtlety of "high" as distinguished from "farcical" comedy.

MUSIC.

RECENT CONCERTS.

At the last Monday Popular Concert, *Miss Agnes Zimmermann* played a new work of *Mr. C. V. Stanford's*—a Sonata in D flat. We can recall movements, but no Sonata, in that key by any of the classical composers, even including *Schumann* and *Chopin*. *Mr. Stanford* has selected, too, a form of composition singularly neglected at the present day; a short piece with a title or motto, an *Etude*, or, still better, a *Fantasia* proves more attractive. All composers of fame since *Beethoven* have written Sonatas, but it is not by these works that they are principally remembered. *Mr. Stanford's* composition is in three parts. We have first an *adagio* leading to an *allegro*. As in *Beethoven's* *Sonata pathétique*, so the slow introduction re-appears in the course of the quick movement; we fancy, indeed, that we detect in it a rough sketch of the principal theme to which it leads. The composer, though acknowledging form, is not fettered by it, and there is much to interest in the plan and developments of this first section. There is a restlessness about the next movement (*intermezzo*); but we do not think the pianist interpreted the second theme with the tranquillity necessary to obtain contrast. The *finale* is brilliant, but the least valuable part of the work. We frankly give first impressions: the Sonata requires, and we think deserves, a second hearing. The pianoforte part, admirably played by *Miss Zimmermann*, is very difficult; the style of writing for the instrument is at times very much after the manner of *Chopin*. At the close there was considerable applause, and *Mr. Stanford* came forward and bowed acknowledgment from the platform. Another interesting feature of the evening was the appearance of the new American tenor, *Mr. Winch*. His voice is agreeable in quality, and his style excellent. He sang songs by *Handel* and *Purcell*, and obtained well-deserved success with two songs by *Raff* and *Jensen*, both well accompanied by *Sig. Romili*. The programme included *Mendelssohn's* Quartet in D major and *Rheinberger's* favourite Pianoforte Quartet in E flat.

On Tuesday evening a concert was given at *St. James's Hall* for the benefit of the Royal Normal College of Music for the Blind, which has been conducted with so much success for many years by *Dr. Campbell*. The college Report was distributed in the hall, so that one could read of the noble work being carried on with such signal musical success, and also of the financial difficulties. It is a charity which deserves support, for the Principal does his best to render every department of the college as perfect as possible; and he has proved that the blind, properly trained, are able to compete in the world with their seeing brethren. *Prof. Karl Klindworth* came over expressly from *Berlin* to conduct the concert. His reading of *Wagner's* *Vorspiel* to the "Meistersinger" and the two orchestral movements from "Tristan" differs considerably from that of *Herr Richter*; we have become so used to the latter that it was interesting to hear the now familiar music under new direction. The college choir distinguished themselves in various pieces by *Wagner*, *Gounod*, *Mendelssohn*, and *Liszt*. One part of the programme, indeed, was devoted entirely to the last composer, and included the charming Chorus of Reapers from *Herder's* "Prometheus," and an Ave Maria and Ave Maris Stella, Nos. 2 and 7 from the composer's new *Kirchen-chor-gesänge*. The latter are quiet and elegant specimens of church music—as music, however, not particularly interesting. *Mr. Alfred Hollins*, one of the best pupils of the college, gave an excellent performance of *Beethoven's* Emperor Concerto. *Mdme. Albani* was the solo vocalist.

Richard Wagner is not forgotten by his friends in this country. Last Sunday evening *Mr. Leo Frank Schuster* commemorated the death of the great master by giving at his residence a programme selected entirely from *Wagner's* works. We do not propose to criticise the performance, but merely to record the honour rendered to the great man who lived in advance of his age. The student of history ought to note the quiet, yet zealous, efforts of his followers, who, in *Gibbon's* phraseology, are slowly but surely erecting the triumphant banner of the music drama on the ruins of Italian opera. There were selections from "Tristan," "Die Meistersinger," and the "Ring des Nibelungen." The vocalists were *Mrs. Hutchinson*, *Fräulein Friedländer*, *Miss Mason*, and *Messrs. Thorndike* and *Winch*. *Mr. Carl Armbruster* contributed valuable service by his clever pianoforte accompaniments, and also by his conducting of the "Siegfried" Idyll, for which a small orchestra had been gathered together, with *Herr Ludwig* as leader. We cannot help noticing that the day fixed for this anniversary festival, February 3, was not that of *Wagner's* death, but that of *Mendelssohn's* birth. J. S. SHEDLOCK.

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LITERATURE.

A New English Dictionary on Historical Principles; founded mainly on the Materials collected by the Philological Society. Edited by James A. H. Murray. Part I. A—ANT. (Oxford: Clarendon Press.)
(First Notice.)

It is now nearly twenty-seven years since the Philological Society commenced the collection of materials for its great English Dictionary. The number of persons who have shared in the task amount to thirteen hundred, and this great company of labourers have accumulated a body of three millions of quotations, taken from over five thousand different authors. The first instalment of the work for which these unexampled preparations have been made is at length before the world, and it is now possible to judge whether the new Dictionary will be worthy of the enormous labour which has been expended upon it. Happily for the credit of English scholarship, the present specimen affords every reason to hope that the skill of Dr. Murray and his assistants will prove equal to the arduous task which lies before them. It would be wonderful indeed if, in so vast an undertaking, there should not be many things to which criticism might object; but it may be confidently asserted that, if the level of excellence reached in this opening part be sustained throughout, the completed work will be an achievement without parallel in the lexicography of any living language.

In comparing the Philological Society's English Dictionary with the only works which can claim to be regarded as its peers—the French Dictionary of Littré and the unfinished German Dictionary of Grimm—it must be remembered that the scope of the English work is in several respects far larger than that proposed in either of the others. For one thing, the period of time embraced in the English Dictionary is by several centuries longer than that surveyed by the great French and German lexicographers. The classic French language of Littré begins no earlier than the seventeenth century, and the New High German treated by Grimm goes back only to the middle of the fifteenth century. But the aim of Dr. Murray and his coadjutors is nothing less ambitious than to catalogue and, so far as the materials suffice, to discuss historically every word which has belonged to the standard English vocabulary at any time since the language passed out of the fully inflected stage commonly known as Anglo-Saxon. The epoch of this change is fixed by Dr. Murray at the year 1150. The literary barrenness of the hundred years preceding this date happily obviates much of the inconvenience usually attending the assignment of

a definite year as the commencement of a linguistic period. The compilers of the English Dictionary have therefore to trace the development of the language through a period of respectively three or five centuries, rich in literary remains, before arriving at the chronological points at which the labours of Grimm and Littré commence. Moreover, the year 1150 is not in the same sense the beginning of Dr. Murray's work as the dates fixed by Grimm and Littré are the beginning of theirs. It is true that both the French and the German writers have drawn largely on the literature of earlier centuries for the philological illustration of the words included in their Dictionaries, but they have not done so with anything like the fullness aimed at in the present work. Although Dr. Murray admits no word which became obsolete before his initial date, yet every word which he does admit is carefully traced from its earliest appearance in "Anglo-Saxon" writings, and the successive variations of sense and form which it underwent in the oldest period are discussed with the same fullness of detail and illustration as those which took place throughout the succeeding ages. Again, while in the French and German Dictionaries there are many words and special senses of words for which no literary authority is adduced, many of the illustrative examples being simply sentences framed for the occasion, Dr. Murray in almost every case furnishes a quotation from an English writer, with minute references to chapter or page. The authorities quoted range in date from the Ruthwell Cross (here assigned to A.D. 700) to the *Daily News* of July 6, 1883.

Another point which has added to the arduousness and the value of Dr. Murray's undertaking is that his standard for the admission of words to dictionary rank is rightly much less rigid than those set up by his predecessors. The Teutonic purism of Grimm led him to reject many words which every German understands, and which are freely used in the literature of his own and earlier times. No doubt many of the swarm of foreign words, and of words clumsily adapted from foreign languages by tacking on the termination *-ism*, never ought to have become German. But their naturalisation has been in fact recognised by the mass of speakers and writers of the language, and they should find a place in its Dictionary, although they might be branded with an obelus as philologically infamous. Dr. Murray has wisely gone to the extreme of admitting every word which is used by any English writer, provided that the author who employs it himself regarded it as standard English, and not as foreign, dialectal, or technical.

One great merit of the new Dictionary is the remarkable manner in which the convenience of readers is consulted in the typographical expedients employed to ensure facility of reference. This advantage is indeed shared to some extent by the other lexicographical publications of the Clarendon Press, and notably by the Etymological Dictionary of Prof. Skeat; but it is here carried to a degree of perfection never before aimed at. The size of the page is identical with that adopted in Littré's Dictionary; but a page of Littré is, typographically, a chaos through which the reader must find his way

as best he can, while in the English Dictionary the eye is at once directed to the object of which it is in search. Littré, for instance, prints the illustrative examples in the same type, and continuously with the definitions, the only use of strengthened type being in the Arabic figures prefixed to each definition. In the present work, the standard form of each word is printed in large "Clarendon" type, which stands out boldly from the page, so as to catch the eye at once. The various historical forms are given in "small Clarendon," and the definitions in ordinary type. Under the definition of each sense of a word are arranged the quoted examples in a smaller letter, each quotation being preceded by its date in heavy figures, so that the chronological range over which a word, or a sense of a word, extends may be measured at a glance. In this way the several definitions of a word are spaced off from each other by an intervening paragraph of smaller type. The value of this arrangement in abridging the labour of consulting the Dictionary can scarcely be over-estimated.

With regard to the definitions, which form the strongest point of Littré's Dictionary, and the weakest point of that of Grimm, the present work may, perhaps, be considered to hold a middle rank between the two. It can scarcely be charged as a fault that Dr. Murray has not imitated the excessive subdivision of significations into which Littré has frequently run. To give twenty-three numbered senses of the word *sea*, for instance, is an over-refinement which is rather confusing than helpful. The definitions of previous lexicographers have frequently been accepted by Dr. Murray, in many cases with due acknowledgment of their source. Here and there we notice a definition which seems incorrect or inadequate. The modern sense of *ache*, for instance, is not exactly "a continuous or abiding pain, in contrast to a sharp or sudden one;" and when it is said that this word is "used of both physical and mental sensation," it should have been noted that the latter use is somewhat forced and rhetorical. We speak quite naturally of a mental *pain*; but when we use *ache* in a similar sense we are consciously employing figurative language. Kingsley's phrase, "healthy animalism," is certainly out of place as part of the definition of *Animal Spirits*; the expression (at least as Kingsley used it) denotes something quite different.

The one portion of the Dictionary which may be charged with incompleteness is what may be termed the phraseological department. Here, as in the definitions, Littré often falls into an excess of copiousness which need not be imitated. Still, a dictionary of this character ought to contain every combination of words which has any fair claim to rank as an idiomatic phrase. Thus, under the word *Acting* we may reasonably look for "acting edition," "acting play;" under *Agent* for "free agent," and other similar expressions; under *Able* for "able seaman." None of these are formally noted in this Dictionary, though some of them appear in the quotations. Under *Alive* we miss the familiar phrase "alive and kicking," for which literary authority could probably be found. Under *Age* the combination "old age" of course occurs in the examples, but its idiomatic

character is not properly pointed out. These deficiencies, however, are probably common to all existing English dictionaries, and the present work certainly contains an abundance of idiomatic phrases which we should fail to find in its predecessors. Among these we note the expression "adventure school," which we had thought to be a coinage of the last few years, but which is here illustrated by a quotation dated as far back as 1834.

The most valuable feature of the new Dictionary is of course its wealth of illustrative quotations, and the skill with which these have been arranged so as to exhibit the successive changes of form and meaning which the words have undergone since the time of their earliest appearance in English. The examples, as already stated, are placed under the definition which they severally illustrate, the original sense of the words being first explained, the derivative senses following in the order of their logical descent. In the case of words of foreign origin, it does not always happen that the original English sense of a word is that indicated by its etymology, as such words were often first introduced in some technical acceptance, which was afterwards extended in accordance with the wider meaning of the Latin or other original. In these cases the editor has varied his mode of treatment according to the circumstances. Under the word *Advent* the ecclesiastical and religious senses of the word are mentioned first, and it is afterwards pointed out that it has been in later times applied to "any important or epoch-making arrival," and "poetically or grandiloquently to any arrival." This order is justified by the fact that the earlier applications of the word have given a colour to its subsequent extension of meaning. In the article *Annunciation* a different course has been followed, the etymological sense of the word being first given, and afterwards its applications to the church festival and to the event which it commemorates, although these technical senses are of earlier occurrence in English.

Exception may perhaps be taken to the frequent introduction of examples from publications of the last two or three years, which may seem to savour too much of the affectation of "bringing the work down to the latest date." It should be remembered, however, that in a few years many words now current will probably have become obsolete or changed in sense, and in such instances these latest examples will be of especial value to students of the history of the language. We have noted one or two cases in which useless or misleading quotations are given, or in which examples are ranged under wrong heads. Under *Advertiser*, the title "Morning Advertiser" is quoted, with the date 1882 (why not still later?). This conveys a wrong impression, as the signification which it is intended to exemplify was obsolete long before the time here indicated. In the article *Amour* the extracts from Chaucer and from R. Burney given under the first definition really belong to the second. It is rather amusing to find that the only authority adduced for *Anamorphose* is a quotation from "J. A. H. Murray, in *Mill Hill Mag.* iv. 79." When Part II. of the Dictionary appears, we shall see whether Dr. Murray is able to quote any precedent for the (certainly very con-

venient) word *aphetized*, which he employs frequently in his etymological remarks.

We reserve for a second notice the etymology and phonology. Meanwhile, we may briefly say that in these departments, as in those already discussed, this opening part of the "Great Dictionary" fully satisfies the high expectations which have been formed respecting it. It is earnestly to be hoped that the work will be carried to its conclusion in a manner worthy of this brilliant commencement.

HENRY BRADLEY.

A Naval Career during the Old War: being a Narrative of the Life of Admiral John Markham. (Sampson Low.)

STORIES of the old war time at the end of the last and the beginning of the present centuries can never fail to stimulate the patriotism and excite the enthusiasm of English readers; and the narrative of Admiral Markham's career is exceedingly interesting if regarded merely as a page of naval history. It has, however, a double claim to welcome from the reading public on account of the insight which it gives us into the lives of some of the most prominent men of the period. Admiral Markham was employed for a quarter of a century afloat during very stirring times, and afterwards for a similar period in Parliament and in office. He was engaged in scenes and at places which are historically interesting, and his parliamentary and official career is identified with measures which were important at the time, and are worthy of careful attention now. There is naturally much in such a life which makes a knowledge of it useful; and, though Admiral Markham characteristically declined to supply materials for a biographical notice in the *Naval Chronicle*, he seems to have been willing that his papers should be utilised in the time to come. At all events, he methodically preserved, docketed, and arranged all his official correspondence, and a considerable selection from his private letters; and it is mainly from the papers so preserved and arranged that this volume has been prepared. The result is a tone of unmistakable freshness and realism. The men who were at work in our places a hundred years ago are brought before us as living realities. We are enabled to see the kind of work they had to do and how they did it, to share their aspirations and hopes, to contemplate their homes, and even to enter into their home feelings, with as close a sympathy as if they still moved in our midst. It is not often that we can do this. "The great-grandfathers of most of us, and even many historical personages of those days, are mere shadows now—names marking dates, and nothing more;" and the author may well believe that, when materials have been preserved which tell the life-story of one such, "the labour of arranging and condensing them is generally well spent." When, as in the present instance, this labour is performed with unvarying tact and discretion, combined with literary ability of a high order, we may well congratulate ourselves on such an exceptional opportunity of becoming acquainted with our predecessors.

Admiral Markham was the second son of Dr. William Markham, Archbishop of York, the head of a family which was influential and

prosperous in Nottinghamshire for several centuries, "producing a bishop, two judges, many knights of the shire and military commanders, two authors, and a traitor." But, at last, in the lavish days of Elizabeth and James I., there succeeded a "valiant consumer of his estate." Sir Robert Markham, of Cotham, was "a fatal unthrift and destroyer of this eminent family." Its place in Nottinghamshire knew it no more. It had too much vitality, however, to remain long in obscurity; and Sir Robert's great-grandson, Major William Markham, paved the way to the complete restoration of its fallen fortunes by his unselfish devotion to his children, and especially by the care which he bestowed upon his eldest son, the future Archbishop, who was described by so competent a judge as the learned Dr. Parr as possessing "powers of mind, reach of thought, memory, learning, scholarship, and taste of the very first order." The passages relating to this truly great man are by no means the least interesting part of the book.

John Markham entered the navy, at the age of thirteen years and nine months, in 1774, and saw much active service during the American War of Independence. The Archbishop's brother was at that time in command of the 46th Regiment, and his description of the fighting near New York gives an excellent idea of the course of events on shore. Young Markham returned home from the West Indies when peace was proclaimed between England and France in 1782, and was promoted to the rank of post-captain in January 1783. His age was then only twenty-one years and a-half; but he had become a thorough sailor by incessant cruising, often in very severe weather, and by commanding prizes. He had learned the duties and responsibilities of an officer, and had won the esteem and regard of the captains and admirals under whom he had served. He had also specially distinguished himself at the siege of Charleston and in the action in the Chesapeake Bay. Soon after the siege of Charleston, he received news of the great danger to which his father and family had been exposed during the anti-Catholic riots in 1780; and a very graphic description of these disgraceful scenes is contained in a letter from the Archbishop to his son.

During the breathing-time which followed the American War, Capt. Markham spent three pleasant years in the Mediterranean in command of the *Sphinx*; and then followed an interval of half-pay. When the long war broke out in 1793, he was again actively employed under Howe and Jervis, but was invalided home from the West Indies in 1795, and in the following year married the Hon. Maria Rice, sister of Lord Dynevor. These were stirring times in the Navy, however, and his services were not long dispensed with. In March 1797 he received the command of the *Centaur*, a fine seventy-four-gun ship, and soon afterwards had to sit on the court-martial which followed the Mutiny at the Nore. After this painful duty, he took an active part in the Minorca expedition and the blockades of Cadiz and Brest—a very severe and dangerous service, for which he received one of the gold medals presented by Lord St. Vincent to those officers who had served under him, and with whose conduct he was most

pleased. In 1801, Lord St. Vincent accepted the office of First Lord of the Admiralty, and Capt. Markham was selected as one of the Naval Lords—a further proof of the high esteem in which he was held by his chief. Lord St. Vincent's administration was distinguished by those splendid triumphs which confirmed the naval supremacy of England, and annihilated the squadrons of France, Spain, and Holland, as well as by important reforms in the civil departments of the Navy. In this great work Admiral Markham played a distinguished part. He carried a Bill for the appointment of a Commission of Naval Inquiry, which led to the exposure of a host of abuses, and he introduced measures which were productive of permanent good. He retired from office when the Government known as "All the Talents" went out in 1807, but he continued to represent Portsmouth in Parliament, with only one interruption, until 1826. He died at Naples in 1827 at the age of sixty-five years and eight months.

This admirable narrative is a fitting memorial of the work and worth of a zealous and single-minded public servant and a loyal and warm-hearted man. Lord St. Vincent, who laid the foundation of our modern Navy, and who was certainly not given to indiscriminate praise, wrote to Mr. Grenville:—"You will find in Markham firmness and integrity to the backbone, happily combined with ability, diligence, and zeal." That his name does not stand out more prominently in his generation is due to the fact that his fearless denunciation of abuses made him enemies; but "he is an example of one who did the work he found before him with all his might, without self-seeking and without fear," and "such an example can never be wholly without its use to others." It is only necessary to add that the book is well illustrated with sketch maps, and that the text is enriched with copious notes. It contains a large amount of varied information, and no one can fail to derive genuine pleasure as well as instruction from its perusal.

GEORGE T. TEMPLE.

SOME BOOKS ON EGYPT AND EGYPTOLOGY.

Ancient Egypt in the Light of Modern Discoveries. By Prof. H. S. Osborn. (Cincinnati: Clarke.)

Bible History in the Light of Modern Research. By J. E. Kittredge. (New York: Genesee.)

Proceedings of the American Oriental Society. (Boston and New Haven.)

Un Hiver au Caire. Par Madame Lee-Childe. (Paris: Lévy.)

It is impossible not to watch with interest the growing earnestness with which the study of Egyptology is being taken up by thoughtful Americans. It was to be expected that the Biblical, rather than the archaeological or philological, aspect of the science would earliest attract Transatlantic students, and that the majority of those first disciples would consequently be students of divinity. This is so far fortunate, since it vests the subject in the hands of scholars whose previous studies have in some measure prepared them for the work. Time and improved

opportunities may hereafter develop a purely scientific school of American Egyptology; but, in the meanwhile, pioneers could take no safer point of departure than the Biblical platform. It may be conjectured that these pioneers start under certain disadvantages; that their public libraries are probably poor in Egyptological works, and that the students themselves have yet, perhaps, to become familiar with the relative value of such books as those libraries contain. Merely to know which guides to trust and which to doubt, merely to distinguish between the progressive and the stationary, demands a long critical experience. One frequently looks in vain for evidences of that experience in the writings of American scholars whose industry and general learning are beyond question. It is necessary, in fact, that they should more clearly grasp the importance of going direct to original sources for their information, and of keeping abreast with the higher periodical literature of Egyptology.

The author of *Ancient Egypt in the Light of Modern Discoveries* tells us that he has "long been a student of Egyptian history and archaeology," and that his studies have been pursued not only in the great European museums, but also on the banks of the Nile. The result comes to us in the form of a well-filled and pleasantly written volume, in which the arts, the monuments, and the history of Ancient Egypt are severally discussed; the reigns and dynasties being briefly epitomised from Brugsch and Lenormant, and the religion from Le Page Renouf. The ethnic and chronological problems are lucidly and carefully stated, the chapter devoted to the last-named subject being by far the best in the book. It is to be hoped that Prof. Osborn in his second edition will correct the errors of the first, which are too numerous. With more study, however, and a wider range of references, this volume may yet take rank as a valuable hand-book.

I do not know that I can pay Mr. Kittredge's Inaugural Address a higher compliment than to liken it, for breadth, brilliancy, and accuracy, to the Lectures of M. Alexandre Bertrand. Even as regards style, I am reminded of the incisive brevity and the master-method of the great French archaeologist. Mr. Kittredge is secretary of the Chautauqua Archaeological Society, which appears to have founded a lectureship for the purpose of presenting its members with an annual digest of the results of modern research in their relation to Bible history. Upon this important topic Mr. Kittredge tells us that "Chautauqua demands the latest reliable facts, the freshest word from the monuments, that she may keep herself abreast of the age." To many of us Chautauqua, though not far from the city of New York, is probably a *terra incognita*; but with such legitimate aspirations, and with so able a lecturer to satisfy them, this town with the difficult name is certainly in no danger of lagging behind the age. Would, however, that Mr. Kittredge had not revived Champollion's exploded reading of Judah-Melek, or followed Cardinal Wiseman's lead in recognising a special "Hebrew physiognomy" in the head of the Karnak shield-bearer! That head is but one among 101, all representing Syrian and Sinaitic captives, all precisely alike, and all modelled according to a con-

ventional ethnographic type which reproduces with remarkable fidelity the general cast of features prevailing even to this day among the natives of Palestine.

The American Oriental Society holds its meetings, apparently, twice a year—in October at New Haven, and in May at Boston. The memoirs and discussions are of a very high order of scholarship and of exceeding interest, ranging over the whole field of Oriental research, from Egyptology and Assyriology to Indian, Chinese, Japanese, Siamese, and Thibetan literature. In the last number of the society's *Proceedings* I must especially note Prof. I. H. Hall's important paper on "A Temple of Zeus Labranios in Cyprus" (Zeus of the Axe), and the Rev. J. P. Peters's memoir on the "Origin of the Phœnician Alphabet." Egyptologists will not, however, agree with the last named scholar in regarding De Rouge's discovery of the derivation of that alphabet from the hieratic script as "a still unproved theory."

Mme. Lee-Childe is neither chronological, ethnological, nor Biblical. She is not particular as to the era of Mena. Neither does she afflict herself (or us) about the pyramid inch, the sacred cubit, the astronomical calculations of Biot, or the precise value of the final vowel sound in proper names. She is simply an intelligent, observant, highly educated gentlewoman, of whom it is scarcely too much to say that she is a French Lady Duff Gordon. Mme. Lee-Childe has as rapid and elegant a pen as the celebrated author of *Letters from Egypt*. Her touch is as light; her sympathies are as quick; her good breeding is as perfect. She does not tell us that these pages are reprints of private letters; but it is impossible not to recognise in them the ring of the best epistolary style. Her descriptions of Cairo bazaars, mosques, harems, streets; of Nile scenery; of the fellaheen, the children, the camels, the asses, the villages, the pigeons, the palms, the ruins, the desert, are like the sketches of an accomplished amateur—sketches rapidly pencilled, with bits of careful detail and touches of colour delicately put in here and there. Such sketches often charm us more than the masterly studies of the professional artist. Thrown by the happy accident of travel among the most distinguished company of *savants* on the Nile, Mme. Lee-Childe enjoyed the precious opportunity of seeing Karnak and Luxor and the Valley of the Tombs of the Kings under very learned auspices. In profiting by what she so heard and learned, she has had the rare tact to enrich her narrative without marring its unaffected simplicity and grace. Even when she touches upon archaeology she is still charming, and always—or almost always—correct. Of what professed Egyptologist would one venture to say so much? But what Egyptologist would ever have thought of comparing a long-eyed, melancholy Nubian beauty, rich in adornments of "barbaric pearl and gold," to a Madonna of the Byzantine school? What Egyptologist would have had the quick eye and the quick wit to see in the withered mummy-head of Pinotem I. a likeness to the philosopher of Ferney? Yet that likeness is so startling that, being pointed out, one marvels how it should not have been observed before.

"Pénétrant avec M. Maspero derrière la bar-

rière qui sépare de la curiosité du public cette royale compagnie, il soulève pour nous les toiles qui enveloppent la tête du roi Pinotem. Il me semble voir le masque ricanant de Voltaire. Elle est d'un effet saisissant, noirce, desséchée. Avec ses cheveux bruns, ses dents usées, qui apparaissent entre les lèvres amincies, elle garde encore une expression effrayante de vie" (p. 42). But I must not venture further upon the pleasant paths of quotation, or, in truth, I should not know where to stop.

AMELIA B. EDWARDS.

The Sonnets of William Wordsworth. With an Essay on the History of the English Sonnet by the Archbishop of Dublin. (Suttaby.)

THIS book will prove a pleasant companion to many readers and admirers of Wordsworth. It is, indeed, somewhat surprising that the sonnets of one who has been called "our greatest English sonneteer" should not have been put forth in a separate volume for so many years. With regard to the majority of our poets, the small number of their compositions in this form of verse has necessarily prevented their being published by themselves. Thus Milton, for instance, only wrote eighteen sonnets, and those by Keats do not exceed fifty, whereas there are upwards of four hundred sonnets by Wordsworth in this collection. Moreover, these four hundred are so varied in subject and sentiment, as Sir Henry Taylor has pointed out, that they do not weary the reader by perverse repetitions or continued harping on one string. After the "Miscellaneous" series follow the "Political," or "Sonnets to Liberty" (to our mind the finest series of all); and these, again, are succeeded by the "Itinerary Sonnets," the "River Duddon" series, and the "Ecclesiastical Sketches." Nor is the general excellence of at least one-half of them to be questioned, although there are, perhaps, only about fifty which may be classed among the poet's best work. The number, however, of those that are palpably defective either in "fundamental brainwork" (to use Rossetti's phrase) or as regards execution is considerable. Yet even among the rightly dispraised "Ecclesiastical" sonnets there are many above the average standard of ordinary sonneteers. The two best known of these are, doubtless, that on Walton's "Book of Lives," and the one on King's College Chapel, beginning "Tax not the royal Saint with vain expense;" but the following, which we choose almost at random, will suffice to indicate their worth:—

"Ye, too, must fly before a chasing hand,
Angels and Saints, in every hamlet mourned!
Ah! if the old idolatry be spurned,
Let not your radiant Shapes desert the Land:
Her adoration was not your demand,
The fond heart proffered it—the servile heart;
And therefore are ye summoned to depart,
Michael, and thou, St. George, whose flaming
brand
The dragon quelled; and valiant Margaret
Whose rival sword a like Opponent slew:
And rapt Cecilia, seraph-haunted Queen
Of harmony; and weeping Magdalene,
Who in the penitential desert met
Gales sweet as those that over Eden blew!"

The collection is preceded by an Essay on the "History of the English Sonnet" by Archbishop Trench, the greater portion of which

was delivered as a lecture at Dublin in 1866. It is needless to state that it is already well known as an able contribution to our sonnet-literature, and it has been altered and revised to meet the requirements of the present volume. We must, however, point out that in the following respects further alteration would seem to be necessary. It contains no allusion to Sir Thomas Wyatt, who introduced the Sonnet into England when, as Mr. Deshler has shown, the Earl of Surrey could only have been about fourteen years of age. And although it refers to the sonnets of Tennyson, and also quotes one by Lord Houghton, it does not mention those by Mrs. Browning, Dante Gabriel Rossetti, or Mr. Matthew Arnold. These are strange omissions. Again, it makes a passing reference to Hayley, Anna Seward, and Charlotte Smith; but Shelley's "Ozymandias," and his other famous sonnet, beginning "Ye hasten to the dead! what seek ye there," are not mentioned. Nor is there any allusion to Keats' "Last Sonnet," though the one which ends with the terrible couplet and the terrible rhyme—

— "as those whose sobbings
Were heard of none beside the mournful robins"
is quoted *in extenso*.

On the other hand, nothing could be wiser or more pertinent than the Archbishop's observations respecting the sonnets of Wordsworth. "What a noble record," he writes, "of the temper of England's noblest sons in that agony of England's fate we possess in these 'Sonnets to Liberty' of which I speak! for in his hands, also, as in Milton's before him, 'the thing became a trumpet.'" A great poet who has recently been taken from us observed a few years ago that a "reticence almost invariably present" was fatal in his eyes to the highest pretensions on behalf of Wordsworth's sonnets. But is not this very reticence an essential part of that "chastened fervour" for which they have been praised by others? And, in truth, there is no special reticence noticeable when the poet cries aloud in passionate scorn,

"Great God! I'd rather be
A Pagan suckled in a creed outworn;"
or when, addressing Milton, he exclaims,
"England hath need of thee; she is a fen
Of stagnant waters;"

or, again, when, in 1802, he writes,

"No grandeur now in nature or in book
Delights us. Rapine, avarice, expense,
This is idolatry; and these we adore."

It is quite true that the poet of Rydal did not build himself a "lordly pleasure-house" of song, but chose rather to inhabit his own "pensive citadel" of poetic thought. Sage and sedate, perhaps too sedate, his words were usually those of a thinker and philosopher expressed in poetry, and not seldom in poetry of the highest order. But, although his muse was, as a rule, staid and stern, it could at times be gay and sportive, and occasionally almost "vain and amatorious," as Milton complained was the case with Sidney's *Arcadia*. In the second of the two sonnets entitled "The Stepping-Stones," which we quote from the "River Duddon" series, this lighter vein in the poet's work is pleasantly illustrated:—

"Not so that pair whose youthful spirits dance
With prompt emotion, urging them to pass;
A sweet confusion checks the Shepherd-lass;

Blushing she eyes the dizzy flood askance;
To stop ashamed—too timid to advance;
She ventures once again—another pause!
His outstretched hand he tauntingly with-
draws—
She sues for help with piteous utterance!
Chidden, she chides again; the thrilling touch
Both feel, when he renews the wished-for aid:
Ah! if their fluttering hearts should stir too much,
Should beat too strongly, both may be
betrayed.
The frolic Loves, who, from yon high rock, see
The struggle, clap their wings for victory!"

It may be added that the book is all that could be wished as regards binding, and is very tastefully printed; but the best version of the sonnets is not always given. This would appear to be owing to their having been reprinted from the 1838 edition, and several of them were subsequently not only altered, but, in many instances, greatly improved. The sonnet beginning "It is a beautiful evening, calm and free," is a case in point.

SAMUEL WADDINGTON.

Military Italy. By Charles Martel. (Macmillan.)

UNDER the pseudonym of "Charles Martel" an officer of the Intelligence Department of the War Office has written a very important, and indeed an almost exhaustive, account of the military resources of the youngest of the Great Powers. The work is of special value to the technical student, but portions of it are also of considerable interest to the general reader.

The first chapter consists of an essay on "The Italy of To-day," and gives a fair idea of the political aspect of the present warlike condition of the country. Next is given a "Summary of Recent Military Reforms." Under this head the various laws under which military service is regulated are clearly enunciated. The subjects of recruiting and numerical strength are then handled; and in connexion therewith much valuable statistical information is afforded, not only concerning the Italian army, but also in regard to the armies of Germany, Austria, Russia, and France. We are told that during the last fourteen years no less than thirty per cent. of the Italian conscripts have been found unfit to serve on account of physical reasons other than low stature. In regard to the question of reserves Charles Martel says:—

"Public opinion leans on a broken reed when it trusts to the material assistance of reservists who have spent a number of years in civil employment, and in rapidly forgetting all that has been so laboriously dinned into them during their active service. . . . When will the further instruction they so evidently require be given? In the heavily laden railway-waggons, while they are being passed to the front, or in the crowded transports?" (p. 86).

It is noteworthy that Russia devotes a larger proportion of war expenditure to *matériel* than does any other of the five Continental military Powers. Austria has the greatest proportion of cavalry to infantry, and Russia the smallest. In France the cost of a soldier is most, and in Austria least. It would appear that the present strength of the Italian army may be reckoned at 886,000 men, of whom 630,000 belong to the active army and mobile militia, and 256,000 to the territorial militia. But the author remarks later on: "A future

invasion of Italy will be rash if not prepared to eventually cope with a million of well-armed and well-disciplined soldiers" (p. 110). Proceeding to the consideration of "The War Formations of the Army," the organisation of the various arms and supply branches is minutely portrayed. Among the various heads dealt with are the staff, the territorial organisation, the supply of small arms and ammunition, the equipment, the commissariat, and the transport arrangements. The great war magazines of the kingdom are at Turin, Florence, and Naples. It would appear that the intendants, supply, and transport services are not at present in a very efficient state. The character, training, and tactics of the Italian soldiers are then discussed, and in conjunction therewith much useful information is furnished concerning the Alpine troops and their warlike habits.

In the chapter on railways and fortresses, the various fortifications and defences of the country, both landward and seaward, are fully investigated, and some of the writer's comments thereon are of great value. In reference to an idea which has been suggested of converting Bologna into a huge fortified camp, capable of receiving the whole army destined to defend the Trans-Appennine frontier line, he says:—

"Later campaigns in Europe do not seem to advise the erection of a huge army trap in a position where a magazine-fortress, a fortified bridge-head, or a *l'île-de-défilé* would not only suffice, but be of incalculably superior value."

In the light of the great Metz capitulation of 1870 this observation contains much truth, for if ever a country was ruined by the existence of its fortified camp that country was France, and that camp was Metz. It is painful, however, to learn later on in this chapter that the Italians are actually at the present time forming their capital, Rome, into one of these imbecile traps; that they are, in fact, imitating the French, who, in spite of the severe lesson taught them by Metz and (in a different degree) by Paris as well during their last great conflict with Germany, are now busily engaged in preparing future disaster by making the latter city a sort of *ne plus ultra* of fortified camps with a perimeter of no less than seventy miles. The author's theory as to the uselessness of the old *enceinte* fortresses, of which there still exist a large number, seems more open to criticism. He suggests an imaginary attack of one of these places, and he attempts to show that their escarpments could easily and quickly be breached. But he entirely ignores the possibility of the defenders mounting some very efficient guns on the ramparts of these escarpments, and of the fire of these guns making the breaching process a work of perhaps considerable time, bloodshed, and expense. Moreover, he forgets that the main use of any permanent fortification is the obligation under which it puts the would-be possessor of the place of bringing up a siege train of more or less magnitude, and of placing his siege-guns and ammunition in elaborately prepared and carefully protected coigns of vantage. This is the first and most important half of the siege; and the crushing element of disadvantage which it entails on the besieger is that of delay. It is not, then, to be wondered at that the

Italians should have preserved these old fortresses, for such places do not necessarily detain troops from the field, since the greater portion of their garrisons may consist of men untrained and unfit for field service.

The concluding chapters deal with mobilisation, the military geography of Italy, and the defences of the North-west and North-east frontiers respectively. The work is supplied with a map showing the territorial distribution of the army, and also the various fortresses and fortified towns. The whole treatise provides valuable food for reflection to those who take an intelligent interest in the military problems of the day. It would seem unquestionable that the Italians are not by nature a military nation, and that their army must necessarily be wanting in that cohesion which is given by traditions and warlike associations. With the exception of the old Sardinian forces, the whole of the army is new, and it cannot possibly as yet have acquired much tone. However, a very patriotic spirit appears to pervade the nation; and it can hardly be doubted that in a purely defensive campaign the army would not be found wanting.

A. PARNELL.

NEW NOVELS.

La Fortunina. By Mrs. Comyns Carr. In 3 vols. (Sampson Low.)

Mr. Nobody. By Mrs. J. K. Spender. In 3 vols. (Hurst & Blackett.)

The Perfect Path. By Elizabeth Glaister. In 2 vols. (Smith, Elder, & Co.)

Caught in a Snare. By Mrs. Houston. In 3 vols. (White.)

Dr. Heidenhoff's Process. By Edward Bellamy. (Edinburgh: David Douglas.)

Soldiers' Stories and Sailors' Yarns. (W. H. Allen.)

MRS. COMYNS CARR's new work possesses very high artistic merits. The simple country-folk and market-people of North Italy who figure in *La Fortunina* are true children of its soil and its sun, and not English peasants, milkmaids, and such like in disguise and temporarily lodged in the farmhouses between Genoa and Turin. To a certain extent, Mrs. Carr challenges comparison with "Ouida," but she does not trouble us with unwholesome passions or heavy-shotted preachings. Nor does she crowd her canvas; all her portraits are carefully drawn and, with one exception, are satisfactory. Above all things, there is not a line of careless or strenuous writing in these three volumes. Even when worthy Pietro Paggi attains the summit of his hopes, and finds at last within his reach the woman who has so long filled his heart and imagination, his passion makes no wilder manifestation than the discovery that "her eyes are like the stars in heaven, her mouth is like a drink of cold water on a hot summer's day, her cheeks are like the soft leaf of the tea-rose that grows upon the walls of the house that he has left behind him." Mrs. Comyns Carr has treated a very peculiar subject in a very delicate fashion. Pietro Paggi, a countryman on his way to market at Genoa with his cabbages and his lettuces, saves a female child—"La Fortunina" of the story—from drowning. To

ensure it a better home than the Foundling Hospital he allows his mother and his gossips to believe that La Fortunina is his own illegitimate child. Pietro's amiable weaknesses, his doting fondness for his mother, and his love for his adopted daughter bring him endless woes, which, if not quite Homeric, are sufficiently complicated and hard to be borne. The one causes his betrothal to Teresina della Fontana, a heartless and mercenary coquette, although his own heart is with a mysterious beauty whom he has seen dancing on the green at Casella Fair; the other leads to the rejection of his suit, not to speak of physical violence worse than a box on the ear at the hands of the woman who, after all, turns out to be—but it would be unfair to indicate how an ugly scandal develops into a pretty romance. Pietro Paggi is really a very fine fellow, who takes the reader of *La Fortunina* by storm in the first chapter; and at the end of the third volume the mysterious, meteoric Vittoria Vite proves not less deserving of sympathy. All the secondary personages that revolve round Pietro and Vittoria are well drawn; Marina, the motherly Genoese greengroceress, in particular, is a charming sketch. Carlo Strappa, the "Americano" and Don Giovanni, who astonishes the natives of his village with the wealth he has secured abroad, is the single unsatisfactory figure in *La Fortunina*; one never seems to meet him in the flesh. He recalls the scoundrel of the comedietta that precedes the play in a drawing-room theatre, and occupies the stage for half-an-hour. He does terrible things behind the scenes, and everybody on the stage speaks of and against him, yet the audience never sees him.

The central incident in *Mr. Nobody* is rather trite. A *novus homo* returns to his native place to exact vengeance on the persons who have by cruelty and injustice embittered his childhood and warped his whole nature. Mrs. Spender, however, succeeds in giving an air of originality to this old story. To begin with, it is a novelty to make Reuben Sellwood, or "Mr. Nobody," ruin his own brother. Then Mrs. Spender makes Reuben a really original and vigorous personality, who, moreover, improves as the story proceeds, "both morally and intellectually," as the popular lecturer would put it. Reuben fights an election well, and figures still better when, brought face to face with the companions of his questionable past, he turns at bay and bids them do their worst. Geoffrey Sellwood is not so interesting as his father; his pride and his economical heresies are decidedly tiresome. But he, too, will improve, one is certain, since his improvement is undertaken, at the end of the third volume, by the very amiable young lady who has wrought such a charm on his father, and who is by far Mrs. Spender's best character. *Mr. Nobody* is not all compact, and Mrs. Spender should spare us some of her vague enthusiasms and crude theories; but it is full of promise and force.

A Perfect Path is a duel between Apollyon and Christian, which extends over two volumes printed in large type. Apollyon is Monte Carlo, with its flirtations, gambling, and slang. Christian is Southshire, with its lawn-tennis proprieties, its model vicar, and

its model lover, who adores and is inspired by the model vicar. Christian triumphs, of course; in other words, Cordelia Ashby gives up Mentone, allows George Kingdon, her admirer there, to poison himself with chloral, and settles in Southshire as Mrs. Mayne Wastel, the devoted admirer of good vicars, and of Philip Odiarne, the best of them all, who has become Bishop of Assiniboine. Apollyon is, however, by far the more picturesque and real personage. The Monte Carlo scenes are the only tolerable ones in the book; the rest are forced and farcical. A Duncan Lichfield figures in *A Perfect Path*. He is intended to be "an officer and a Christian;" but he is "very rummy," as his outspoken sister-in-law Cordelia terms him in her hoydenish, heathenish days. He is a caricature; but whether of a Fifth Monarchy man or of a modern Salvation Army sergeant it would be difficult to say.

Mrs. Houston informs us that she has written *Caught in a Snare* with "the hope of vindicating by a simple statement of facts the character of a misjudged friend from long-standing and unjust aspersions." Her book should in that case have been printed for private circulation only. It is a very bad specimen of a very bad class of novel. It is full of what Mrs. Houston terms "material passion;" one scene is hinted at in the amours of Millicent Carew and Vere Hadleigh which is French in its riskiness, and the reverse of French in its vulgarity. Mrs. Houston's "ladies" and "gentlemen" indulge in flirtations with the wrong people of course, and talk choice English like *exposy* and exquisite French like *le premier pas qui conte*; and she surfeits us with "not illiberal displays of snowy shoulders" and "charms-compressing corsets," and all the rubbish of what is known on the other side of the Channel as the *decouletage* school of fiction, the gloating over which by female novelists is such a puzzle to their male mind. When is the modern Mrs. Aphra Behn to make her appearance? We know at least how she would dispose of her characters.

Dr. Heidenhoff's Process is a psychological study—very painful, very powerful, mystical, and quite American. The "process" which gives the name to Mr. Bellamy's short story is the only element of weakness in it. The reader who has followed the fortunes of poor Madeline Brand with keen and pitying interest feels himself completely "sold" when he learns that Dr. Heidenhoff and his system of galvanising away morbid thoughts and dismal memories are but the creations of a drugged brain. Mr. Bellamy's portrait of Madeline Brand, however, his description of the unhealthily intense religious life of Neuville, and his narrative of the unequal struggle between honest love and mere passion in the persons of Henry Burr and Harrison Cordis would be not unworthy of the author of the *Scarlet Letter*. The close of *Dr. Heidenhoff's Process* is tragical, but the tragedy is inevitable.

Nothing in *Soldiers' Stories and Sailors' Yarns* is equal to *Nights at Mess* and less famous collections. But in some degree the book makes up in variety and bulk for what it wants in quality, and there is not a single

unpleasant or unwholesome tale in the whole. There are at least animal spirits and Irish humour in "True to the Core."

WILLIAM WALLACE.

RECENT THEOLOGY.

Christian Charity in the Ancient Church. By G. Uhlhorn. Translated from the German, with the Author's sanction, by Sophia Taylor. (Edinburgh: T. & T. Clark.) This book is a careful and learned, if somewhat dry, monograph on a subject which, always interesting in itself, is just at present more before the public attention than perhaps at any previous time, so deeply does the question of the condition of the proletariat stir men's minds in every European country, and also in those States of the American Union where the pressure of population begins to be felt, or where manufactures of fluctuating demand are carried on upon a great scale. It is important to know that history tells us of a period when the problem was a larger and more complex one than that we are called to deal with, scarcely any of the palliations of the evil now at work being so much as imagined, and yet that a considerable measure of improvement was effected within a comparatively short time by the new agency which appeared on the scene when the Christian Church set itself to contend with the social mischiefs of the Roman Empire. Dr. Uhlhorn divides his book into three main sections, in the first of which he contrasts the old and the new methods, devoting the second to the age of conflict between the two, and summing up in the third the results attained after the victory rested with the Church. In the first chapter, which he names, with a touch of German sentiment that not the less embodies a truth, "A World without Love," he points out clearly that the temper which the ancient Christians, and we ever since, have called *caritas* was entirely absent from the pagan system of ethics, and that the *liberalitas* of an ancient Greek or Roman signified something quite different and by no means so lofty. He does not deny that a change in this respect was just beginning to creep over the temper of at least a section of society when the Church was founded, but denies that heathenism could have originated any organisation of charity which would have done effective work. The second chapter, somewhat too brief and sketchy for its subject, deals with the provision made for the poor by the Jewish Church, with which the author, while allowing that splendid almsgiving was found among the Israelites of the first century, finds fault as hard and legalised. Chap. iii. is properly a sermon on the manifestation of love under the gospel, and thence we pass to the foundations and beginnings of charitable organisation in the apostolic age. Here, and indeed throughout the work, Dr. Uhlhorn is in absolute conflict with the theories advanced in Mr. Hatch's Bampton Lectures. He does not appear to have seen Mr. Hatch's volume, and thus there is no controversial handling of the questions at issue; but for that very reason the contrast of view is all the more striking, and Dr. Uhlhorn's scholarship, as attested by the copious references to authorities (somewhat inconveniently printed at the end of the volume, instead of at the foot of the pages to which they belong), is the wider and deeper of the two. He starts with the theory that the seven officers appointed in Acts vi. were not deacons, as has been commonly said, but the first presbyters or elders, whom he considers to have held the office of almoners, in their own persons and in those of their successors, long before it passed into the hands of the bishops. How this organisation took shape later is shown in chap. iv. of the second

part, which treats of officials and offices for charity. The best part of the volume is that part of the third section which discusses the incompatibility of the imperial system with Christianity, and shows how inevitable it was that they should fight to the death, and in what marked contrast their institutions and methods stood to each other. The accumulation of solid facts at the close makes that part of the book very convenient for reference, as giving a trustworthy summary of results and methods; but it is more like an index than an essay, and owes nothing to charms of style.

THE S. P. C. K. has issued two more volumes of its series of "The Fathers for English Readers," being *St. Hilary of Poitiers* and *St. Martin of Tours*, by Chancellor Cazenove, and *St. John of Damascus*, by the Rev. J. H. Lupton. These same gentlemen have previously dealt with the same subjects in *Smith's Dictionary of Christian Biography*, and the present volumes are simply those former articles expanded and popularised by the omission of the more technical points of scholarship and the amplification of such episodes as give colour and movement to the narrative. But we have thus in both cases a warrant for first-hand and independent study of the subjects on the part of the two authors, who are not mere compilers from other men's labours, as is too often the case with the writers of books intended to make part of a popular series. Dr. Cazenove's two biographies, depicting two diverse types of energy—the man who was first and chiefly a theologian in an era of controversy, and the man who was above all things ascetic and missionary in a wild and pagan society—happily contrast and supplement each other, and form, taken together, a really helpful guide towards understanding that peculiarly complex and difficult time, the latter half of the fourth century, when the break up of the Western Empire had begun and was in full progress, but not yet consummated. Mr. Lupton's volume deals with a figure comparatively unknown to Western readers who are not professed scholars, though his influence on Oriental Christianity may be compared to that of Thomas Aquinas in Latin Christendom, while, besides being the chief formal theologian of mediæval Greece, he is also of note as a controversialist against Mohammedanism and as one of the chief poets of the Eastern Church. Mr. Lupton presents him to his readers under all these three aspects, though giving less space to the famous Treatise on the Orthodox Faith than its historical importance as having crystallised Oriental dogma might seem to require. But he has done full justice to John as a hymnodist; and it is saying much that, when giving versions of some of his best pieces by that prince of translators, John Mason Neale, his own, which accompany them, are well able to bear the juxtaposition.

The Revelation of the Father: Short Lectures on the Titles of the Lord in the Gospel of St. John. By B. F. Westcott. (Macmillan.) The lectures in this volume were to have been given by Dr. Westcott at Peterborough last summer; but, owing to what with most charitable reticence he speaks of as the unexpected breaking of his connexion with the cathedral, they were not delivered. The subjects are "The Bread of Life," "The Light of the World," "The Door of the Sheep," &c., with two prefatory lectures on "The Coming in the Father's Name," and "The Christ," and one in conclusion on "The Vision of the Father in Christ." In an Appendix are added three sermons preached at Cambridge. The book is marked by Dr. Westcott's usual characteristics, his breadth of view, his endeavour to express himself exactly, his careful scholarship, and by less than his usual

scholasticism. Of the two chief methods of interpretation, that which throws itself back by imagination into past ages, and tries to realise their modes of thought—the historical method—and that which interprets in the light of the modern consciousness—the pulpit method—Dr. Westcott employs the latter. "Again and again," he says, "I would remind all who may hear me that all later knowledge is as a commentary which guides us further into the true understanding of prophets, apostles, and evangelists." It is this power of appreciating the modern spirit and adapting old words to new needs which gives their value to Dr. Westcott's commentaries, and to this volume which follows them as the application follows exposition in a sermon. To St. John they would no doubt have been unintelligible, but that does not lessen their usefulness to us.

Thoughts upon the Liturgical Gospels for the Sundays, one for Each Day in the Year. With an Introduction on their Origin, History, the Modifications made in them by the Reformers and by the Revisers of the Prayer-Book, the Honour always paid to them in the Church, and the Proportions in which they are drawn from the Four Evangelists. By E. M. Goulbourn. In 2 vols. (Rivingtons.) The principal design of these volumes is to furnish a devotional commentary on the Dominical Gospels of the Church of England. But not only upon the carefully written Introduction, but also upon the entire work, Dean Goulbourn has impressed the mark of his scholarly instincts and patient study. The minute character of the work of the Reformers in the adaptation of the Sarum Missal in respect to the Gospels of the Prayer-Book of 1549 is well exhibited. The text of the Gospels of the present Prayer-Book is given from Mr. A. J. Stephen's edition of the text of the Sealed Books.

The Atonement: a Clerical Symposium on "What is the Scripture Doctrine of the Atonement?" By Archdeacon Farrar, Principal Rainy, Dr. Littledale, and others. (Nisbet.) It was the *Nineteenth Century*, if we remember rightly, that began to apply, in a way that might raise the shades of Plato and Xenophon, the word *symposium* to its collections of brief papers on the gravest and most awful subjects of theology. We recollect there was a "symposium" on "the eternity of future punishment," and here we have one on "the atonement." But let the name pass. The short papers here collected appeared originally in the *Homiletic Magazine*, and represent the thoughts of persons of many different religious persuasions—from the Bishop of Amycla, who writes at the request of Cardinal Manning, to contributors who have no sympathy with the traditional theology on the subject.

Sermons preached mainly to Country Congregations. By the late Edward Baines. Edited, with a Preface and Memoir, by Alfred Barry. (Macmillan.) The new Bishop of Sydney has done well to print these sermons, not only as forming a fitting memorial of their author, but on account of their intrinsic worth. Mr. Baines possessed a powerful and carefully disciplined mind; and the reader of this volume will readily accept the statement of his biographer that he "threw his whole mind into his sermons," and "abominated the practice of some scholars who reserve the best of their minds for other work, and are satisfied to give the mere odds and ends of thought to the work of preaching." Dr. Barry has not overstated the truth when he says of these sermons,

"Preached to country congregations, and certainly containing nothing which, by intelligent attention, such congregations could not follow, they may yet supply suggestive reading for men of the highest education. . . . They seem to read a lesson as to

the value, in the pulpit, of teaching, as distinct from simple exhortation, certainly not unnecessary or untimely in days when unwillingness to tax the attention of hearers, fear of real or supposed dullness as the one deadly sin in a preacher, and an idea that all church services and sermons are to seek simply 'heartiness,' 'brightness,' and the like, have certainly tended to the forgetfulness of the office of the preacher as before all else a teacher and witness of the truth of God's Word."

Sermons preached in English Churches. By Phillips Brooks. (Macmillan.) Mr. Brooks' fame as a preacher is high on the other side of the Atlantic; and when lately he visited this country he found that his reputation had preceded him. The sermons contained in the present volume were mostly preached in some of the best-known churches in London, and present a pleasing specimen of the simpler and more chastened style of American pulpit oratory.

The Public Ministry and Pastoral Methods of our Lord. By W. G. Blaikie. (Nisbet.) This is an interesting volume of careful studies, many of them forming part of the lectures which Dr. Blaikie delivered as Professor of Homiletical and Pastoral Theology in the New College, Edinburgh. The distinct treatment of subjects for the esoteric circle is considered, and the discourses of Jesus are analysed with a view to exhibiting their structure and characteristics of style.

Sermons preached in Clifton College Chapel, 1879-1883. By J. M. Wilson. (Macmillan.) The head-master of Clifton College has printed these sermons in compliance with a request from some of the masters and "old boys." "A further reason for publishing them is in order that parents of boys in the college, or intended for the college, may have an opportunity of knowing something about the religious influences to which their sons will be submitted." We have read these sermons with much interest. For simplicity, manliness, and moral earnestness they are perhaps not unworthy to hold a place in that group of remarkable school sermons which have followed and borne trace of the influence of the sermons of Thomas Arnold, such as Vaughan's *Memorials of Harrow* and Temple's *Rugby Sermons*.

We have also received:—*Early Church History to the Death of Constantine*, by the late Edward Backhouse, Edited and Enlarged by Charles Tylor (Hamilton, Adams, & Co.); *The Gospel of Grace*, by A. Lindesie (Cassells); *Good, the Final Goal of Ill*; or, *the Better Life Beyond*, Four Letters to Ven. Archdeacon Farrar by A. Layman (Macmillan); *Ceremonial Guide to Low Mass*; or, *Plain Directions for the Consecration and Administration of the Sacrament of the Holy Communion, adapted to the Use of the Church of England*, by Two Clergymen (Pickering); &c., &c.

NOTES AND NEWS.

THE committee of the Athenæum Club made their first special election of the year on Tuesday, February 12, when the names selected were those of Mr. Robert Giffen, of the Board of Trade, Prof. James Dewar, F.R.S., and Mr. James H. Tuke, known for his philanthropic labours in Ireland.

THE University of St. Andrews has resolved to confer the degree of LL.D. upon Mr. J. Russell Lowell, the Rev. W. Gunion Rutherford (who is one of its own alumni), Prof. Henry Sidgwick, and Prof. O. Henrici.

THE New York *Critic* states—perhaps half-playfully—that Mr. Matthew Arnold's lecture on Emerson has been entirely fatal to his reputation in New England; but that, on the other

hand, the cheap edition of his works published by Messrs. Macmillan is being eagerly bought up in the Middle and Western States.

It is stated that the Empress of Austria has purchased a fount of type and a press, in order that she may print a collection of her own literary writings.

MR. EGMONT HAKE's *Story of Chinese Gordon* has already reached a seventh edition in the course of about as many weeks.

MR. HAWES's new book, *My Musical Life*, published last week, has been re-issued in two volumes to satisfy the demands of the lending libraries.

MR. ARTHUR L. HARDY, the author of the article on the Serbian poet Radichevich in the February number of *Macmillan's*, is now contributing to the Bohemian journal *Slovanský Sborník* a series of articles on English writers on Slavonic subjects, with special notice of the Ilchester foundation at Oxford.

THE Index Society has now ready for publication the first volume of the Index to the Obituary and Biographical Notices in the *Gentleman's Magazine*, which has always been one of the main objects of the society from the time of its foundation. This volume covers the first fifty years of the existence of the *Gentleman's*—from 1731 to 1780—and has been compiled by Mr. R. Henry Farrar. It will be issued in the usual way to members of the society, and is also offered at the subscription price of one guinea to all who apply to the hon. secretary, J. Fenton, Esq., 8 John Street, Adelphi, W.C.

SOME further additions to the "Eminent Women" series will be *Harriet Martineau*, by Mrs. Fenwick Miller; *Elizabeth Fry*, by Mrs. Pitman; *Mme. de Staël*, by Miss Bella Duffy; and *Mme. Roland*, by Miss Mathilde Blind.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will begin, on March 1, the publication of a new illustrated monthly magazine, to be called the *Glasgow University Review*. The first number will contain, among other interesting features, a drawing of the gateway of the Old College, Glasgow. The same publishers will issue in a few days *Iberian Sketches*; or, *Travels in Portugal and the North-west of Spain*, by Miss Leck.

MR. CHARLES MARVIN's pamphlet, *Baku, the Petrolia of Europe*, which was published a few weeks ago with the aim of drawing the attention of English statesmen to the results likely to accrue from the development of the Russian petroleum region, has provoked so much attention among commercial men that the first edition is exhausted, and a second thousand, revised and enlarged, will appear next week.

HERR GROTE, of Berlin, announces a series of reprints of old German books, to be issued in a handsome form and in a limited edition. The first is to be a reprint of the first edition of Luther's translation of the New Testament, which appeared at Wittenberg in September 1522. It will have reproductions of wood-blocks of the school of Luke Cranach, and a Preface by Prof. Koestlin, of Halle.

UNDER the title of "How the Browning Society came into being; with Some Notes on the Characteristics and Contrasts of Browning's Early and Late Work," Mr. Furnivall has reprinted, as a penny tract (Trübner), his speeches at the inaugural meeting of the Browning Society on October 28, 1881.

THE Browning Society has had to change its honorary secretary. Miss E. H. Hickey retires by her doctor's orders, and it is hoped that Mr. J. Dykes Campbell, now a member of the committee, will take her post.

THE Aristotelian Society for the Systematic Study of Philosophy has changed its place of meeting to the rooms of the Royal Asiatic Society at 22 Albemarle Street.

THE New Shakspeare Society will have an extra meeting on Friday, February 29, for Mr. G. Bernard Shaw's paper on "Troilus and Cressida," and another on Friday, May 30, for the papers by Mr. Crosby and Prof. Caro, which were inadvertently put down for Good Friday, April 11.

THE annual "old boys'" dinner of University College School will be held on Tuesday next, February 19, at the Holborn Restaurant, at 7 p.m., with Dr. George Buchanan in the chair.

WE have received the second part of vol. ii. of the *Transactions* of the Glasgow Archaeological Society (Glasgow: MacLehose), containing some six papers read before the society, an obituary notice of the late Alexander Galloway, and an Index to vols. i. and ii. Among the papers we would specially notice one on the etymology of the word "Glasgow" by Mr. W. G. Black, which seems a very fair summing up of all that is known, or likely to be known, on the subject.

DR. JOHN WESTBY GIBSON, the editor of *Modern Thought*, writes to us that the paragraph in last week's *ACADEMY* referring to that magazine "is not true in any particular." We regret that we should have allowed it to appear.

LIBRARY JOTTINGS.

PROF. EISENLOHR, of Heidelberg, writes to us that he has the authority of Miss Selina Harris to offer for sale the one remaining Greek papyrus which was found in the famous Crocodile Pit of Ma'abdey in 1850. The others, it will be remembered, were purchased by the British Museum from Miss Harris through Prof. Eisenlohr's agency in 1872. This papyrus, which is a book of nine sheets or eighteen leaves of eleven inches and three-quarters in length by five inches and a quarter in breadth, has on the recto *Iliad* ii. 101—end, iii. (entire), and iv. 1—40; and on the verso 121 lines of *Τρύφωνος τεχνή γραμματική*.

THE great work of cataloguing the Greek and Latin MSS. in the Vatican, upon which the two Messrs. Stevenson—father and son—have been engaged for some years, will soon bear fruit. Publication has been delayed by the re-organisation of the Papal printing office, for these Catalogues (like that of the Oriental MSS.) will bear the imprint "Typis Vaticanis." Two volumes, however, are now entirely printed, both of which deal with the Palatine collection. The Greek MSS. have been treated by the elder Mr. Stevenson; the Latin MSS. (which will form two volumes) by his son. The collection of Queen Christina will probably also be finished before the end of the present year, and then the Vatican Library proper will be taken up. In the meantime a member of the French School at Rome, M. de Nohac, has been examining a special department of classical MSS. in the Vatican—the famous library of Fulvio Orsini, which contains not only many MSS. but also several early printed texts marginally annotated by scholars of the fifteenth century.

A MS. has been discovered in the library of Arezzo containing several unpublished writings of St. Hilary of Poitiers, including his treatise *De Mysteriis*, which was supposed to be lost, and a series of hymns. It also contains an Itinerary of Palestine and other Eastern countries which appears to date from the fourth century.

THE Bewick sale, which took place at Newcastle-on-Tyne on three days of last week, was interesting rather from its associations than

from the amount of money realised, which was altogether just over one thousand pounds. The prize of the sale was a copy of the *Birds* (1821), with annotations by Bewick himself explaining the tail-pieces, &c., which fetched 100 guineas. The next highest prices were—the *Fables* (1820), £12 12s.; *Aesop* (1823), *The Completest Angling Book*, and Burns's *Poems*, each £5; the *Quadrupeds*, £3 5s.; *The Looking-Glass for the Mind*, £2 12s.; Mr. D. C. Thomson's *Life of Bewick*, £4. Bewick's malacca cane went for £2 10s., and his tobacco-box for £2 2s. The sale Catalogue was adorned with prints from Bewick's blocks which had never before been published. The whole of the engraved blocks themselves are reserved for a sale that will be held in London some time this spring.

THE last "Rough List," being No. 68, issued by Mr. Bernard Quaritch, consists almost entirely of his purchases at the recent sale of Dr. A. C. Burnell's library, of which we may well believe that he acquired the "major portion." There may here be found no less than 1,174 lots (by no means identical with volumes), with the price of each attached.

AN examination of library assistants will be held at Paris in the Bibliothèque d'Arsenal next May. One of the conditions is that every candidate must possess a fair knowledge of German. The entire programme may be commended to the attention of our own Library Association, which appointed a committee to deal with the question some time ago.

EARLY-ENGLISH JOTTINGS.

THE facsimile of the eighth-century Epinal MS.—the earliest document in existence containing Anglo-Saxon words—having been sent out without an Index of those words, Mr. Furnivall has compiled a list of them (twelve or thirteen hundred in number); and, when revised by some Anglo-Saxon scholars, it will be sent round to the holders of the 1,000 copies of the facsimile.

PROF. KÖLBING's edition of the pretty Early-English romance of *Amis and Amiloun*, together with its Old-French original, is now in the press, and will be published in April.

MR. OSKAR SOMMER is editing, for the Early-English Text Society, Dr. Thomas Robinson's (or Robertson's) *Legend of St. Mary Magdalene* from the only known copies in the British Museum and Bodleian Libraries. The Museum copy has been revised throughout by a later hand, who has modernised all the hard words.

THE unique Lives of English saints in the Stow MS. 669 will be edited by Herr Stiehler, of the University of Leipzig.

MR. P. Z. ROUND will edit, for the Early-English Text Society, the old Kentish treatise on the Virtues, &c., of about A.D. 1200, which Dr. Richard Morris thought of taking up, but cannot now find time for. He will, however, help Mr. Round so far as he can.

IN an essay on "Cynewulf and the Riddles," in the last number of the *Anglia*, Prof. Trautmann, of Bonn, presents a new solution of the first Old-English riddle. According to H. Leo, the problem of this riddle is the name of "Cynewulf." Prof. Trautmann rejects this opinion as impossible, and shows that the first riddle means "the riddle." In the second part of his essay, he proves that the last riddle also means "the riddle," and that there is no reason whatever to attribute the authorship of the Old-English riddles to Cynewulf.

FOLK-LORE JOTTINGS.

WE hear that Mr. Kaarle Krohn, the son of Dr. Krohn, of Wasa, is now travelling in the

Baltic provinces of Russia, collecting the folk-lore of the Esthonian and Lettish population.

MR. CLOUSTON is engaged in preparing, from the unique Persian MS. of the *Sindibad Namah* in the library of the India Office, a new edition of "The Book of the Seven Viziers." It has been ascertained that Falconer's translation omits one entire story and parts of two others.

THE Rev. Walter Gregor, of Pitaligo, Aberdeenshire, who is collecting for Count Mantica the English and Scottish proverbs relating to the horse, will be glad to receive communications on the subject.

CAPT. R. C. TEMPLE, of the Bengal Staff Corps, whose labours in the publication of the folk-lore of Northern India are indefatigable, has begun the issue of a *Panjab Notes and Queries*, "devoted to the systematic collection of authentic notes and scraps of information regarding the country and the people." It is printed—and well printed too—at the Pioneer Press, Allahabad. The annual subscription in this country, through Messrs. Trübner, is 10s. This is quite distinct from *The Legends of the Panjab*, which Capt. Temple is also issuing in monthly parts. A third work which he has in the press is a Dissertation on the Proper Names of Panjabis.

THE firm of Henninger, of Heilbronn, announce a second series of *Kyrrdria*, to be issued by subscription in an edition of only 135 copies, at the price of twenty marks.

DR. LUDWIG-FRITZE, of Drossen, has published, with Schulze, of Leipzig, a new translation into German of the *Pantschatantra*, which has at least the merit of being written in a most polished literary style. We believe that Benfey's version (1859) has now become quite a rare book.

WE heard lately, from a source that is above suspicion, of the survival in a certain district of Yorkshire of a practice bearing no little resemblance to the *couvade*. When an illegitimate child is born, it is a point of honour with the girl not to reveal the father; but the mother of the girl forthwith goes out to look for him, and the first man she finds keeping his bed is he.

WE have received Part 5 of the *Schweizerischer Idiotikon* (A-w-uw to Fal-ful). Under the heading "Vwel, Üwel, Äül," with twelve other dialectic variations, we find much folk-lore about the owl. The verb "to howl" (*üwlen*, *huwel*—N.H.D. *heulen*) is to call out "wie die Eule, Üwel." To "hunt with an owl instead of a falcon" is to make use of meaner capacities. "Everybody takes his own owl to be a falcon" is an old proverb. "As light as an owl" is a saying taken from the contrast between the bird's bulk and its actual weight. "Owl-light" (*Hüwel-licht*) is in use as an adjective. "It is three pounds lighter than one owl" is a saying in Aargau. In Luzern, men swear "by the owl"—"him Heuel!" The owls which appear at a window are witches, or perhaps accursed men. In canton Luzern an owl is fastened to a poplar-tree, or a barn-door, as a protection against lightning.

FRENCH JOTTINGS.

M. D'ARBOIS DE JUBAINVILLE, Professor of Celtic at the Collège de France, who is well known in this country by his mission some two years ago to study the Irish MSS. in our public libraries, has been elected a member of the Académie des Inscriptions in the place of the late François Lenormant. His competitors were MM. Benoist and Schlumberger.

A COMMITTEE has been formed under the presidency of M. Pierre Lafitte, the head of the

French Positivists, to celebrate the centenary of Diderot, who died on July 30, 1784. Other members of the committee are MM. Spuller, Ranc, Jules Roche, and Dr. Robinet.

THE Académie française, with the hope of hastening, if possible, the completion of its Dictionary, has changed the day of its weekly meetings from Friday to Tuesday, so as to leave Fridays entirely free for dictionary work.

FORTY members of the Paris Municipality have signed a proposal to call one of the new streets in the Quartier des Ecoles after the name of Darwin.

ACCORDING to a rumour which has found its way into *Le Livre*, the publication may be expected shortly (but not, we suppose, in France) of a collection of letters between the Duke de Morny and Napoleon III., which have been stolen from the heirs of the Duke.

GEN. LEBRUN is said to be engaged on a military history of the last five years of the reign of Napoleon III.

ANOTHER interesting work announced is the *Histoire d'un Savant par un Ignorant*. It is a popular account of M. Pasteur and his scientific discoveries by his son-in-law, M. Vallery-Radot.

M. LISIEUX announces a French translation of the complete works of the Venetian poet Giorgio Baffo, in four volumes, at the price of 200 frs. (£8).

M. GUSTAVE FAGNIEZ has reprinted from the *Revue historique* his paper on "The Industrial State of France under Henri IV.," which is intended to be introductory to a large work on the same subject.

IN reply to a request to join the committee for erecting a statue to Balzac, M. Edmond de Goncourt wrote as follows:—

"En ce temps de statuomanie à l'aveuglette, je trouve véritablement très distingué pour les génies comme Balzac de n'avoir point de statue, et je décline l'honneur de faire partie de la commission d'étude convoquée sous vos auspices."

IT is proposed to place memorial tablets on the houses in Paris where Chateaubriand and Scribe died, and where Charles Rollin, the historian, was born.

WE have received a pamphlet entitled *Désaccord des Protestants avec St-Paul et l'Evangile* (Paris: Dentu), which may be commended to all interested in the literature of Christian Socialism. The writer, whose contributions to the subject have been numerous, has inaugurated a new phase of this philosophy; and, singular as her doctrines may appear, they deserve attention for the sincerity and courageousness with which they are set forth.

MR. FISHER UNWIN has been appointed agent in this country for *Le Livre*.

ACKNOWLEDGMENTS.

WE have on our table the following foreign books and pamphlets:—*Erläutes*: Meine Memorien aus der Zeit von 1848 bis 1866 und von 1873 bis jetzt von Hermann Wagner, Part I. (Berlin: Pohl; London: Trübner); *Le Opere Maccheroniche di Merlin Cocci*: Attilio Portioli (Mantua: Mondovi); *Prométhée, Pandore, et la Légende des Siècles*: Essai d'Analyse de quelques Légendes d'Hésiode, par Georges Wlasoff (St. Petersburg: Imperial Academy of Science); *Le Kahlenberg*: Notes de Voyage et d'Histoire, par Joseph Roy (Lyons: Dizain); *Johannes Turmair's Genannt Aventinus sämtliche Werke*, Vol. IV., Part II.—Bayerische Chronik, Book II., and Vol. III., Part I.—*Annales Ducum Boiariae*, Books V. and VI. (Munich: Kaiser); *Briefe und Acten zur*

Geschichte des dreissigjährigen Krieges, von Felix Stieve, Vol. V.—Die Politik Bayerns, 1591-1607, Part II. (Munich: Rieger); *La Recidiva nei Reati*: Studio sperimentale, Giuseppe Orano (Rome: Carlo); *Peter Abdildard*: ein kritischer Theologe des zwölften Jahrhunderts, von S. M. Deutsch (Leipzig: Hirzel; London: Williams & Norgate); *Die Verfassung des Fränkischen Reichs*, von Georg Waitz, Vol. II., Part II., Deutsche Verfassungsgeschichte, Vol. III., Part II., Second Edition (Kiel: Homann); *Histoire de l'Académie impériale et royale des Sciences et Belles-Lettres de Bruxelles*, par Ed. Mailly, in two volumes (Brussels: Hayez); *Geschichte der christlichen Religionsphilosophie seit der Reformation*, von G. Ch. Bernhard Pünjer, Vol. II.—von Kant bis auf die Gegenwart (Brunswick: Schwetschke; London: Nutt); *Sprachgebrauch und Sprachrichtigkeit im Deutschen*, von Karl Gustaf Andresen, Third and Enlarged Edition (Heilbronn: Henninger); *Croquis artistiques et littéraires*, par James Condamine (Paris: Leroux); *Bruchstücke einer vorhomerischen Uebersetzung des Pentateuch*, aus einem Palimpseste der k. Hof- und Staatsbibliothek zu München zum ersten Male veröffentlicht, von Leo Ziegler, mit einer photo-lithographischen Tafel (Munich: Riedel); *Alexander um Reichstage zu Worms*, von Karl Jansen (Kiel: Lipsius & Tischer); *Rhetoromanische Grammatik*, von Th. Gartner (Heilbronn: Henninger); *Percy Bysshe Shelley*, von H. Druskowitz (Berlin: Oppenheim); *Manuel du Démagogue*, par Raoul Frary (Paris: Cerf); *Usi et Costumi abruzzesi*, Fiabe descritte da Antonio de Nino, Vol. III. (Florence: Barbèra); *Storia della Letteratura latina*, compendiosa ad uso dei Licei da Onorato Occioni (Turin: Paravia); A. W. Schlegels *Vorlesungen über Schöne Litteratur und Kunst*, Part I., 1801-1802, Die Kunstlehre (Heilbronn: Henninger); *Kometische Strömungen auf der Erdoberfläche*, von L. Graf von Pfeil (Berlin: Hempel); *Das Princip der Infinitesimal-Methode und seine Geschichte*, von Hermann Cohen (Berlin: Dümmler); *Ueber das Richtige*, von Julius Bergmann (Berlin: Mittler); *Christliche Philosophie*, von G. Maass (Jena: Pohle); *Ueber den Utilitarianismus*, von Julius Bergmann (Munich: Elwert); *Common Sensibles*, von Theodor Löwy (Leipzig: Grieben); *L'Enseignement supérieur de l'Histoire à Paris*, par Paul Frédéricq (Paris: Chamerot); *La Création et l'Evolution*, par E. Doumergue, and *Théologie et Religion*, par Ch. Secrétan (Lausanne: Imer); *Geschichte der Deutschen Litteratur*, von Franz Hirsch, Parts IV. and V. (Leipzig: Friedrich); *Kants Theorie der Materie*, von August Stadler (Leipzig: Hirzel); *Das Universitätsstudium in Deutschland während der letzten 50 Jahre*, von J. Conrad (Jena: Fischer); *Anales Estadísticos de la Republica de Guatemala*, Año de 1882; *Saggi di Pedagogia*, di N. R. d'Alfonso (Turin: Paravia); &c., &c.

MAGAZINES AND REVIEWS.

THE last two numbers of the *China Review* contain several articles of value. The number for July and August opens with an able review of Dr. Chalmers's work on the structure of the Chinese characters, by Mr. J. H. Stewart Lockhart, who also contributes an Index to the *Phonetic Shuoh wan* in the current number. "K's" article on Chinese guilds and their rules is interesting, as is also Mr. Parker's dissertation on the dialect of the classical district of Yang-chow Fu. In the same number Mr. Kleinwachter continues his remarks on the origin of the Arabic numerals, and Mr. Jordan contributes an extremely interesting account of the residence in the island of Hainan of the exiled statesman and poet Su Tung-p'o, which is supplemented in the current number by a record of a recent journey through the island by the Rev. B. C. Henry. In both numbers also occur notices of the *Yih King*, or

"Book of Changes." In the first, Dr. Chalmers quotes from a native newspaper a notice of the views of Prof. Terrien de La Couperie, in which the Chinese writer so far agrees with the French scholar as to hold that there was "text appended to the names of the Hexagrams before the time of King Wan." Dr. Edkins, too, states in an article on the *Yih King* in the current number that this is his opinion also. So far he will go with Prof. de La Couperie, but no farther; and he considers that the book was in its origin, as it undoubtedly afterwards became, a work on divination. Mr. Jamieson's account of the "Tributary Nations of China" will be read with interest at the present time; and Mr. Graves's article on the Aryan roots in Chinese should be accepted rather as "a recreation in philology," as the author himself calls it, than as a serious contribution to science. Both numbers conclude with notices of new books and with notes and queries.

In the *Nuova Antologia* of January 15, Sig. Nencioni writes on "Humour and Humorists." His article is interesting as showing how thoroughly English humour is appreciated in Italy, and serves as a standard by which the Italians judge their own writers. Sig. Fiorentino gives a biographical sketch of an illustrious Neapolitan lady, Maria of Aragon, who married Alfonso Davalos, Marquis of Vasto, cousin of the more famous Marquis of Pescara, who was the husband of Vittoria Colonna. Donna Maria was a lady of culture whose life well deserves a record.

ORIGINAL VERSE.

JAMES THOMSON: "B. V."

(Obit June 3, 1882.)

On reading the Memoir prefixed to "A Voice from the Nile."

POET! whose faith, love, hope lay dead so soon,
But whose strong will through years of "term-
less Hell"
Could still sustain thy mortal frame so well:
Thy place knows thee no more. Thy long-craved
boon*
Surprised thee on that happy day in June,
When Death bade thee of Earth take thy fare-
well,
And led thee to his fair domain to dwell,
Far from these pale cold "glimpses of the moon."
There thou didst find for all thy uncured woes,
Thy yearnings unfulfilled, and bitter tears,
"Dateless oblivion and divine repose":
For that sure sleep which no awak'ning knows
Freed thee at last, after long weary years,
From all this Earth's vain hopes and joys and
fears.

* Vide "The City of Dreadful Night" and "To Our Ladies of Death," *passim*.

ALEX. LOVE.

THE SOCIÉTÉ DE L'ORIENT LATIN.

AS the labours of this society, founded in 1878, under the presidency of the Marquis de Vogüé, upon the model of an English printing club, and taking as its exemplars the publications of the English Rolls Series, are yet but little known on this side the Channel, we take the opportunity of the recent introduction of its volumes to the shelves of the British Museum to call attention to them. On two sides at least, if not for their general scope, they ought to attract the interest of many Englishmen—the interest attaching to the mediaeval history of Palestine, such as is here gratified by ancient descriptions of places, itineraries, and travels now collected or brought to light; and the part played by our countrymen in the Crusades and Eastern affairs of the Middle Ages either as narrators or as actors.

"L'Orient latin" includes the kingdoms of Jerusalem, Cyprus, and Armenia, the principalities of Antioch and Achaia, and the Latin empire of Constantinople. There are scattered among public and private libraries over Europe large numbers of rare and unpublished documents, valuable for the historical or geographical knowledge of the Middle Ages or for Biblical archaeology, untouched by Michaud, and not within the range of the great "Recueil des Historiens des Croisades" of the Académie des Inscriptions—that storehouse of material for study of the Latin East—such as letters, descriptions of the Holy Land, narratives of pilgrimages, chronicle-poems, &c., &c. These the society purposes, under the careful direction of the untiring secretary, Count Riant, to collect, methodise, and publish in two series (I., Geographical; II., Historical) to be arranged and issued, so far as possible, in chronological order, so that all the most ancient, of whatever language, should appear together; "thus one may complete the other," the aim being to form "a chronological parallelism" when the publications are complete.

Thus we have in vols. i. and ii. of the Geographical Series, edited by the late Dr. T. Tobler and M. Aug. Molinier, a collection of sixteen Latin Itineraries to and about, or descriptions of, Palestine and its holy places, all of them written before the times of the Crusades, from the fourth to the ninth centuries, except one of the eleventh century—*Qualiter sita est Jerusalem*. Thus, the fact of early pilgrimages to Jerusalem is brought home to us when we read the details of an Itinerary from Bordeaux to Jerusalem in 333, or the "Descriptio parrochiarum Jerusalem" about 460. Antoninus Martyr, Arculfus, and our own Bede each contribute—the first in "Perambulatio locorum sanctorum," the others "De sanctis locis"—materials towards the early topography of Palestine. Vol. iii. of this series (1882) consists of the same kind of documents in French of the eleventh, twelfth, and thirteenth centuries, edited by MM. Michéant and G. Raynaud. This most interesting volume includes, among others, an Itinerary from London to Jerusalem attributed to Matthew Paris, part of the "Chanson du Voyage de Charlemagne à Jerusalem" (corrected by M. Gaston Paris), and several pieces dealing with pilgrimages and roads in Palestine, Acre, and Babylon, and with villages in Syria—"Les Casans de Sur."

The "Historical Series" opens with a poem, important for the history of Cyprus and the East, by Guillaume de Machaut, the poet-statesman, who, having special opportunities for information, wrote "La Prise d'Alexandrie; ou Chronique du Roi Pierre I^{er} de Lusignan" in the beginning of the fourteenth century (ed. M. de Las Matrie, with valuable Preface and Chronological Table, 1877). Vols. ii. and iii. of this series, both edited by Dr. R. Röhricht, of Berlin, relate to the Fifth Crusade, the historical sources for which had not received so much attention as those for the other crusades. Vol. ii., *Quinti Belli Sacri Scriptores Minores* (1879), contains eight pieces, covering events from 1217 to 1220, of which the first is "Ordinatio de predicacione S. Crucis in Anglia," 1216, attributed to Philip of Oxford, from the Oxford MS. Balliol 167; the Siege of Damietta, May 1218 to November 1219, is dealt with by three others, of which one is a fragment of a Provençal poem on the taking of the city, important for its facts, here edited by M. Paul Meyer. Vol. iii., *Testimonia minora de Quinto Bello Sacro e chronicis occidentalibus* (1882), brings together all the "breviores ac leviores relationes" which appear in the published or unpublished Chronicles of Belgium, Great Britain, France, Germany, Spain, Hungary and Dalmatia, Italy, the Latin East,

and Scandinavia—truly a Herculean labour. Careful chronological tables of events from 1213 to 1246 enrich these volumes.

The Reports of the society are well worth attention both for the future work they announce and for the biographical notices of deceased members, such as Titus Tobler, de Saulcy, and Paulin Paris, which give the charm of personal interest to their labours. Three volumes in preparation of Latin, Greek, and Italian *Itinera*, the *Cronica de Morea*, the *Recit versifié de la 1^{re} Croisade* founded on Baudri le Dol, and especially the *Gestes des Cypriotes*, the valuable Franco-Cypriote chronicle written in 1343 by Jean de Miège, recently discovered by M. Carlo Perrin, all testify to the activity and the enthusiasm of the society, while the names of MM. Riant, Clermont-Ganneau, P. Meyer, Morel-Fatio, C. Desimoni, and other editors are guarantees for scientific faithfulness and historic criticism. The secretary* invites the co-operation of all who may have MSS. under their care in the unearthing of what may relate to these subjects.

Important publications *patronnées* by the society (i.e., sold at a reduced price to members) are the valuable works of M. G. Schlumberger, *Numismatique de l'Orient latin* and *Sigillographie byzantine*; a fine heliotype reproduction of part of the fourteenth-century MS. "Chronologia Magna" at Venice, *De Passagis in Terram Sanctam*; and last, but not least, *Archives de l'Orient latin*, of which tome i. only has yet appeared, which contains critical and bibliographical essays and miscellaneous documents in four groups, among which we can only point out Count Riant's critical Inventory of letters relating to the crusades 768 to 1093, and a paper on Philippe de Mézières and his Order, Militia Passionis Christi. From certain papers that we have seen of the forthcoming tome ii., some of which concern a Swinburne, Shakspeare's Mowbray Duke of Norfolk, and other English pilgrims to the East, these volumes promise to be of the highest interest. To complete the high order of the society's work, Count Riant has also initiated a *Bibliographie de l'Orient latin*, while full Indices are given to each publication.

L. TOULMIN SMITH.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ABOUT, E. De Pontoise à Stamboul. Paris: Hachette. 3 fr. 50 c.
 DARTY, Ph. La Vie publique en Angleterre. Paris: Hetzel. 3 fr.
 DUNCKER, H. Die Besitzklage u. der Besitz. Ein Beitrag zur Revision der Theorie vom subjectiven Recht. Berlin: Guttentag. 7 M.
 DUVEYRIER, H. La Confédération musulmane de Sidi Mohammed ben 'Ali Es-Senoussi et son Domaine géographique en l'Année 1800 de l'Hégire (A.D. 1883). Paris: Soc. de Géographie. 3 fr.
 FLAUBERT, Gustave, Lettres de, à George Sand. Paris: Charpentier. 3 fr. 50 c.
 KOHLER, J. Shakspeare vor dem Forum der Jurisprudenz. 2. Lfg. Würzburg: Stahel. 4 M. 40 Pf.
 LEOPARDI, M. Autobiografia. Rome: Befani. 5 L.
 MEYER, H. Die schweizerische Sitte der Fenster- u. Wappenschenkung vom 15. bis 17. Jahrh. Frauenfeld: Huber. 5 M.
 MICHELET, J. Ma Jeunesse. Paris: Calmann Lévy. 3 fr. 50 c.
 MOSCA, G. Sulla Teoria del Governo e sul Governo parlamentare. Turin: Loescher. 5 M.
 MOYA, F. Las Islas Filipinas en 1882. Madrid. 24 r.
 SCHUECK, H. William Shakspeare. 1. Hft. Stockholm: Selgmann. 2 Kr. 50 c.
 UJFALVY, K. E. v. Aus dem westlichen Himalaja. Erlebnisse u. Forschungen. Leipzig: Brockhaus. 18 M.
 VOELKER, die Oesterreich-Ungarns. 11. Bd. Teschen: Prochaska. 5 M. 50 Pf.
 ZOLA, E. La Joie de vivre. Paris: Charpentier. 3 fr. 50 c.

HISTORY.

- BALLAGH, A. Wallenstein's kroatische Arkebusiere 1623-26. Budapest: Kallan. 1 M.
 CHAUVELAT, J. de la. L'Art militaire chez les Romains. Paris: Plon. 6 fr.
 CORRESPONDENZ, politische, Friedrich's d. Grossen. 11. Bd. Berlin: Duncker. 11 M.

* M. le Comte Riant, care of L. Leroux, 28 rue Bonaparte, Paris, the society's publisher.

- FARRER, J. Jeanne Darc. Libératrice de la France. Paris: Delagrave. 3 fr. 50 c.
 NISCO, N. Ferdinando II ed il suo Regno. Naples: Detken. 6 L.
 SIGISMUNDO DE' CONTI DA FOLIGNO. La Storia de' suoi Tempi dal 1475 al 1510. Rome: Barbèra. 16 L.
 STEENACKERS, F. F. et F. Le Goff. Histoire du Gouvernement de la Défense nationale en Province. T. 1. Paris: Charpentier. 3 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BROSZUS, J. E. Die Theorie der Sonnenflecken. Berlin: Springer. 3 M.
 BRUNNER v. WATTENWYL, C. Ueb. hypertelische Nachahmungen bei den Orthopteren. Wien. 1 M.
 GOSSET, F. H. Die Grösse, Entfernung u. Bewegung der wichtigsten Himmelskörper in Sonnensystem. Wiesbaden: Bergmann. 2 M. 40 Pf.
 LAUCHER, W. Deutsche Pomologie. Aepfel. 2. Folge. 25 M. Birnen. 2. Folge. 25 M. Berlin: Parey.
 LOMNICKI, A. M. Catalogus Coleopterorum Hallicae. Lemberg: Milikowski. 2 M.
 MITTELLINGER, aus der zoologischen Station zu Neapel. 5. Bd. 1. Hft. Leipzig: Engelmann. 30 M.
 MUELLER, G. Zur Morphologie der Scheidewinde bei einigen Palythoa u. Zoanthus. Heidelberg: Winter. 1 M. 40 Pf.
 PUBLICATIONEN der astronomischen Gesellschaft. XVII. Leipzig: Engelmann. 5 M.
 ROLLE, F. Die hypothetischen Organismen-Reste in Meteoriten. Wiesbaden: Bergmann. 80 Pf.

PHILOLOGY, ETC.

- ABEL, E. Scholia in Pindari epinicia. Vol. 2. Fasc. 1. Scholia vetera in Pindari Nemea et Isthmia continens. Berlin: Calvary. 5 M.
 BRAUDOUIN, M. Etude du Dialecte chypriote moderne et médiéval. Paris: Thorin. 5 fr.
 BERLINER, A. Beiträge zur Geographie u. Ethnographie Babyloniens im Talmud u. Midrasch. Berlin: Gosselanczyk. 3 M.
 KOUMANOUDIS, E. A. Συναγωγή λέξεων ἀθηναϊστικῶν ἐν τοῖς ἑλληνικοῖς λεξικοῖς. Paris: Firmin-Didot. 15 fr.

CORRESPONDENCE.

THE LIBRARY AT FONTARABIA.

London: Feb. 11, 1884.

The news of the discovery of a complete library in the crypt of the church of the Franciscan monastery of Fontarabia, announced (from the *Euskal Erria*) in the ACADEMY of December 22, 1883, turns out to be unfounded. My friend Don Claudio Oteagui, one of the best Basque poets of the province of Guipuzcoa, and now residing at Fontarabia, on whose assurance the readers of the ACADEMY may perfectly rely, writes to me to give the most emphatic denial to the news of such a discovery, which it would have been his interest to make known to the public if it had been fortunately correct.

L.-L. BONAPARTE.

"THE SEA-BLUE BIRD OF MARCH."

Queen Anne's Mansions: Feb. 6, 1884.

What is the "sea-blue bird of March" (*In Memoriam*, xci.), and where did the Laureate find the phrase? I think that the bird is the male kingfisher, and that the Laureate found the phrase in the twelfth fragment of Alcman (ed. Welcker):

Ὁ δ' ἦν, παρθενικὰ μελιδρόμος ιερὸφάνου,
 γυνὴ φέρειν δύναται· βάλε δὲ, βάλε, κερύλος ἐμν,
 ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνοισι ποτῶται,
 ἀδὲς ἦτορ ἔχων, ἀλκυόφυρος ἐταρος ὄρνις.

Would that I were the sea-blue bird of March,
 The cerylus, beside the halcyons
 Skimming the sea-foam with a fearless heart!
 For, O ye chanters of my choral songs,
 Ye honey-voiced and holy-singing maids,
 My limbs suffice to bear me now no more.

Voss's hexametrical translation is worth printing, though he misses the full force of ἀλκυόφυρος:

"Nicht forthin, o melodisch, o feierlich singende
 Jungfrau'n,
 Kann mich tragen der Fuss. Lasst, lasst mich
 zum Kerylos werden,
 Der auf dem Saume der Flut mit den Halkyonen
 einherfliegt,
 Mit unweichlichem Muth, ein purpurner Vogel
 des Frühlings."

WHITLEY STOKES.

HALLER AS A POET.

Ealing: Feb. 12, 1884.

I do not know whether the name of Albert von Haller is as well known as it deserves in general literature. In science he is recognised as the "father of modern physiology;" but he merits almost as much the distinction of father of modern poetry. One is so much impressed with the desolations of the Thirty Years' War that one is apt to think that the German Muses between Luther and Lessing had retired from business. But a reference to the little volume now before me—*Gedichte des Herrn v. Haller* (Zürich, 1758)—shows that a century and a-half ago this Swiss man of science had anticipated, both in matter and in manner, a great part of the work of his successors in Teutonic lands. He has not the *curiosa felicitas* of Tennyson, that earnest discovery of special epithets by which our great word-artist has signalled his originality. Nor does his volume contain any long work comparable to "Childe Harold," "Faust," or "The Excursion." But in descriptive, philosophic, lyrical, and elegiac poetry Haller may fairly be said to be precursor to Goethe, Byron, and Wordsworth, besides showing a vein of satire in which he has hardly been equalled, and certainly not surpassed. His poems are marked by sincerity of thought, directness of expression, and considerable skill in versification. As a rule, he adheres to iambic metres, but within those limits he is versatile enough.

The dedicatory stanzas are a good specimen of his quality; and it is noticeable that he uses the arrangement since rendered so familiar by the author of "In Memoriam," though he avails himself of a peculiarity of the German language to make the second and third lines bear, invariably, double rhymes. Some of these I have attempted to imitate, preserving, as best I could, the very peculiar turn of thought suggested by the patriotic feeling of this native of the old Swabian canton of Berne.

"Old Switzerland's intrepid sense

The roughest mood most keenly relished,
Her thought was bold and unembellished,
And all her wit intelligence.

"Not that the World can hold us light;

The land that Freedom's sceptre hallows
Will never sleep in mental fallows,
Who dares think freely must think right.

"No; but her thought matured in steel

Indifferent to minor charm is,
Seared at her sternly featured armies
The Muse her smile may well conceal.

"Hence, in this highly favoured land

Strong is the Chief, his Bard no stronger;
And honest praise endures no longer
That Flattery with her falsehoods bland.

"Yet to heroic men like thee

Kind Heaven, I think, no crown refuses,
Gives Caesar all the Latian muses,
And Virtue immortality."

Haller was born at Berne, 1708, and died there—after a life of labour and weak health—in 1777. The copy I am using is the seventh edition; pretty well for those days. It is somewhat startling to find that a work that was so popular in the author's lifetime, and with so much reason, is not better remembered now.

H. G. KEENE.

AN ESTHONIAN MYTH OF DAWN AND TWILIGHT.

Thornton Lodge, Goxhill, Hull: Feb. 6, 1884.

At a time when folk tales are the subject of a great and ever-increasing interest, the appended Esthonian tale may perhaps elicit information on the subject it deals with from some of your correspondents. It was sent to me by my courteous and learned Finnish friend, Mr. K.

Kuhn, who has done so much in collecting the tales and lore of the interesting races dwelling on the shores of the Gulfs of Finland and Bothnia. The translation is, so far as I could manage it, a literal one:—

"In old times a mother had two daughters named Videvik (twilight) and Amarik (evening twilight). Both were charming and beautiful, as well in appearance as in behaviour, just as the song says:

'Face white, cheeks red,
Eyebrows black as a dung beetle.'

["Pea valge, põld punased,
Silitik mustad silmakulmud."]

When the Sun went to its Creator [*i.e.*, set], the elder sister came from the plough with two oxen, and led them, as an intelligent being ought, to the river's brink to drink. But, just as now, beauty is the first thing among girls, and the good-looking often gaze in the looking-glass; so, also, did she, the handsome Videvik. She let her oxen be oxen, and went to the river's edge; and lo! there, on the silver looking-glass of the water, lay reflected the eyebrows black as dung beetles, and the charming gold-coloured cheeks, and her heart was glad. The Moon, who, in accord with the Creator's command and ordinance, was just going to light the land, in place of the Sun, who had sunk to rest, forgot to attend to his duty, and threw himself, like an arrow, with loving desire into the earth's deep bosom, down to the bottom of the river; and there mouth against mouth, and lips against lips, he sealed his betrothal with Videvik with a kiss, and claimed her as his bride. But during this he had quite forgotten his duties; and see! deep darkness covered the land, whilst he lay on Videvik's bosom. Then occurred a sad misfortune. The forest robber, Wolf, who now had all in his power, as no one could see him, tore one of Videvik's oxen which had gone to the forest to feed, and seized it as food for himself. Although the shrill nightingale was heard, and its clear song from the forest rang through the darkness—

'Lazy girl! lazy girl! The long night! The striped ox!

To the furrows! to the furrows! Fetch the whip! fetch the nag!

tsät! tsät!

["Laik tüdruk, laik tüdruk, õpik! kiriküüt, raule, raule, too püts, too püts! tsät! tsät!"] yet Videvik heard not; she forgot all but love. Blind, deaf, and without understanding is love; of the five senses but feeling is left! When Videvik at last awoke from her love, and saw the Wolf's deed, she wept bitterly, and her tears became a sea. The innocent tears did not fall unobserved by Vana-isa [the old father]. He stepped down from his golden heaven to punish the evil doers and to set a watch over those who had broken his commands. He scolded the wicked Wolf, and the Moon received Videvik to wife. To this day Videvik's mild face shines by the Moon's side, longingly looking at the water where she tasted for the first time her husband's love. Then Vana-isa said, 'In order that there may be no more carelessness about the light, and so darkness will grow in power, I command you, guardians, go each one to your place. And you, Moon and Videvik, take charge of the light by night. Koit and Amarik, I put daylight into your hands. Do your duty honestly. Daughter Amarik, in your care I place the setting sun. See! that in the evening every spark be put out, so that no accident may happen: and that all may be in peace! 'And you, my son Koit, take care when you light the new light of the new day that every place has its light.' Both the Sun's servants honestly attended to their duty, so that he was never missing, even for a single day, from the heavens. The short summer nights now drew near when Koit and Amarik stretched hand and mouth to each other: the time when the whole world rejoices, and the small birds make the forests ring with their songs in their own speech: when plants begin to bloom and shoot forth in their beauty: then Vana-isa stepped down from his golden chair to keep Lijon's festival. He found all in order, and joyed greatly over his creation, and said to Koit and Amarik, 'I am pleased with your watchfulness, and wish you continual happiness! You may now become man

and wife.' But they both replied together, 'Father, perplex us not. We are satisfied with our position, and wish to remain as lovers; for in this we have found a happiness which never grows old, but is always young.' Vana-isa granted their wish, and returned to his golden heaven.'

W. HENRY JONES.

COMPARATIVE MYTHOLOGY.

Settrington: Feb. 11, 1884.

The burghers of a certain city, not having fired the usual salute when a royal personage landed at their port, submitted seventeen reasons to justify the omission. The first reason on the list—namely, that they did not possess a cannon—was at once accepted by his Majesty as a valid excuse, without examination of the other sixteen.

Possibly Mr. Lang may have a reason equally conclusive for declining to accept my challenge to settle our little controversy by specifying a few Greek myths which have been successfully interpreted by the Hottentotic process. But the reason which he actually assigns ranks rather as one of the sixteen. He pleads that Kuhn once instanced a savage myth as an "illustration" of a Greek myth. To this no scholar could object. But when Mr. Lang proceeds to designate Maori myths as "variants" of Greek myths, this is a wholly different matter, and I must enter a necessary protest.

The Greeks engrafted on the primitive Aryan epos sundry elements derived from Phœnicia, from Babylonia, and possibly even from Egypt. Hence Vedic hymns, Nibelungen lays, Semitic legends, cuneiform tablets, and the Book of the Dead may present earlier and more transparent versions of Greek myths. Thus it is perfectly legitimate for Duncker to endeavour to explain the twelve labours of Heracles by reference to the twelve zodiacal labours of Baal Melcarth, the Tyrian Sungod. But Maori and Hottentot myths must, in their origin, be wholly independent of the ancient historic mythologies. We may legitimately use them with Kuhn as "illustrations" of Greek myths, but not with Mr. Lang as "variants," in the sense in which Babylonian, Norse, or Indian myths may be "variants" of parallel Greek legends.

In this respect comparative mythology stands on the same footing as comparative philology. We may explain the pronominal suffixes of the Greek verb by aid of the more transparent accident of Sanskrit or Lithuanian; the languages are connected—sisters or first cousins. An occasional "illustration" of Greek grammar might possibly be obtained from Central Africa, but no scientific philologist would designate the Hottentot suffixes as "variants" of the Greek case endings. Here is the Homoiouision where the paths of orthodoxy and heterodoxy diverge; and here is the point where Kuhn, with all "true scholars" in his train, parts company from the "untutored anthropologist," as Mr. Lang, with over-much modesty, designates himself.

ISAAC TAYLOR.

THE STORY OF THE PELICAN FEEDING ITS YOUNG WITH ITS BLOOD.

Oxford: Feb. 11, 1884.

Having before me two emblem books of the seventeenth century, I am able to confirm Mr. Houghton's observation of the incongruity between the name of a pelican and its picture commonly represented in old emblematical works. One of them, by F. Schoonhovieus (Goudae, 1618), describes, as an example of "amor filiorum," the famous myth of the pelican in three Latin distichs, and refers, in the "Commentarius," to Horus Apollo as his authority, while the image or emblem added to illustrate the text clearly shows the figure of a vulture or eagle with its divided claws,

instead of a fin-footed pelican. In the other work, too, by S. Petra Sanóta (Amst. 1682), mention is made of the same story of the pelican as symbolising the epigram or motto, "Pro lego et pro grege," whereas the adjoined emblem represents rather a vulture with its strong wings, and distinctly lacks a pelican's bag. H. KREBS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 18, 4 p.m. Asiatic: "The Si-yu-ki," by Prof. Beal.
 5 p.m. London Institution: "An Ideal University," by Prof. Bryce.
 8 p.m. Royal Academy: "Colour applied inside Buildings," by Mr. G. Aitchison.
 8 p.m. Society of Arts: Cantor Lecture, "Building of London Houses," I., by Mr. Robert W. Eddis.
 8 p.m. Aristotelian: "Hume's Treatise of Human Nature," III., by Mr. A. F. Lake.
 8 p.m. Victoria Institute: "Buddhism: its Rise and Early History," by the Rev. R. Collins.
TUESDAY, Feb. 19, 3 p.m. Royal Institution: "Scenery of the British Isles," IV., by Dr. A. Geddie.
 7.45 p.m. Statistical: "Electoral Statistics: a Survey of our Electoral System from 1882 to 1881 in view of Prospective Changes," by Mr. J. B. Martin.
 6 p.m. Civil Engineers: "Speed on Canals," by Mr. Conder.
 8.30 p.m. Zoological: "Contributions to the Systematic Arrangement of the Asteroides—II., The Species of *Oreaster*," by Prof. F. Jeffrey Bell; "Description d'une Espèce nouvelle de Gerbilline d'Arabie (*Meriones longifrons*)," by M. Fernand Lataste.
WEDNESDAY, Feb. 20, 3 p.m. British Archaeological: "The History of the Castle of Devises," by Mr. W. H. Butler.
 8 p.m. Society of Literature: "Pagan Divinities," by Sir P. de Colquhoun.
 8 p.m. Geological.
THURSDAY, Feb. 21, 3 p.m. Royal Institution: "Music for the Pianoforte," VI., by Prof. Pauer.
 7 p.m. London Institution: "The Doctrine of Evolution applied to the Solar System," by Prof. R. S. Ball.
 7 p.m. Historical: Annual General Meeting; "The T'ohong-Yong of Confucius, edited by his Grandson T'ohing-Tse," by Dr. G. G. Zerffi.
 8 p.m. Royal Academy: "The Monuments of Ancient Art which have been discovered between the Time of Winckelman and 1850," by Prof. C. T. Newton.
 8 p.m. Linnean: "West African Hyperaceae," by Mr. H. N. Ridley; "Penetration of Animals' Bodies by *Stipa spartea*," by Mr. R. Miller Christy; "Flora of Patagonia," by Mr. J. Ball; "Variation in Structure of Corals," by Mr. S. O. Ridley.
 8 p.m. Society of Arts: "Reclamation of Land on the North-western Coast of England," by Mr. Hyde Clarke.
 8 p.m. Civil Engineers: "Gas- and Caloric-Engines," by Prof. Fleeming Jenkin.
 8 p.m. Chemical: "An Analysis of Spotley Bridge Spa Water," by Mr. H. Pells.
FRIDAY, Feb. 22, 7 p.m. Civil Engineers: "The Qualities of Metal for Various Purposes," by Mr. E. J. M. Davies.
 8 p.m. Browning: "Waring," by Mr. A. C. Benson; "Some Prominent Points in Browning's Teaching," by Mr. W. A. Raleigh.
 8 p.m. Quakett.
 9 p.m. Royal Institution: "London Below Bridge, North and South Communication," by Sir F. Bramwell.
SATURDAY, Feb. 23, 3 p.m. Royal Institution: "Life and Literature under Charles I.," VI., by Prof. Henry Morley.
 8 p.m. Physical: "The Adjustment of Resistance Coils and a Modified Resistance Balance," by Prof. S. P. Thompson; "The Difference of Potential required to give Sparks in Air," by Prof. G. C. Foster.

SCIENCE.

History of Greece. By Max Duncker. Translated by S. F. Alleyne. Vol. I. (Bentley.)

THE present writer is entirely unversed in Oriental history, in tomb-exploration, and in comparative philology as specially applied to the Levant. Accustomed to approach Greek history from the classical side only, he feels, when he takes up such a work as Prof. Duncker's account of the early Greeks, that the question for him is, What definite information can I get here additional to my Greek authorities, and not inferior to them in probability? For, after all, criticism of sources is not applicable to classical authors alone; and, if we have learned to call Herodotus or Plutarch in question whenever we cannot see their vouchers, we shall be equally

disposed to hesitate before accepting the dicta of extra-classical specialists who are found fashioning strange stories

δέν κεί τις οὐδὲ ἴδοιτο.

They may have the *μορφή ἐρέων*; but have they the *φρένες ἐσθλαί* too?

Even the *μορφή ἐρέων*, however, is not always forthcoming in German books, or books translated from the German. The present separately edited translation of the latter part of Prof. Duncker's *History of Antiquity* does not read well. The build of the sentences and paragraphs is often not English, and sometimes the version is incorrect. Thus, while the translation has (p. 372) "Lykurgus, had he borrowed from Crete at all, need not have borrowed, as Aristotle says, from Lyctus," we find in the German text *konnte nicht*. In comparison with this error, which wrecks an argument, it is venial to translate *Kalkfelsen* by "chalk cliffs" (p. 437), though there is, we believe, no chalk in the Aegean Islands. On p. 77, "We must call to mind those intuitions, those evidences of civilisation which they brought with them from the common Arian store," is but a poor equivalent for "so müssen wir uns iener Anschauungen, iener Kulturansätze erinnern." The awkwardness of some of the sentences is really grotesque, as on p. 125: "In the seventh century the poetry of the Hellenes undertook to give a concise account of the rich contents of their heaven, which had already been considerably enlarged by the colonies of the Phœnicians." We would suggest that the translator would find it a useful plan to have her version read aloud to her some months after writing it.

The author begins with a chapter on the land of the Greeks, which hardly brings the physical geography and its influences so vividly and fully before our eyes as the corresponding chapter of Dr. Curtius did. The immigration to this land, Prof. Duncker thinks, took place neither by the islands nor by the coast of Thrace, but from the north-west. Of the settlers, "the Pelasgi, Achæans, and Hellenes were not three distinct races," but their names rather indicate three stages in the development of the one Greek people. This may well be so; but the following argument is hardly conclusive: "That the peninsula was populated before their arrival seems improbable from the unmixed character of their language." While there are so many Greek words whose origin is unknown or uncertain (see Mr. Wharton's *Etyma Græca*), it is premature to say that the vocabulary is unmixed; and, knowing what we do know of the antiquity of man, the arguments must be very strong which are to make us believe that the peninsula of Greece remained without human inhabitants down to the comparatively late arrival of the historical or semi-historical Greek tribes. If, too, Hellas was not populated before by a different stock—a question on which there is still, perhaps, something to be learned from place-names—it must have been Hellenes who used the stone tools reports of whose existence are coming in; and this hardly fits into that picture of Arian development at the moment when the ancestors of the Greeks branched off, which is drawn upon the indications of language. However that may be, if in these enquiries we

are to go outside classical authorities, geology and anthropology have at least a claim to be heard. But neither Prof. Duncker nor any other writer on classical antiquities whom we have seen makes any use of the anthropological work of Dr. Tylor, Sir J. Lubbock, or Mr. Spencer. They all seem unaware that the Greeks, like the Romans, preserved in their most civilised days many traces of the lowest savagery, and that we have not a proper mental picture of the Greeks so long as our historians represent them to us as a unique people, who may have been barbarians, but who never were savages. The Greeks are not what Hume would have called "a singular effect," and the business of a writer who really wishes to go back to the beginning should be to point out the threads which connect them with the savage state. But Prof. Duncker appears to have little else to go upon for an early picture than such meagre, and perhaps weak, evidence in the way of linguistic palæontology as has been available now for many years. To this, however, he would no doubt claim to be adding the contents of the earlier tombs in Hellas, with which some twenty pages are occupied. But these do not seem to bring much that is new. They "confirm the legends" (p. 124). Monumental evidence outside continental Hellas is a little more valuable (pp. 140, 333, 334). The character of the old writing found in Cyprus, syllabic and not alphabetical, leads Prof. Duncker indirectly to the conclusion that the Phœnicians must have vacated the coasts of Hellas by about 1100 B.C., and therefore occupied those coasts from about 1250. This fixing of the date is important, if it can be trusted.

The account of the traces of the Phœnicians in Hellas and the islands, in the way of traditions, names, and local cults, strikes us as particularly full and good. So does the recognition of the fact that the Dorian and other migrations made a great breach in Greek civilisation.

"Out of the destruction wrought by war and change of abode, civilisation had to emerge anew and to assume fresh shapes. Life on the peninsula must have been impoverished in these long struggles; and the leaders of the conquerors had not the resources which had been at the disposal of the Princes of Mycenæ and Orchomenus" (p. 283).

The Greece which "Homer" depicted is in many things more civilised than that later Greece of which we have glimpses down to the Persian wars.

Prof. Duncker's account of early Sparta is both full and bold. He grapples with Grote on the division of the land ascribed to Lykurgus (p. 410), and he has his own theory of the double kingship. It arose, he thinks, from there having been two Doric communities in the territory of the Eurotas, the one under the Agidæ at Sparta, the other under the Eurypontidæ on the Upper Oenus. The latter were heavily defeated by the men of Tegea, and sought aid by amalgamation with the lower town. Under these circumstances Lykurgus "founded the double monarchy." Now, the having two kings is not so absolutely unparalleled as the author seems to think; two princes are found to one country in the Catalogue of the *Iliad*, and the Chaones appear in Thucydides with two commanders

ἐπ' ἐτησίῳ προσαύξῃ ἐκ τοῦ ἀρχικοῦ γένους. (2.80). That, however, is a small matter. But nothing, we believe, is said to show that the author's explanation is pure conjecture, and we are certain that not enough is said to warn learners of the moment when they pass from facts to colligation of facts; and that is not a small matter. At p. 389 we read, "If the will of the sovereign people was not clearly discernible from the voices for and against the proposals of the Gerousia, the kings made the assembled members divide." For this we are referred to Thuc. 1.79, 87; whereas the former chapter says nothing about it, and the latter ascribes such a measure to an ephor, not a king, and clearly indicates that it was unusual. But in insisting that many of the rules attributed to Lykurgus are essentially anachronistic Prof. Duncker has, we think, done good service.

It is a duty to point out the risky way in which inferences are turned into certainties in writing of the kind before us. It may easily happen that some of the *nuances* evaporate in translation, and that an author qualifies some assertions which are not found qualified in the English. But we doubt whether this is often the case here. The book begins with the confession that the outlines are drawn here and there more firmly than the uncertain foundations allow; and we notice that a point is laid down with growing confidence as the book goes on. That the Phœnicians founded and named the Athenian deme of Melite is a theory on p. 68; it is a certainty on p. 153; indeed, it is a "known fact" on p. 113. At p. 460 the author speaks of "the landing of Odysseus on the peninsula of the Propontis" quite as if Homer had said in so many words that he landed there, or as if it were an acknowledged fact. Surely it is an inference only, and a very shaky one. We can "infer" that Prof. Duncker has read Kirchhoff with far more certainty than he or Kirchhoff can infer anything about the Propontis from the mere name of the fountain Artakie in Hom. *Od.* 10.108. Is there any further evidence? We believe not; and, if there were, still the landing of Odysseus would not be a certainty. When will historians and Homeric students learn that it is their duty to prefer (in M. Renan's phrase) "ces jugements tempérés de 'peut-être' où réside bien souvent la vérité?"

The Homeric poems receive no small attention from Prof. Duncker. He sees a great deal of patchwork in them, but, at all events, he is conservative enough to refer "the ancient Iliad" to something before 800 B.C. and to put "the ancient Odyssey" before 750, whatever be the amount and the dates of later accretions. "The demonstrably latest portion of the Odyssey" mentions "as a usual custom that men should gird themselves before athletic contests (24.88); this custom had, at any rate, been abandoned at the Olympic games in the year 720." Another welcome admission is that the traits presented by the Epos may be used within certain limits as a "faithful reflection;" and as such he uses them—not, however, as we should do, to show the condition of Achaean civilisation before the Dorian inroad, but to depict the life of the peninsula after the irruption of the Thessalians into the basin of the Peneus, and of the settlers on the coast of Asia.

The chapters on religion are among the most interesting, though there is a somewhat old-fashioned air in their extreme concession to the solar myth theory and similar views. It is hard to take seriously the notion that the punishment of Sisyphus

"in the infernal regions is probably nothing but a poetical view of the unwearied labour of the sea-waves, which roll up from East and West to the cliffs of the Isthmus, without being able to reach the heights of the shore" (p. 100).

All this line of thought wants to be revised by someone with a sense of humour (Mr. Andrew Lang, for instance); and, when that is done, whatever may be left of the solar theory of the origin of myths needs to be adjusted to the animistic theory, which, if it have not all the truth on its side, is at least the more fertile in important and verifiable consequences. The diffusion of myths is quite another question.

To sum up our impressions. Prof. Duncker's book does not seem to add much to the knowledge of the subject, and it would be a bad book to learn from—at least, in its English dress. There is too much combination in it and too little plain statement. The author is always talking about a thing instead of telling you plainly what the thing is or what the facts are. Much of this is merely German style; German lends itself to telling a story indirectly, while English does not; but, at all events, it is a drawback for learners. The most instructive, and also the most fair and judicial, of all Greek Histories is that of Thirlwall. The present work, if we may judge it by the first instalment, comes not only below Thirlwall, but also below Grote and below Curtius. The final History of Hellas, if ever we have one, must be of manageable bulk (Prof. Duncker takes 1,075 pages of close German print to get down to the fall of Sestos, beyond which he does not go); it will begin on the hither-side of all the legends and the migrations; and it will, before all things, not palm off the unknowable as known and inferences as facts.

FRANKLIN T. RICHARDS.

CORRESPONDENCE.

A FIXED DATE IN INDIAN CHRONOLOGY.

Elphinstone College, Bombay: Dec. 22, 1883.

Sanskrit scholars at home may be glad to have early information of an important discovery that has been made by Pandit Bhagvanlāl Indrajī, whose paper on the Hāthīgumpha inscriptions was received so cordially by the Aryan section of the recent Oriental Congress.

In his note on the Renaissance of Sanskrit Literature (*India: What can it Teach us?* p. 285) Prof. Max Müller has shown reason for doubting the correctness of the theory which would refer the figure 486 (Prof. Max Müller's 430 is the reduction to our era) in the Kāvi grant (*Indian Antiquary*, v. 109) to the Vikrama era. If that theory were correct, the grant in question would, as pointed out by Dr. Bühler, who published it, establish the existence of the Vikrama era before A.D. 544, at, or about, which time Mr. Fergusson, followed by Prof. Max Müller, believes it to have been framed. Pandit Bhagvanlāl is now able to show that this hesitation was justified, and that the word *sumvatsara*, or year, on the Kāvi grant, and on the two other genuine grants of the Gurjara

princes, refers neither to the Vikrama nor to the Saka era, but to an entirely distinct method of reckoning which was in use among the Gurjaras, and which is probably also referred to in many of the grants of their Chālukya overlords.

In a copper-plate recently obtained at Nāvsari, near Surat, in Gujarat, the donor describes himself as "Jayabhata . . . who am the son of Dadda, called Bāhusahāya, . . . who was the son of Jayabhata, . . . who was the son of Dadda." These are the names of four Gurjara princes, although it is to be noted that they are not so styled in this grant. Of these four princes the earliest in time is here said "to have come to the rescue of the Lord of Valabhi, when that monarch had been defeated by the Emperor S'ri Harsha." The year of the grant made by this prince's great-grandson, the fourth on the list, is given simply as *sumvatsara* 456, "in the year 456."

The Kheda Gurjara grant (*Journal of the Royal Asiatic Society, N.S.*, i. 248) gives three princes—"Dadda, whose son was Jayabhata, called Vitarāga, whose son was Dadda, called Pras'antarāga." The year in which this last made the grant, is, as in the previous case, given simply as *sumvatsara* 380. The similarity of the letters, the respective dates, and the apparent identity in the method of reckoning justify us in putting the two grants together, when we get in regular succession of father and son—

1. Dadda.
2. Jayabhata, Vitarāga.
3. Dadda, Pras'antarāga, the giver "in the year 380" of the Kheda grant; and a contemporary of S'ri Harsha (Nāvsari grant).
4. Jayabhata.
5. Dadda Bāhusahāya.
6. Jayabhata, the giver "in the year 456" of the Nāvsari grant.

The Jayabhata who, according to the Kāvi inscription, made a grant "in the year 486" may, or may not, be identical with No. 6 on this list. Pandit Bhagvanlāl takes the two to be the same.

To what era are the figures in these grants to be referred? (1) Most of the Gurjar Chālukya grants hitherto found give in the same way the year of the transaction to which they refer, without designating any particular era. Among others, a prince, S'ilāditya Yuvarāja S'ryāsraya, is found making grants under a cousin and overlord Vinayāditya Satyāsraya "in the year 421," and again "in the year 443." The Saka date of this Vinayāditya is known to have stretched from 602 to 618. A comparison of these figures gives (602 or 618 — 443) Saka 159 to 175 (A.D. 237 to 253) as the period within which must be sought the initial year of the indeterminate era. (2) We have seen that Dadda, who "in the year 380" of that era made the Kheda grant, was a contemporary of S'ri Harsha. And the year 380 of an era which began somewhere about A.D. 245 would be A.D. 655, or about the middle of Harsha's reign (A.D. 607-642). (3) An unpublished Chālukya grant belonging to the Bhao Dāji collection gives Saka 653 (A.D. 731) as the date of a grant made by a prince, Vinayāditya Mangalārāja, who was the younger brother and successor of the S'ilāditya S'ryāsraya we have seen making grants "in the years" 421 and 443. Saka 653, in an era counting from A.D. 245, would be "the year 486."

It has been difficult to compress the Pandit's argument without anticipating, to a greater extent than I desire to do, the paper he is preparing for publication. But I hope I have given sufficient indication of the bearing the new grant has upon a most important moot question in Indian chronology, and of the reasons for which Pandit Bhagvanlāl invites

scholars to believe that the word *samvatsara* in Gurjara and Gujarat Chálukya grants refers to an era whose initial year must be set down at A.D. 245, or thereabout. I should not omit to say that the Pandit thinks he can show that the Ameta and Ilao Gurjara grants, in both of which a different method of reckoning the Saka is employed, are forgeries.

The worthy Pandit was much gratified with the account I was privileged to bring him of the special vote of thanks awarded to him, at the instance of Prof. Roth, by his European *confrères* assembled at Leiden. He has since been elected, as the lamented Dr. John Muir was, an honorary member of the Royal Institute of the Philology, Geography, and Ethnology of the Dutch Indies. May I express the hope that the London Royal Asiatic Society may ere long, and before it be too late, confer on this unassuming veteran Bombay scholar a distinction which, if not more honourable, would at least be more appropriate? PETER PETERSON.

OBITUARY.

THOMAS CHENERY.

SEMITIC scholars will deplore greatly the loss of Thomas Chenery, who died on Tuesday last, in his fifty-eighth year. Modest as he was in every respect, only his friends knew what a perfect scholar he was in Hebrew, Arabic, Persian, and Turkish. The Korán was as familiar to him as the Bible; and, in fact, he knew both books by heart in the original as well as any Ulema and any Rabbi. He had mastered alike the exegesis of the Korán and Rabbinical learning; but his predilection always was for Arabic and Hebrew poetry and rhymed prose. As early as 1867 he made an attempt to give for the first time a complete English translation of the famous "Assemblies," (*Maqamahs*) of Hariri from the original Arabic, with copious philological notes comparing them with classical writers. There had been several previous efforts at a partial translation, into Latin and French, of this most difficult poetical book, but without great success. The Latin translation of Peiper is incorrect and unintelligible; the German translation by Rückert is too poetical to represent the original for the general reader; and the English translation by the late Prof. Preston, of Cambridge, is, as Chenery rightly says in his Preface, "throughout accurate and scholarly," but "its only fault is excessive amplification, in which the rhythm and diction of Hariri are almost dissipated." Chenery's translation is not only accurate, but tasteful, and "aids the student to acquire a knowledge of the original." The Preface contains a good sketch of Hariri's life, and of the character and importance of the "Assemblies." Unfortunately, the translation gives only twenty-six chapters out of fifty. When I met the deceased last year in Paris, he mentioned to me that his desire was to complete the work; it is possible (and I hope it may be the case) that a great part of the MS. may be found among his papers. How Chenery loved his favourite author may be seen from his editing in 1872 the Hebrew imitation of Hariri by the famous Judah Hazizi from a unique MS. in the Bodleian Library. It is curious to note that this MS. contains not more than the twenty-six chapters already translated by Chenery into English. *Habent sua fata libelli*. When I mentioned to him that the St. Petersburg Library possesses a MS. which contains the other chapters, he at once conceived the idea of bringing them out with his second volume of the English translation. It may be learnt how dangerous it is to defer literary obligations too long. The Preface (in Hebrew) to the last-mentioned imitation is a masterpiece of Hebrew style, worthy of the poetical era of Solomon Gabirol, Judah Halevi, and the Ben Rasas.

From the translation of extracts from the Midrash which appeared in the *Miscellany* of the now defunct Society of Hebrew Literature we see how well acquainted Chenery was with Talmudic writings. Lastly, his inaugural lecture on the Arabic language, delivered as Lord Almoner's Professor at Oxford in 1869, gives a fair sketch of its subject. Personally, I cannot but regret that Chenery did not confine himself to his speciality, in which, to judge from what he did produce, he would undoubtedly have taken a foremost place.

A. NEUBAUER.

IN the death, on February 11, of Dr. John Hutton Balfour, Emeritus Professor of Botany in the University of Edinburgh, botanical science has lost one of its veterans. But his fame was as a teacher rather than as an original worker. Born in 1808, he occupied for about thirty-five years the Chair of Botany at Edinburgh, which he resigned from ill-health only a few years since. During these years his lectures have been attended by many thousands of medical students, among whom are not a few of the most distinguished of the botanists of the present generation. His text-books, especially his *Manual of Botany*, have probably had a larger circulation than any others written in our language. He had also devoted himself especially to the palaeontological side of the science, and was always eager to reconcile the claims of science with those of orthodox religion. Only a few days before his death, his son, Dr. J. Bayley Balfour, who has added greatly to our knowledge of the natural history of the Island of Socotra, was elected to the Chair of Botany at Oxford.

NOTES OF TRAVEL.

MR. E. G. RAVENSTEIN has been commissioned by the Royal Geographical Society to execute a map of Western Africa on the same scale as that which he has just completed of Eastern Equatorial Africa. In order to complete his materials he is about to visit Portugal to consult the wealth of cartographical material for West Africa possessed by the Government of that country.

AT last authentic news has arrived of the circumstances attending the massacre in 1882 of the French traveller, Dr. Crevaux, and his party by Toba Indians on the Pilcomayo River, in Bolivia. M. Thouar, who reached Paris last week, has explored the scene of the massacre, has conversed with an Indian of the party who was saved and with the interpreter, and has brought back some personal relics. It appears that the attack upon Dr. Crevaux was made in retaliation for the lives of certain Tobas who had been killed in a skirmish with the Bolivian frontier guard. M. Thouar attributes his own immunity to the fact that he went among the Indians entirely unarmed, and that he was careful to pay for all provisions, &c. He made scientific observations throughout the course of his journey in the interior—from Tacna on the western coast to Asuncion on the Paraguay River—which lasted from May 21 to November 10 of last year. On Tuesday last M. Thouar was welcomed at the Sorbonne by the French Geographical Society.

A SKETCH-MAP of the country to the north-east of Khartum, by the ill-fated Dutch traveller M. Schuber, is published in Petermann's *Mitteilungen* for February. There are, in addition, interesting accounts of Danish explorations in Greenland, carried on during 1883, by Lieuts. Hammer and Holm. The latter explored a portion of the east coast. He found the ruins of a building of supposed Northman origin which the Rev. Mr. Brodbank discovered in 1881, but failed to find other ruins of a similar

kind. Several of the natives whom he encountered were remarkably tall, and of quite European aspect. A report on Mr. John Forrest's explorations in the Kimberley district is illustrated with a map. The translation of portions of Col. Przewalski's account of the Nan Shan and Tibet is continued.

A THIRD edition of the late Mr. Keith Johnston's *Africa*, revised by Mr. Ravenstein, has just been issued by Mr. Stanford.

SCIENCE NOTES.

A DEEP boring at Richmond, in Surrey, undertaken by Mr. Homersham with the view of obtaining water, and carried down to more than thirteen hundred feet, has been carefully studied by Prof. Judd, in whose hands the cores from the boring have lately yielded results of singular interest to geologists. Below the gault, at a depth of 1,141 feet, comes a small series of beds, probably of Neocomian age; but beneath these, which are only ten feet thick, are about eighty-seven feet of Oolitic strata, consisting mainly of limestones, but including a thin band of clay peculiarly rich in fossils of the age of the Great Oolite. Herein lies the great interest of the boring, for it was not previously known that Oolitic strata existed beneath London. It appears now that much of the rock in Meux's boring in Tottenham Court Road, hitherto regarded as Neocomian, is really of Oolitic age. The oolites of Richmond rest directly on red and variegated strata probably belonging to the Trias, though their Devonian age has been suggested. It is notable that pebbles of coal-measure sandstone, and even small fragments of anthracite, have been found in the Oolitic series in this boring. Prof. Judd has therefore the satisfaction of being the first to find coal actually beneath London, though the coal is only in the form of transported fragments of insignificant size.

THE American Ornithologists' Union, which was founded last autumn on the pattern of the British society of the same name, has decided to call its quarterly journal by the style of the *Auk*. It will be edited by Mr. J. A. Allen, with the assistance of Dr. Coues, Mr. Brewster, and Mr. Chamberlain; and it will be published by Messrs. Estes & Lauriat, of Boston.

PHILOLOGY NOTES.

MESSRS. TRÜBNER have in the press an edition of the *Sopherim*, with an English translation and a critical Commentary by Dr. Ginsburg. The *Sopherim* consists of directions to the scribes how to copy the Hebrew scriptures, and may claim to be the only palaeographical treatise in any ancient language. The work will be published by subscription in a limited edition of 250 copies.

MESSRS. TRÜBNER also announce a third edition of the late Dr. Martin Haug's *Essays on the Sacred Language of the Parsis*, edited and enlarged by Dr. E. W. West, with a memoir of the author by Prof. Evans.

M. A. KOUMANODIS, of Adrianople, has published (Paris: Firmin-Didot) a Supplement to the Greek Thesaurus, being a collection of more than 7,000 words of both ancient and modern Greek which are not found in the lexicons. The source of each word is carefully indicated, and the Preface, Notes, &c., are written in Modern Greek.

IN a parcel of MSS. recently brought to Athens from Thessaly M. P. Pappageorg has found a grammatical treatise of the fifteenth century which contains a considerable number of new and valuable scholia upon Pindar.

M. H. GAILOZ contridutes to the *Revue*

critique of February 4 an etymological note on the name of the late Gen. Chanzy. It is a place-name formed from the Gaulish word "Cantiacum." Both "Cantius" and "Cantus" are found in inscriptions as the names of men.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Jan. 25.)

MISS L. DREWRY in the Chair.—A paper by Miss Arthur was read by Mrs. Hargrave Graham on "Paracelsus." The writer considered that the central conception which gives the key-note to "Paracelsus" is the special tendency of the age to which he belonged, and of which he was perhaps the most glaring, though not the most perfect, example. This tendency, on what may be called its affirmative side, culminated in the Reformation and the Renaissance to which it led; in its purely negative form it would not be better illustrated than by this life and death of Paracelsus. The tendency is that of exalting the individual to the dignity of a universal—most valuable in so far as the individual is universal; most dangerous in so far as he is merely individual. The writer showed in detail, by reference to the drama, how this leading thought is developed. Festus (whose chief attribute is a practical reasonableness) seems intended as an antithesis to Paracelsus—the old Aristotelian caution striving to counteract the rush of Platonism. The real ground of Paracelsus's failure was his belief that he was possessed of universal knowledge, not by virtue of being himself an integral part of the universe, but by virtue of being separated from it and made the special vehicle to it of Divine knowledge—the sure sign of a fanaticism bordering on insanity. There was along with this a hint of the Platonic doctrine of reminiscence, and of something analogous to the Socratic *daimon*, as well as a monkish scorn of the world. In April we have the other side of the same error—he is the exaggerated form of the Renaissance, as Paracelsus of the Platonism, of his century. They reflected respectively the bearings of a similar philosophy and similar errors on science and on art. The death scene of each of them throws light on their past, and brings out from even their errors the revelation of whatever in them was true. The last speech of Paracelsus is the most perfect expression anywhere of the transcendental creed; and the whole work is, as the writer doubts not, Browning's confession of faith philosophical—which is Hegelian.—In the discussion which followed, Miss Drewry said that, whatever might be thought of the philosophy of the poem, it was one of the most perfectly beautiful of Browning's, and more truly dramatic than many of his dramas. The faith of Festus in Paracelsus and in God, yet in the former to the verge of rebellion against the latter, was profoundly true to humanity and to real godliness.—One speaker doubted whether Festus could be considered strictly a "character" at all, but this lay-figure view of him was resented by others.—Mr. Furnivall, and later Dr. Berdoo, avowed a greater respect for Paracelsus than had been traditional, considering that Browning had anticipated the ripe verdict on the man who was really the father of what might be called the chemistry of vital forces. Dr. Berdoo instanced the use of quint-essences, of metallic agents, and, chiefest, the medicinal use of opium as among the reforms for which mankind was indebted to Paracelsus.—Mr. Shaw demurred to this high estimate of his discoveries. Discovery was consistent with mediocrity, even with charlatanism.—Several speakers urged that Paracelsus had missed his meed of honour and gratitude from his want of sympathy, his aim at power without love.—A visitor said Paracelsus was simply a Faust, and in some able critical remarks traced the spirit of "Goetheism" in the poem.—Mrs. Sutherland Orr thought his failure was due to his impatience of the limits of attainable truth.—Mrs. Simpson maintained that he was not a failure.—Mr. Kingsland thought the work inspired with hopefulness; and as art, full of poetry. There was nothing, for instance, in Tennyson like "Paracelsus," p. 187, l. 16, to p. 188, l. 17.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 7.)

A. W. FRANKS, Esq., in the Chair.—Mr. Freshfield

exhibited a deed of grant by John de la Bisse to the Hospital of the Holy Cross at Reigate. This was probably on the site of a public-house called the "Red Cross," to the west of the castle. The donor's seal bore a hind (*biche*), a crest which was afterwards disused by the family. Mr. Freshfield alluded to the caves at Reigate, which he thought might have some connexion with this hospital, and in which objects of all kinds—flint implements, Roman and English coins, tobacco-pipes, &c.—have been found.—Mr. E. W. Godwin exhibited a coloured tracing of a drawing on an *armoire* in the cathedral at Bayeux, representing the apotheosis of a saint, with angels censuring, and, below, four monks, or perhaps rather canons, bearing a *feretrum*. The date of the drawing is early in the thirteenth century. A small copy of it was published by Mr. Nesfield.—Mr. Ferrey exhibited tracings of wall-paintings at Catherington church, Hants. The church is transitional Norman. During some recent repairs the head of a churchyard cross was discovered bearing figures of Christ and St. John, and another defaced, perhaps St. Katharine. The paintings, of which only a pencil tracing was shown, represented the weighing of Souls and the Trinity. In the former St. Michael stands sword in hand, but without armour. Through his girdle passes the beam of the scales. At one end a demon tries to pull down the scale where the bad deeds are placed, which the Virgin Mary defeats by unhooking the other scale. The painting of the Trinity is in a much worse state of preservation. Mr. Ferrey suggested that these works might belong to the thirteenth century, but Mr. Keyser and others who spoke were of opinion that the fourteenth was more probable. Mr. Ferrey also gave an account of Charles II.'s stay at Catherington while making his way to the coast to escape to France.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, Feb. 7.)

EARL PERCY, President, in the Chair.—The Rev. C. W. King communicated, through Mr. R. H. Gosselin, a paper on a Jewish seal found at Woodbridge. The seal is a circular one of brass, an inch and a quarter in diameter, and probably of the early part of the thirteenth century. The legend states it is the seal of Nathan, son of Frederic, son of Alexander, the Jew. The central device is a wyvern regardant, looking at a star, which was thought to represent the planet Saturn, either for the owner of the seal's horoscope, or as typifying the Jewish race.—Mr. W. H. St. John Hope read a paper on "The Augustinian Priory of the Holy Trinity at Repton, Derbyshire," describing the arrangements of the church and conventual buildings as laid bare by recent excavations.—In moving a vote of thanks to the writers of the papers, the noble President spoke in feeling terms of the great loss the Institute had sustained by the death of Mr. John Henry Parker, C.B.; and on the motion of Mr. Baylis, seconded by Mr. Church, an expression of sympathy and condolence with the family was unanimously desired to be communicated from the Institute by the secretary.—The following were exhibited:—A photograph of the recent excavations at Bath, by the Rev. Prebendary Scarth; a set of photographs of the very beautiful silver vessels found at Hildesheim, Germany, by Mrs. Kerr; a small goa stone with silk bag, by Mr. Soden Smith; and plans of the vases found at Repton, by Mr. W. H. St. John Hope.

ROYAL HISTORICAL SOCIETY.—(Thursday, Feb. 7.)

LORD ABERDARE in the Chair.—Col. G. B. Malleon read a paper on "The Lost Opportunities of the House of Austria." After suggesting, but declining to argue, the question whether the part taken by the Emperor Charles V. against the Reformation was not a lost opportunity for the House of which he was the representative, Col. Malleon passed rapidly to the time of Joseph I. and the War of the Spanish Succession. During the last nine years of that war, from the date of the victory of Blenheim to the signing of the Peace of Utrecht, Austria, he contended, had it always in her power to incorporate into the hereditary dominions Bavaria, with the full consent of the Elector. The incorporation of Bavaria—in exchange for the Netherlands—would have given her a preponderance in Southern

Germany which would have led to predominance over the whole of that country. She missed the opportunity because, in Joseph I.'s time, she used all her energies to obtain a kingdom for the emperor's brother, and on that brother's succession to the empire, because "a Hapsburg in obstinacy and a Spaniard by temperament," he preferred to try and grasp the two sceptres which even Charles V. had not been able to maintain. When forced to relinquish his hold, it was too late, the opportunity had passed away. A second chance of gaining the same end offered when Charles Albert of Bavaria proposed himself as a suitor for the hand of Maria Theresa. The acceptance of this offer would have united the houses of Wittelsbach and Hapsburg and their possessions. Its refusal entailed the ultimate loss of Silesia. Again, in 1777, did the weird sibyl seem to place Bavaria within easy grasp of the Hapsburg. Col. Malleon pointed out how, on the very eve of the accomplishment of a long-cherished ambition, the fears of Maria Theresa stayed the hand of her general when victory was ensured. Some five years later, the vacillation at a critical moment of Joseph II. came to interfere with a peaceful solution of the same question. The consideration of these four opportunities constituted the main points of the paper. Col. Malleon concluded by expressing a hope that, when the time should arrive for the solution of the Eastern Question, it might not be found that Austria, whose advance towards Salonica indicated her as the most fit of all the Powers to occupy Constantinople, had missed another great opportunity.—A discussion followed, in which Dr. G. G. Zerffi and Messrs. C. A. Fyffe and J. Heywood took part.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Feb. 8.)

A. J. G. BARCLAY, Esq., V.-P., in the Chair.—Mr. Thomas Muir, President, delivered an address on "The Promotion of Research," in which he pointed out the backward state of mathematical research in Scotland, contrasting it particularly with the activity of Germany. He enumerated the probable causes which had produced this state of matters, and suggested various methods by which a reform might be brought about.—Mr. H. H. Browning, of Glasgow, communicated a paper on "Illustrations of Harmonic Section," and Mr. Muir drew attention to a theorem regarding the area of a polygon of an even number of sides.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 9½.
"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—then which he never painted a better."—*Morning Post*.
"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.
"Mr. Moore's graceful 'Companions' forms an excellent bonus bonus to an attractive exhibition."—*Daily News*.
"The gem of this varied and delightful exhibition."—*Academy*.
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 132, New Bond-street.

DÜRER'S NETHERLANDS JOURNAL.

Albrecht Dürer's *Tagebuch der Reise in die Niederlande*: eerste vollstaendige Ausgabe nach der Handschrift Johann Hauer's mit Einleitung und Anmerkungen hrg. von Friedrich Leitschuh. (Leipzig: Brockhaus.)

AT last we have the long-sought-for text of Dürer's journal printed, not, indeed, from the original—this may, perhaps, even yet lie hidden away in some private library at Nuremberg, unless, as is more probably the case, it was in the collection of books sold by the Imhoffs to Lord Arundel in 1636—but from the copy made in 1620 by the painter John Hauer. This copy, which formed part of the Ebner collection, was, on its dispersal, purchased by H. A. von Derschau, at whose sale Joseph Heller bought it for fifteen florins. He left it, with all the other treasures he had collected, to the town of Bamberg, which sold twenty-six Antiphoners in order to pay the legacy duty, and discharge Heller's debts. Heller died June 4, 1849; but no steps were taken to catalogue the library he had left until 1878, when Dr.

Leitschuh began to put it in order. In so doing, he discovered Hauer's copy of the journal, which he has now published *verbatim*, accompanied with excellent notes, clear and concise, and full Indexes. The text is preceded by an account of Dürer's MS. and of Hauer's transcript, and also by an enquiry into the reasons for which Dürer undertook the journey. On one point, I think, Dr. Leitschuh is mistaken, and that is in his belief that Dürer was a Lutheran at heart. There is nothing to show that he was other than a good Catholic, though, doubtless, he, like many other of the best men of his day both in Germany and the Netherlands, looked on Luther at first as a real Reformer in the good sense of the word. W. H. JAMES WEALE.

THE ART MAGAZINES.

THE very interesting decorative heads lent by Mr. Willett to the Winter Exhibition at Burlington House are the subject of an article in the *Portfolio*, which is illustrated with two satisfactory photographs by Mr. Alfred Dawson. The article is written by Prof. A. H. Church, who gives the history of their discovery at the Castle of San Martino, between Mantua and Brescia, and of their subsequent cleansing and restoration. The panels on which the heads were painted were built into a room in the castle, and formed an integral part of its decoration. When they were removed a few months ago they were covered with successive layers of colourwash, and no suspicion existed of the designs beneath. Whether regarded as works of art, or as examples of a rare kind of decoration, Mr. Willett's portrait-frieze is of much interest; and we are glad to be assured that the whole series, forty-four in number, have now been secured against further deterioration.

MR. A. EGMONT HAKE is the author of one of the best articles in the *Magazine of Art*. Its subject is Caffieri, the French sculptor, and the works of himself and others in the *foyer* of the Comédie française. It is illustrated with well-engraved busts of Piron, Rotrou, and Pierre Corneille. Mr. J. Arthur Blaikie's paper on Algiers is a lively, and at times a brilliant, piece of description.

THE most noticeable contribution to the *Art Journal* is an account of the Tuscan Maremma, by Eugenio Cecconi, capably illustrated with the author. Barrias' fine group of "The Defence of Paris" has been engraved by E. Stodart for this number.

MANET, the leader of the Impressionnistes, is the subject of a serious study by Louis Gonze in the *Gazette des Beaux-Arts* this month. M. Gonze, while fully alive to his defects, regards Manet as one of the emancipators of art, who, especially by his sense of the importance of "le ton clair," has enlarged the scope of painting. The simplification of subject from an innate horror of the commonplace and the conventional, the novelty and boldness of optical effects resulting from the play of "colorations vraies," he regards as the two goals towards which the talent of Manet directed its course. He is "un point de départ, le symptôme précurseur d'une révolution." The article is illustrated with an etching by M. H. Guérard after Manet's picture of "Un Bar aux Folies-Bergère," and several wood-cuts.

THE name of the "Master of 1466" appears, from an article in the *Zeitschrift für bildende Kunst*, by Alfred von Wurzbach, to have been discovered. The hand of this interesting engraver, who signed his copper-plates E.S., is traceable in the seal of the first Bishop of Wiener-Neustadt dated 1477, when the bishopric was founded by the Emperor Frederick III. In 1460 it is known that the mint-master of the Emperor there was one Master Erwein vom Stege.

THE EXHIBITION OF THE GLASGOW INSTITUTE.

WHILE the exhibitions of the Royal Scottish Academy are representative almost exclusively of current Scottish art, and include little else—almost no Continental work, and only a few paintings by the members and honorary members settled in London—the Glasgow Institute has set before itself a somewhat different and wider aim. It has endeavoured to make its yearly displays representative so far as may be of Continental as well as of British art, and to supplement the examples of contemporary work by a few selected specimens of deceased painters. A pleasantly varied character has thus been given to the exhibitions of the Institute, and to none more notably than to the present. The work of the Continental schools and of their followers among our own younger painters is this year represented with singular completeness—with, indeed, a profusion which rather overshadows the productions which follow our purely national methods and traditions. Among the works of the Frenchmen of the past we have a noble "Cattle-piece" by Troyon, and a delicate river scene with wooded banks by Daubigny, curious in the sparing and selective handling by which an appearance of finish has been attained. By Millet we have this year no painting, but the dignity and solemn poetry, combined always with realism and truth to fact, which characterised his treatment of peasant life finds only less complete expression in the canvases of Jules Breton, from whom we have an admirable figure of "A Gleaner." Of the treatment of humble life by contemporary foreign painters—peasant life, seen more distinctly in its commonplace, everyday aspects, with less infusion of poetry and an imaginative impressiveness—we have excellent examples in works by Billet, Artz, and Israels; while the "Interior—French Cottage" of Lhermitte is interesting, in its clear and diffused lighting and in the definitely portrait-like character of the faces of its figures, to those who have hitherto known the artist mainly by his charcoal drawings, with their vigorous arrangements of black and white. The study for the figure of Christ by Munkacsy is slight and rapid, but excellently direct in execution, and full of dignity. Among the works of the younger artists which display most marked traces of foreign influences are Mr. F. A. Bridgman's "Bey receiving Guests, Algeria," with its splendid rendering of Oriental magnificence; Mr. A. Mann's brilliant effect of sunlight in his "Tapestry Workers of Paris;" and Mr. W. Stott's excellent little portrait of a gentleman and his large, but less satisfactory picture of children dancing on the sands at twilight.

Probably the most brilliant piece of painting in the rooms is Mr. Millais's rendering of the rich brunette beauty of an Italian girl, a painting executed in 1876, and entitled, with little appropriateness, with the name of Mr. Brown's "Pippa." Near this hangs the "Fazio's Mistress" of Rossetti, which most readers will remember in last year's Winter Exhibition of the Royal Academy. Executed in 1863, and repainted ten years later, it displays the artist's technique at its highest, though it is hardly equally representative of the imaginative qualities of his art. Among the other notable figure-pictures are Mr. T. Graham's "Wanderer's Song," Mr. Boughton's "Hesitation," Mr. C. Green's "A Fleet Marriage," Mr. D. Carr's sensational work, "At the Doors of 'La Force,' Paris, 1792," and Mr. Pettie's "Isaac Walton;" and, in addition to a fresh vigorous picture of children on the beach, Mr. M. Taggart shows two bust-portraits of very exceptional quality.

The landscapes include a fine Yorkshire scene by the late Cecil Lawson, "The Pebbled Shore;" a carefully detailed, powerfully coloured example

of Mr. Colin Hunter, the new Associate of the Royal Academy; and some excellent works by Mr. D. Murray and other Members and Associates of the Royal Scottish Academy.

In the water-colour room the place of honour is occupied by Mr. A. Moore's "Advice," a scheme of whites, greens, and low-toned purple-blacks, focussed by a point of full orange. There are also a selection of five works by the late George Manson, several brilliant subjects by Mr. A. Melville, and a telling, if rather "blottesque," drawing entitled "Wind," by Mr. Jas. Paterson. J. M. GRAY.

CORRESPONDENCE.

THE LORDS AND THE WELLINGTON STATUE.

Burlington Fine Arts Club: Feb. 11, 1884.

You did me the favour last year to receive an article from me (*ACADEMY*, July 7) on "Hyde Park Corner and its Surroundings." I shall be obliged if you would admit a few more thoughts on this vexed question or forlorn hope.

It is amusing, as well as instructive, to an outsider or looker-on to contrast the various ideas of people on any given phase of art. We have no Minister or Council of Art, as I believe some other countries have, and so everybody seems adrift or "at sea" on such subjects. One says this statue should be broken up (I sympathise with that view); another says no, it must be removed to Aldershot; another that it should face the Horse Guards; another that it had better be left where it is; another that it looks "ridiculous and contemptible" where it is, but that it will look beautiful viewed from a great distance when the "imperfections of its details will be concealed."

Lord Salisbury, perhaps, judges best when he gives it up in despair as a bad job, "probably expressing the views of most Londoners and Englishmen that the controversy should be ended somehow," as the *Times* says. Lord Salisbury probably had in his mind's eye the conclusion arrived at by the late Lord Talbot de Malahide when, in presiding at a meeting of the Archaeological Society in Rome a few years ago, he threw himself back in his chair and said, "Gentlemen, I think, after all we have heard, that we don't know anything at all about the matter"—alluding to the various differences of opinion as to the levels of the streets and the sites, &c., of the buildings of Old Rome. The Duke of Buccleugh says the old statue of the Duke of Wellington is not the fancy affair a new statue would be, because both man and horse sat and stood for their portraits. But Lord Sudeley says it is a fancy affair, because the horse died three years before the statue was begun, and the present Duke of Wellington says his father "sat on no single occasion for the likeness or the caricature." The Duke of Buccleugh, nothing abashed, rejoins, "Never mind that, the horse is a perfect likeness, because it can be compared with a drawing in Lord Penrhyn's possession, and can be shown to be exact in every point." But that does not help us, for it only shows that the drawing must have been as faulty as its bronze copy. It is probable, indeed, that neither of the horses the Duke rode at Waterloo (for I believe he rode more than one) would be a perfect model of symmetry; but it does not therefore follow that in our love for realistic art we should be content with such a libel upon Nature's handiwork as Wyatt's conception of a horse is, and which the veritable "Copenhagen" certainly was not. A war-horse or charger need not have "something very like a pig's snout to account for his sniffing the battle and the breeze." But in truth there never could be a horse with a neck thrust into its chest without any consideration for withers

and shoulder, making its body too short, as Reinagle said, and its legs consequently look too long.

It is more important that a work should have point and character than that it should in non-essentials be a servile transcript of some specified original, whether it be of man or beast. There is nothing more childish and contemptible than a mere realistic view of art. There were parts even in the majestic face of Mrs. Siddons which did not seem to belong to it, as Sir Thomas Lawrence said, and which required to be subdued without any risk of detracting from the character of the likeness. Glaring faults in public statues and buildings are more serious than in pictures, for we can put the latter, at all events, "out of sight" and so "out of mind," but we cannot escape from the former.

People don't seem to understand that we may have a statue of heroic, nay of colossal, size, which may yet be so finely proportioned as to give us a true idea of the original. "There is an erroneous principle," says Burke,

"which seems to be extremely general in the present age, and it is a principal cause of our faulty taste. It is the confounding greatness of size with greatness of manner, imagining that weight of material can make a statue sublime, putting me in mind of Claudian's battle of the Giants, compared with Virgil's battle of the Bees. In the former all the objects are vast, but the action and expression extravagant and absurd, and the whole cold and uninteresting. In the latter the objects are minute, but the action and expression bold and animated, and the whole together warm, clear, and spirited."

Sir Joshua Reynolds says:

"I have seen a large cartoon copied from a little picture of the vision of Ezekiel, by Raffiello, in which the copyist thought, without doubt, to expand and illustrate the idea of the author, but by losing the majesty of the countenances, which makes the original so sublime, notwithstanding its being in miniature, his colossal copy became ridiculous instead of awful."

I am sorry to see that our authorities are to vote £6,000 of the public money for probably another abortive attempt to "embellish the metropolis" with a new statue of the Duke of Wellington on horseback. Had he not better be on foot this time? We shall escape the "pons asinorum" of the horse difficulty. If we must have him mounted, let us at least "rest" a little—whether "thankful" or not—but be sure of having a model which will treat the poor horse with more respect than Wyatt did "Copenhagen," or we may have reason to regret our usual rashness, and be forced against our will, like Macbeth and his ghosts, to cry "Avaunt! Down! And yet another! I'll see no more."

R. WINN.

THE TEUTONIC KINSHIP OF THRAKIANS AND TROJANS.

London: Feb. 10, 1884.

I, too, will conclude now. If Mr. Arthur Evans has never heard of a Panlavist claim to Turkey on Thracian grounds, his experience must be of rather recent date. Having followed the "freaks" of the Panlavist propaganda for more than thirty-five years, I remember too well what was said on this subject, as well as on the alleged Slav origin of Alexander the Great. Schafarik, whom Mr. Evans quotes, converts Siegfried, the Wölsung, and the people of Wiltshire into Slavs!

In saying that the "High-German form" of the name of the Aspurg people would be fatal to their Gothic origin, Mr. Evans shows the failing of those philologists who try to make a cast-iron rule for the multifarious, and often mixed, dialects of a vast race out of the poor remnants of a written language at a given

epoch. Yet, among the Thracian nation there were not only Getae, but also Gauds, whose name corresponds to that of the Scandinavian Geats, Gauts, or Goths. There were even Thracians called Drojans, whose name curiously reminds us of the Trojans. The name of Spartacus also occurs in Thracian history in the form of Spardak and Sparadok. Some of the Phrygians, or Frigs, were called Brigs.

It would be easy to give plenty of other instances. After all (and in this I go with Dr. Guest), the law of letter-change has its exceptions. Those conversant with German dialects—of which I may claim to have made a special study—could furnish proofs enough, especially from that widely distributed Franconian speech which holds the middle place between Nether-German and Upper-German dialects. Now, the Thracian nation, "the largest of any nations, the Indians excepted," necessarily contained tribes differing in dialect, and its area must have been correspondingly large. The inclusion of the Danubian Teutoburg, therefore, easily explains itself.

The whole East, European as well as Asiatic, was of old strewn with Thracian names of clearly Teutonic source. "Phrygian graves" were pointed out by the ancient Greeks everywhere in the Peloponnese. The house of the Atrides was of Thracian origin. Agamemnon was "the descendant of a barbarian, a Phrygian." In Lakonia we come upon a "Teut" name of a town near a gulf strangely reminding us of the Gythic, or Gothic, name. In Asia Minor, Teuthrania was named after a Thracian (Mysian) King Teuthras. Such Teut names occur in an overwhelming proportion. Asia itself was, by the Thracian Lydians, declared "to be so called, not after Asië, the wife of Prometheus, but after As(ios), the son of Kotys, the son of Man(es). Kotys has been compared with the Norse Hödur, even by those who adopt the Lithuanian and Slav theory. (The Lithuanians, by-the-by, object to being mixed up with the Slavs.) And Man(es), though an Aryan word in general, is also the name of the mythic ancestor of the Germans—namely, Mann(us).

River-names, like Strymon (stream), speak clearly enough. The Rhyndak(os) and Granik(os) river-names may with facility be resolved into Teutonic speech. I hold that the names of deities like Kybele, Ate and Attes, Agdistis, Bendis, Pleistor, and so forth show affinities with the Teutonic tongue. If the proof cannot be made complete in each case, let us not forget how badly the Greeks transliterated foreign names. Only compare Kyros, Xerxes, &c., with the original sounds! But, assuming even this difficulty to be removed, not every deity's name need be explainable from Germanic speech, under penalty of otherwise ceasing to be a Germanic deity. Sometimes the root and the meaning of a name are lost. Moreover, mythology in all countries is mixed to a certain degree. Can Minerva be explained from Latin?

For Thracian words like *glur*(os) (gold), references have been made to *χλωρός* (pale-green), or the Slavic *zlato*. Why not think of the Norse and other Teutonic words expressing the glitter, glare, and glow, such as *glóra*, *glýra*, *glær* (Old-Danish *glar*), and *gles*(um), the ancient German word for the golden-coloured amber? Why explain the Thracian word for king (*βασις*) from a Slavic *bolji* (greater), when a king among the Northmen was called *baldr*, among the Anglo-Saxons *baldr*? Or, if we were to seek for another Germanic explanation, why not think of the Norse *ballr*, the Gothic *balths*, the English *bold*? These instances, too, might be multiplied. That, "like other Thracians, the Trojans, in course of time, became partly Hellenised, therefore of mixed culture, probably also of mixed speech," is what I have myself said in Dr. Schliemann's book. Mr.

Evans is therefore a little late in dwelling on those affinities as against my view.

These are but a few indications, owing to the restriction of space. But I trust, on another occasion, I shall yet more fully prove that the Thracian, Threikian, Threikian, as well as the Frigian (Phrygian, Brigian) name, which, by classical testimony, is, from Lydian speech itself, explained as that of "freemen," or Franks, really refers to a Teutonic Frakk, Frank, or, in Anglo-Saxon and Old-English speech, a "Freke" people, a free, bold, manly, and brave people, even as the Thracians, among whom Ares had his home, pre-eminently were.

KARL BLIND.

A CORRECTION.

London: Feb. 11, 1884.

I feel I owe an apology, both to Sir John Gilbert and to Mr. Alfred Hunt, for my blunder in calling the latter the President of the Royal Water-Colour Society in my article of last week on Mr. Hunt's pictures.

Will you, at the same time, allow me to point out that the *Pall Mall Gazette*, in making merry over the mistake, has fallen into another? The *Gazette* says that I "ought to know enough of art matters to be aware that if Sir John Gilbert had been spirited away, and the painter indicated had been elected in his room, he would *ex officio* become Sir Alfred William Hunt." I was not aware that anyone ever had, or could, become a knight *ex officio*, and I should have thought it still within the power of the Queen to allow the President of the Water-Colour Society to remain untitled. Mr. Frederick Tayler, the late president, is still unknighthed, and I believe that Mr. John Gilbert did not become Sir John immediately on accepting the presidency. Whether, now the society has become Royal, the Queen will invariably knight the presidents, may, I think, be left for her own decision. She has not thought it necessary to knight the President of the "Royal" Institute of Painters in Water-Colours.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

THE alterations made in the hanging of the Turners in the National Gallery are to be commended as a sign of good intentions; but no satisfactory arrangement is possible so long as the gallery in which they are hung remains in its present condition. It seems singularly contrary to the fitness of things that "Turner's Gallery," as it is called, should be the worst lighted of all the galleries. If Turner loved anything, it was light; if he strove to paint anything, it was light; and here are his masterpieces hung at the bottom of a gulf of a room, lit by a comparatively small and positively murky skylight. If the public are ever to be educated to the point of admiring Turner's pictures, the first thing necessary is that they should see them, and this has been impossible ever since they were housed in the present "Turner's Gallery." As if to aggravate the difficulty, the darker pictures are hung on the darker side of the cavern, so that such works as "The Shipwreck" or "Calais Pier" might almost as well be placed with their faces to the wall. Similar care is shown in the disposition of the Turners in the smaller and better lighted room on the top of the staircase. It is difficult to study the "Jason" and the "Garden of Hesperides" in their present positions, while room on the line is found for two small early works of little interest, and two late ones which are such complete wrecks as to be utterly valueless and unenjoyable. On the whole, the water-colours in the cellars have the best of it.

SEVERAL of the most prominent members of the Royal Academy, together with Messrs. John Burr, R. W. Edia, and E. J. Linton, have consented to act as jurors in the fine art section of the exhibition to be opened at the Crystal Palace on April 23.

LAST year Mr. G. F. Watts and one or two other eminent artists of long standing were, by their works, the representatives of England at the Paris "Internationale." This spring the exhibition, of which the locality will be changed from the Rue de Sèze to the building of the Arts décoratifs, will contain, in response to invitations recently addressed to them, the contributions of three younger English painters, representatives of the newer methods—Messrs. Orchardson, E. J. Gregory, and R. W. Macbeth. It is said that Mr. Orchardson has had permission to remove from the South Kensington galleries, for the time being, the "Napoleon on Board the Bellerophon," which forms part of the collection purchased out of the funds of the Chantrey Bequest, and that he will likewise send to Paris "A Social Eddy," which is truly characterised as a masterpiece of elegant *genre*.

THE issue of Prof. Maspero's new Catalogue of the Boolak Museum is, we hear, unavoidably delayed in consequence of a change of plan in regard of the cover, which is now to be of stout boards, instead of a mere paper wrapper.

AT Messrs. Dowdeswells', in Bond Street, are a collection of drawings and pictures of cathedrals by Mr. Wyke Bayliss, an artist of refined feeling. In rendering the rich effects of light and colour in "St. Mark's, Venice" (7), he arrives more nearly at success than in most of his oil pictures; but "The Rose Window and Chancel Screen at Chartres" will by some be thought his finest work. Of his water-colours we prefer "Treves Cathedral" (21) and "The Chapel of St. Gabriel" at St. Mark's (20).

M. LEFÈBRE, the well-known painter of "La Cigale" and "Chloe," will not lose reputation by his chaste figure of "Psyche" on a rock with a casket in her hand, which is now on view at Messrs. Goupil's, in New Bond Street. The figure is beautifully drawn, and of a design simple and elegant. It is about to be engraved in line by M. François.

THE following were the highest prices fetched at the sale of Manet's pictures at the Hôtel Drouot last week:—"Argenteuil," 12,500 frs.; "Olympia," 10,000 frs.; "Le Lange," 8,000 frs.; "Le Bar des Folies-Bergères," 5,850 frs.; "Chez le père Lathuille," 500 frs.; "Nana à sa Toilette" and "Faure in the Part of Hamlet," each 3,000 frs.

A COLLECTION of about one hundred and thirty pastels and sketches by M. Cluseret, the General of the Commune, are now on exhibition at Paris in the Galerie Vivienne.

IN Dr. Richter's letter in the ACADEMY of last week on "The Proposed Reproduction of the MSS. of Leonardo" a serious imputation is founded upon a statement which, we are assured, is entirely erroneous. Even if that statement had been true, we recognise, upon reconsideration, that we ought not to have allowed the imputation to appear.

NOTES FROM SCOTLAND.

MR. WILLIAM BEATTIE BROWN has been elected a full member of the Royal Scottish Academy.

WE understand that a second loan exhibition of pictures will probably be held at Edinburgh this summer, following the successful precedent of last year, except that the forthcoming exhibition will be confined to portraits. It is to be hoped that this is another step towards the formation of a permanent gallery of national portraits in Scotland.

AT the annual exhibition of the Royal Scottish Academy, which opens to the public to-day, English painters are represented by pictures that are well known in London. Mr. Millais has sent his "Portrait of Mr. Hook;" Mr. Alma Tadema his "In the Tepidarium" and "The Torchbearer;" Mr. Pettie his "James II. and Monmouth" and his "Westminster Scholar;" Mr. Oates "The Adder's Pool;" and both Mr. Herkomer and Mr. Holl have portraits. The Scotch pictures we hope to say something of next week.

LADY RUTHVEN has presented to the Museum of Antiquities at Edinburgh the valuable collection of Greek antiquities which was formed by herself and her husband some sixty years ago, and has since been preserved at Winton Castle, in East Lothian. The collection includes nearly three thousand coins, many bronze statuettes and mirrors, and archaic terra-cotta figures. But by far the most valuable portion is the series of vases, about five hundred in number, which, for their size, their beauty, and their rarity, come second (as regards England) only to those in the British Museum. The existing building at Edinburgh is altogether inadequate to display the collection.

AT the meeting of the Society of Antiquaries of Scotland held at Edinburgh last Monday, a paper was read from the Earl of Southesk, giving an elaborate account of all the Ogham inscriptions to be found in Scotland, together with translations. The other papers dealt with a recent discovery of bronze spearheads, &c., near Loch Awe, and with some of the sculptured stone slabs which abound throughout Scotland.

MUSIC.

RECENT CONCERTS.

ON Wednesday evening, February 6, Mr. H. Holmes gave the first of his new series of chamber concerts at the Steinway Hall. The programme included Brahms' interesting, if not altogether satisfactory, Trio in E flat (op. 40) for pianoforte, violoncello, and horn (Mdm. Haas and Messrs. Holmes and Paersch). In the slow movements the composer seems struggling with his thoughts; there is the feeling of effort without the requisite rule and power, while in the quick gay movements the subject-matter is not of special moment. The programme included Beethoven's E minor Quartett (op. 59, No. 2) and Mendelssohn's posthumous fragments for strings. Mr. E. Howell, accompanied by Mdm. Haas, gave an effective rendering of Max Bruch's *Adagio*, "Kol Nidrei."

Mdlle. Janotha played Beethoven's Sonata in D (op. 28) last Saturday at the Popular Concerts. She was very successful with the last two movements, but the first two were hurried, and in the opening *allegro* there was an unnecessary display of vigour. Mdlle. Janotha also took part in Haydn's charming Trio in C. The analytical programme-book gave the number of Haydn's Pianoforte Trios as twenty-nine, quoting as authority the Catalogue drawn up by Carpani in his book called *Le Haydine*. Haydn's Trios are, we believe, thirty-five in number; at any rate, thirty-one are printed. Little reliance can be placed on Carpani's Catalogue; we find, for example, fifteen Piano Sonatas mentioned in it—less than half the printed number. Mdm. Néruda was prevented by indisposition from appearing, and her place was taken by Miss Shinner, the promising pupil of Dr. Joachim. It was rather a severe ordeal for the young lady, but she played with skill and considerable taste. She deserved the applause bestowed on her, but the audience ought to have waited till the end of the Mozart Quartett in D minor instead of encoring the Minuetto.

Mr. J. Maas sang in his best manner songs by Handel and Meyerbeer.

ON Monday evening, February 11, the programme commenced with Molique's Quintett in D (op. 35) for flute, violin, two violas, and violoncello (Messrs. Svenadon, Ries, Hollander, Zerbini, and Piatti). The composer, an accomplished player and esteemed teacher, has left Violin Concertos which are clever and interesting; but, if the Quintett in question be a fair sample of the rest of his chamber music, we fully endorse the opinion given in Sir G. Grove's *Dictionary of Music and Musicians*, that, apart from the Concertos, Molique's music bears hardly any trace of inspiration, and had no great or lasting success. Another novelty was Beethoven's Serenade in D major (op. 25) for flute, violin, and viola. It is now eighty-two years since this work was published; and, judging from the style of the music, it was probably composed at a still earlier period. If Beethoven was ashamed of his Septett, what must he have thought of this Serenade! As the work of a new composer, it would not be considered worthy of production at the Popular Concerts, but, historically, the performance was one of great interest. One does not care to listen to the youthful works of men who may never become illustrious, but it is instructive and highly encouraging to see how Beethoven commenced. Compare the Serenade with the last Quartett, and it seems scarcely conceivable that the same hand can have penned both works. Mdlle. Janotha gave a very fine rendering of Mendelssohn's "Sonate écossaise," and she also deserves praise for trying to prevent the *encore*. But she was called back for the third time, and only then yielded to the wish of the public. Miss Louise Philipps and Mdm. Fassett sang duets by Hollander and Schumann, and were accompanied by Miss Carmichael. Sig. Piatti played for the fifteenth time an *Allemande Largo* and *Allegro* by Veracini. J. S. SHEDLOCK.

MUSIC NOTE.

MESSRS. GRIFFITH & FARRAN have in preparation a volume by Mdm. Viard Louis, entitled *Music and the Piano*, the aim of which is to point out that the music of the piano is the expression of an idea, and not merely an ingenious method of displaying force and skill. It is written in three parts. In the first Mdm. Viard Louis shows that the art of music has from age to age followed the progress of the human mind. In the second she takes the numerous composers, and indicates how the individual character of each is set forth in their respective works. The third part treats of style—that is to say, the methods of conveying the ideas of the masters by the execution of their compositions. The book has been written in French, and translated into English by Mrs. Warrington Smith.

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was inevitable. Peter was but an instrument in the hands of that principle of progress which—call it historical evolution, the guiding action of Providence, or what we will—has been at work civilising and refining the "barbarians of the North" ever since the commencement of the Christian era.

Mr. Schuyler's work will help to confirm this view. From the pages of this impartial and carefully written book the character of Peter stands out with such life-like truthfulness that we seem almost to know the man, and to see and hear him walking and talking. We assist at his drinking bouts, we follow him in his wild game at soldiers, we accompany him on his extraordinary travels, we read his private letters, we see him in his domestic relations, and we are constrained to admit that Peter the Great was not a hero after the heart of Carlyle. In coming to this conclusion we are scarcely assisted by Mr. Schuyler, who allows the facts to speak for themselves. Possessed of that simple, lucid style which has made the works of Dr. Smiles so popular, Mr. Schuyler has studied the literature of his subject most laboriously, and has made excellent and judicious use of his material.

That Peter was a genius probably no one will care to deny. His education, his pursuits, his studies, were of his own choosing. Neglected as a child, and not expected to ascend the throne, being but a younger son, Peter found himself elected emperor at the early age of eleven. But it was in the interests of the Grand Duchess Sophia, his sister, the Regent, and of his *entourage* to continue the course of neglect. That he picked up any knowledge at all was pure accident. His playing at soldiers, of which so much has been made by the popular Russian historians, and which subsequently proved of such value, Mr. Schuyler speaks of as follows:—

"In playing at soldiers, Peter followed his natural inclination, and had in his head no plan whatever for re-organising or putting on a better footing the military forces of his country. The re-organisation of the Russian army indeed grew out of the campaigns and exercises at Preobrazhensky; but it was not until real war began that Peter saw of what service these exercises had been to him and to others, and found that the boy-soldiers could easily be made the nucleus of an army."

The way this army tumbled into a war and laid siege to the fortress of Azof is a striking instance of the utter absence of all patriotic feeling in Peter at that time, and of a devotion to amusement and personal gratification scarcely credible. Situated as Peter was, he very naturally preferred the society of the witty, bibulous foreign adventurers among whom he was thrown to the Oriental conventionality of his surroundings. Already there existed, and indeed had existed for upwards of a century, a foreign quarter in Moscow, still called the Nymetsky (or dumb) quarter; and in this part of his capital Peter found congenial companions and facilities for sowing wild oats. Unlike most Russians, drinking did not improve his temper; and it was frequently dangerous to approach his Imperial Majesty in his cups. When in that condition, it was not unusual for him to belabour his associates with his stick, or, more unpleasant still, to

draw his sword upon them. His behaviour to women was of a piece with his conduct to men. His first wife was confined in a convent, because of her "opposition and suspicions;" and she was so entirely forgotten that she conducted an intrigue with a compassionate major with impunity. His second wife, Catherine, the daughter of a German of obscure origin, was treated to repeated thrashings; and on one occasion he smashed before her face a beautiful Venetian looking-glass, with the observation, "Thus I can annihilate the most beautiful adornment of my palace."

The changes that Peter introduced were capricious and unscientific, many of them frivolous in nature, and none marked by the wisdom and moderation which should distinguish the statesman; and it is certainly lamentable that his reforms partook a great deal of the nature of the revolutionary measures of the Terror, and, like them, have left his country in an unsettled state, the fruits of which are still making themselves felt. When all his faults have been admitted, and the largest deductions from his overgrown reputation have been made, Peter still remains a great man among the pigmies of whom the total of human nature is composed, but no longer a hero such as Carlyle would have wished us to worship. The Russian nation is now slowly awakening to this fact; and it has become rather the fashion in that country to underrate the Tsar-carpenter, thereby going to the other extreme. The merit of Mr. Schuyler's work is its very just appreciation of Peter's true position; all his faults and shortcomings are faithfully pointed out, and his greatness is not detracted from. It might have been desirable to give some of those anecdotes of Peter which are current in Russia. The geniality of the Tsar is, perhaps, not sufficiently insisted on, nor his enormous physical strength and his immense size. Among the legends still told of him, one is to the effect that he once stopped with his own hands the sails of a windmill in full work, another that he could crush a horse-shoe in his hand, and a third that he could roll a silver salver into the shape of a horn without any apparent exertion. These are traditions, and, perhaps, not worthy of a place in history. But we cannot help regretting that another portrait could not have been found than the one which prefaces the present work. There are better portraits extant, though there may have been difficulties in the way of getting specimens.

This, however, is a slight shortcoming, amply atoned for in other matters; and we think that there is hardly a book in the English language dealing with the history of Russia more attractive than this *Life of Peter the Great*. This is due not solely to the excellent description of the man, but also, in a large measure, to the interesting picture which it presents of Russian life in the seventeenth century. It is amusing to read:

"A dinner with some rich provincial merchant, or a day with some hospitable landed proprietor in the South of Russia, would give us typical examples of the heroic meals Peter and his friends enjoyed, with their *caviare* and raw herring, their cabbage and beet-root soup, their iced *bavaria* and *okroshka*, the sucking-pig stuffed with buckwheat, the fish pasty, the salted cucumbers, and the sweets. The guests

did not sit at the table guzzling the whole day long. There were intervals for smoking, and the Russians enjoyed the interdicted tobacco. There were games at bowls and nine-pins, there were matches in archery and musket practice. Healths were proposed and speeches made, attended with salvos of artillery and blasts of trumpets. A band of German musicians played at intervals during the feasts, and in the evening there were exhibitions of fireworks out of doors, and there was dancing indoors. Lefort, in a letter describing one of these nights, says that half the company slept while the rest danced. Such feasts as these, so troublesome and so expensive, were a burden to any host, and we know that Van Keller, and even Gordon, were glad to have them over."

Nor can we fail to sympathise with that Tsar who said:—

"Precedence was an institution invented by the devil, for the purpose of destroying Christian love, and of increasing the hatred of brother to brother."

The picture of woman, too, in the seventeenth century in Russia is as faithful as it is sad.

"The Muscovite ideal of woman, founded on the teachings and traditions of Byzantine theology, was purely a monastic one. . . . Socially, woman was not an independent being; she was an inferior creation, dependent on her husband, for, except as a wife, her existence was scarcely recognised. . . . The wife should be blindly obedient in all things, and for her faults should be severely whipped, though not in anger (!). Her duty was to keep the house, to look after the food and clothing, and to see to the comfort of her husband, to bear children, but not to educate them. Severity was inculcated, and to play with one's children was esteemed a sin—a snare of the devil. . . . It was believed that an element of evil lurked in the female sex, and even the most innocent sport between little boys and girls, a social intercourse between young men and women, was severely reprehended. The 'Domostroi,' and even Pososhkóf, as late as the eighteenth century, recommended a father to take a cudgel and break the ribs of his son, whom he found jesting with a girl. Traces of this feeling with regard to women are still found in current proverbs. 'A woman's hair is long, her understanding is short,' runs one proverb; 'The wits of a woman are like the wildness of beasts,' says another; while a third says: 'As a horse by the bit, so must a woman be governed by threats.' . . . Von Meyerberg, Imperial ambassador at Moscow in 1663, writes that, out of a thousand courtiers, there will hardly be found one who can boast that he has seen the Tsaritsa, or any of the sisters or daughters of the Tsar. Even their physicians are not allowed to see them. When it is necessary to call a doctor for the Tsaritsa, the windows are all darkened, and he is obliged to feel her pulse through a piece of gauze, so as not to touch her hand! . . . It is an indirect evidence of the manners of the princesses, that the Russian envoy at Copenhagen, in recounting the good qualities of Irene, praised her particularly for never getting drunk."

The following is a portrait of Peter from the point of view of a German lady, Sophia Charlotte of Brandenburg:—

"My mother and I began to pay him our compliments, but he made Mr. Lefort reply for him, for he seemed shy, hid his face in his hands, and said, 'Ich kann nicht sprechen.' But we tamed him a little, and then he sat down at the table between my mother and myself, and each of us talked to him in turn, and it was a strife who should have it. Sometimes he replied with the

same promptitude, at others he made two interpreters talk, and assuredly he said nothing that was not to the point on all subjects that were suggested, for the vivacity of my mother put to him many questions, to which he replied with the same readiness; and I was astonished that he was not tired with the conversation, for I have been told that it is not much the habit in his country. As to his grimaces, I imagined them worse than I found them, and some are not in his power to correct. One can see also that he has had no one to teach him how to eat properly, but he has a natural, unconstrained air which pleases me.' Her mother wrote . . . 'I could embellish the tale of the journey of the illustrious Tsar if I should tell you he is sensible to the charms of beauty, but, to come to the bare fact, I found in him no disposition to gallantry. If we had not taken steps to see him, I believe that he would never have thought of us. In his country it is the custom for all women to paint, and rouge forms an essential part of their marriage presents. That is why the Countess Platen singularly pleased the Muscovites; but, in dancing, they took the whalebones of our corsets for our bones, and the Tsar showed his astonishment by saying that the German ladies had devilish hard bones. . . .'"

In conclusion, we must say that Mr. Schuyler's work will be found both amusing and instructive. We shall not be surprised if it takes its place as a standard work of reference on the library shelves of the British public. E. A. BRATLEY HODGKINS.

The High Alps of New Zealand; or, a Trip to the Glaciers of the Antipodes, with an Ascent of Mount Cook. By W. S. Green. (Macmillan.)

TEN years ago the then Governor of New Zealand, Sir G. F. Bowen, sent a special invitation to the Alpine Club to explore the glaciers of the Southern Alps. The Rev. W. S. Green's volume tells us how this challenge has been taken up, and Mount Cook, the highest summit of the islands, conquered. For we may say, once for all, that, even if he did not stand on the highest wave of its snow-crest, the completeness of Mr. Green's conquest will hardly be disputed, unless by some victim of a dull form of mountaineering pedantry.

Mount Cook stands about 120 miles west of Christ Church, the capital of the Southern Island. A railroad with express trains already carries the traveller across the bare broad Canterbury Plains, waving with brown grasses, to a point some seventy miles short of the terminal moraine of the Great Tasman Glacier, which flows out to the edge of the open country. One of the most striking features of the range is its singleness and the shortness of its lateral spurs, and the consequent absence of long mountain valleys such as the Rhône Valley or the Vispthal. For it is surely to the narrowness of the belt in which the elevatory forces were exercised, rather than to the lack of water-power in the streams—the cause suggested by Mr. Green—that the absence of deep and long valleys should be attributed. Mount Cook itself stands on a short and very lofty offshoot of the main chain, like the Swiss Mischabel Hörner, and the two troughs at its base are filled by the Tasman and Hooker Glaciers. Their streams, which soon unite, form its first line of defence, and are apt to be a serious hindrance, or even danger, in the way of

supplies being brought up to a party encamped beside the ice.

For nine miles the Great Tasman Glacier flows in a broad and tolerably level flood from the heart of the mountains. It cost Mr. Green and his two Grindelwald guides, Boss and Kaufmann, five laborious marches over scrub and boulders to bring on their own shoulders their stores up to this point, the meeting-place of the upper ice-streams. And here they were still only 3,750 feet above the sea, and 8,500 feet from the top of Mount Cook—as far below their mountain as Grindelwald is below the Wetterhorn.

Two unsuccessful attempts were now made by different spurs. The third assault was more fortunate, in so far that the party succeeded in forcing their way through crevasses and up ice-slopes to the crowning ridge of Mount Cook. How first storm and cloud and then night overtook them on the mountain, how they clambered down their ice-ladder in the dark until forced to halt through the small hours on a ledge which barely gave standing-room, and how they finally returned, safe and sound, to camp, should be read in the original narrative. Few more thrilling stories of alpine adventure have ever been told; and Mr. Green tells his story well.

We have put, as was its due, the mountaineering in the forefront. But Mr. Green is very far from being one of those climbers who have no eyes for anything smaller than a great peak. His pages are full of notes and observations on general subjects and natural history. In these ranges there is little or no animal life. Chamois and ibex have yet to be imported. But the birds more than make up for the deficiency. The keas, or Mount Cook parrots, used to collect round Mr. Green when he was alone in camp, and scold him in language which, being a clergyman, and not Aristophanes, he is unable or unwilling to translate. At last he gave way to an unprofessional impatience of their preaching, and knocked the most forward kea on the head. From that day the parrots abandoned his society—a piece of sagacity he attributes to the abnormal size of their brains as compared to those of the “blue ducks,” which came to be killed every morning with a readiness undiminished by the slaughter of their relatives. A strange flora, to which Mr. Green has added a specimen, is brought before us; and it is interesting to find in it, as an exception among a vegetation generally different from that we are accustomed to in European mountains, a species of Edelweiss, closely resembling our alpine variety. The curious fact, that, while the glaciers descend lower, the snow-line is higher on the western side of the range, is also noted and commented on.

The weak point in Mr. Green's journey, and consequently in his book, lies in the misfortune that the time at his disposal (cruelly curtailed by a lengthy quarantine at Melbourne) did not allow him to attempt any general detailed survey of the snowy chain. Nor has Dr. Haast's work been carried on in this respect, so far as we are aware, by Herr von Lendenfeld, an Austrian gentleman who, with his wife, has followed up Mr. Green's success by climbing a summit—the Hochstetter Dome—on the watershed at the head of the northern branch of the Great Tasman glacier. Much, therefore, is left to future explorers. As Mr.

Green exclaims when looking over the wilderness of icy peaks, “Here is occupation for half-a-century for a nation of climbers.” For their benefit he gives an excellent alpine glossary, and some useful practical hints in the art of mountaineering. It is a pity he did not add some skeleton routes, or suggest the best points of departure on the west coast, where in all probability the finest scenery of the range will be found. The eastern slope of the mountains seems to correspond to the Aletsch Glacier face of the Oberland; their boldest aspect remains to be described by those who have approached them from the opposite direction.

In the matter of illustrations, the narrative has not been done justice to. Mr. Green has exhibited in London material which might have furnished a series of wood-engravings that would have been a valuable addition to our knowledge of the Southern Alps. In their place we find nothing but a sensational frontispiece, poorly imitated from the illustrated newspapers, which will give no satisfaction to any sensible reader.

DOUGLAS W. FRESHFIELD.

Gems of Chinese Literature. By Herbert A. Giles. (Quaritch.)

THE literature of a people who have been busy with their pens for more than five-and-twenty centuries must ever be interesting. Even if it should be wanting in such intellectual force and vivid imagination as would cause it to be admired for itself alone, yet it must always reflect the intellectual life as well as the manners and customs of the nation. No more complete instance of this exists than in the literature of China. We need not now enquire how early authorship began in that country of scribes, but we know that there has been a constant stream of literary productions from the time of Confucius to the present day. In the volume before us Mr. Giles begins with quotations from Confucius, and ends with extracts from authors of the sixteenth century. The ground covered, therefore, is wide, and every important epoch between those periods finds expression in its pages.

The writings of Confucius and his disciples brought to a close the first period of Chinese literature. In them we have reflected the Chinese mind before external influences introduced to it new thoughts and ideas. With the appearance of Laou-tsze, the founder of Taoism, the Chinese first became acquainted with a philosophy so nearly akin to Brahminism that it is impossible not to suppose that in some way or other it owed its origin to communication with the Central-Asian States. One book is left us by this “old philosopher,” and in it is contained in mystical language a moral teaching of the highest and purest order. We could have wished that Mr. Giles had given us quotations from the *Tao-tih king*, but he puts it aside and goes on to give readings from the works of the so-called followers of Laou-tsze, such as Lieh-tsze, Chwang-tsze, and others. To these men the deep truths contained in the doctrines of him they professed to follow were unintelligible, and they seized only those which lay on the surface. They heard but

his cry, “Vanity of vanities, all is vanity,” and cared nothing for what he had to say on the pursuit of truth, purity, and virtue. Thus they lapsed into a condition of complete indifference, and amused themselves with twisting round and round the thought that “we are of the stuff that dreams are made of.”

“Once on a time,” wrote Chwang-tsze, “I dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of following my fancies (as a butterfly), and was unconscious of my individuality as a man. Suddenly I awoke; and there I lay myself again. I do not know whether I was then dreaming I was a butterfly, or whether I am now a butterfly dreaming that it is a man. Between a man and a butterfly there is necessarily a barrier; and the transition is called metempsychosis.”

This, in one form or another, is the principal idea which runs through the writings of the followers of this school. There is a sense of emptiness, either real or affected, in all their utterances, resulting from their inability to grasp higher truths or to clothe their imperfectly clad minds with any width of knowledge. The influence of these ideas, however, has permeated all Chinese literature, and has given to it a tone of desponding weariness. Many of the later extracts quoted by Mr. Giles are well worth reading, and some are decidedly pretty. The following is a specimen of the poetry of the beginning of the Christian era; it was written, Mr. Giles tells us, by “an Imperial favourite who felt that her influence over the Emperor was beginning to wane,” and is called “The Autumn Fan”—

“O fair white silk, fresh from the weaver's loom,
Clear as the frost, bright as the winter snow—
See! friendship fashions out of thee a fan,
Round as the round moon shines in heaven
above;
At home, abroad, a close companion thou,
Stirring at every move the grateful gale;
And yet I fear, ah me! that autumn chills,
Cooling the dying summer's torrid rage,
Will see thee laid neglected on the shelf,
All thought of bye-gone days, like them, bye-gone.”

Although we have not compared this with the original, we should imagine from its style that it is literally translated. This, however, cannot be said of many of the extracts in the volume—not even of the Chinese Preface, written by a young graduate of Foo-chow, which adorns the outside cover. In Mr. Giles's translation of this Preface both the first and last sentences are omitted; and he adds to the very uncomplimentary description given by his friend, the graduate, of our forefathers, by charging them with having been naked, homeless, and dependent for food on berries, as well as raw meat. In this particular instance the inaccuracies are of trifling importance; but when Mr. Giles calls upon us to admire with him the works of Chinese authors we should like to be quite sure of what we have in every case before us, whether an accurate translation or only a paraphrase.

ROBERT K. DOUGLAS.

Teutonic Mythology. By Jacob Grimm. Translated from the Fourth Edition, with Notes and Appendix, by J. S. Stallybrass. Vol. III. (Bell.)

THE subject of the third volume of Mr. Stallybrass's excellent translation is popular re-

ligion—"folk-faith," as it might perhaps be termed—a subject handled by Jacob Grimm in his most sympathetic and masterly way. It is getting to be seen plainly nowadays that the higher and subtler developments of religious thought can never in any age or form touch or effect more than the few elect; while underneath the most highly specialised creeds—Buddhist, Christian, or Muslim—there persists a common mass of popular belief and observance of a singularly unchanging character. In fact, this folk-faith found to-day in practical unity over all Europe and half Asia and America still accounts for the bulk of religious experience and observance of the masses in the most civilised countries of the world. The peasant-woman of Galway or Somerset has far more beliefs and usages in common with the slave-girls of Haroon er Rasheed, or the mistresses of Catullus, than she has with the ordinary educated lawyer or doctor of her own market-town. Grimm was aware of this, and therefore did not despise the day of small things; and his catholicity of view and comprehensiveness of treatment make this book the best extant introduction to the studies of mythology and folk-lore—a handbook for travellers abroad and observers at home.

It is noteworthy that, in the enormous and careful collection of ideas and observances touching sickness, magic, spectres, spirits, and omens which the volume under review comprises, there are astonishingly few to which parallels or analogues might not be found from the British Islands. The Folk-Lore Society is doing good work in collecting materials for that future but most desirable history and dictionary of British mythologies which, for interest, variety, and importance, should be in no way inferior to the museum of Grimm himself. Where so much is to be quarried, it is surprising how little the mine has been worked in England, though it is impossible to take up a daily paper without coming upon the strangest "survivals" (the much-abused word may be allowed here). One reads in the chronicles of Bow Street and the Cour d'Assise how "overlooking," "palmistry," "card-reading," are flourishing vigorously, if obscurely, in our midst, French peers and statesmen and English maid-servants alike persisting in the belief that wise women can discover treasures and foretell fortune. One notes in a memoir how the good-natured Iona Taurina, "the people's queen, the injured Caroline," used to amuse herself and her more intimate friends by moulding little waxen images of her "peccant and plethoric spouse," which she further duly adorned with horns and pierced with pins—a memorable fancy, which recalls the incidents of many a mediæval trial and romantic modern poem, and chiefly, perhaps, Ingoldsby's admirably told legend of the Wizard of Folkestone, probably founded on a story here given by Grimm, p. 1091. A year ago, the "fifteen signs of doom" which St. Jerome adopted from far older sources were being substantially repeated from mouth to mouth, in connexion with the revered name of Mother Shipton, in East Anglian villages, as prognostics of the swiftly approaching end of the world, precisely as they must have been in the days of Richard Rolle and Robert Manning, and so, no doubt, in the still older times of Wulfstan and Birinus.

I have lately heard that the *covado* is still practised in part of Yorkshire (on what authority I know not); but certainly the peasant classes, both in England and Ireland, universally believe that a man will suffer from such ills as are wont to accompany pregnancy, nausea, neuralgia, and the like if his wife be lucky enough to escape them. Curtsyng or bowing to the moon is as common as it was in Job's days, though the pious poet earnestly repudiates the practice. At noon-day in Ireland the old folk still kneel and pray precisely as their Ivernian ancestors may be supposed to have done.

We know that folk-law is astonishingly conservative; that those intelligent foreigners who accuse us of wife-selling are not wholly in the wrong; not a year passes without some instance of the practice getting into the courts. And folk-medicine is every whit as persistent; swallowing frogs alive as a cure for disordered stomach; taking woodlice alive as pills are by no means altogether obsolete prescriptions. The idea, too, of certain illnesses being caused by "the worm" is common enough. The phrase "tuer le ver" being a remnant of these early medical theories which go aeons behind the mediæval hypothesis of temperament and humour, and are probably older than the astrological system from which our current phrases, jovial, saturnine, lunatic, and the like, are drawn. Those who are fortunate enough to have access to Mr. Payne's faithful version of the "Arabian Nights" will find an excellent example of what we might call the earlier "parasitic theory" on the disease and cure of an Eastern lady. When the late George Smith was at Obeid on the *Daily Telegraph* mission he was highly astonished to hear from a friendly Pasha of a wonder-working root which was to be gathered by means of a dog and a string, nor did even a sight of the marvellous vegetable itself (so far as can be gleaned from the somewhat vague account in his *Assyrian Researches*) remove his wonder at the extraordinary credulity of persons "living in the nineteenth century." George Smith had never apparently heard of the mandrake, yet what seemed to him but a puerile and absurd superstition is very possibly an older and more respectable belief, as it is one certainly far more widely spread, than the myth of Nimrod and the goddess which he came so far and worked so hard to elucidate.

This is no place for full annotation of a book so rich in suggestion and incident, but, before leaving it, one may note that the word *itr-lauk* of the Helgi Lay cited p. 1215, which has puzzled Grimm and apparently misled his translator, is certainly a mistake of the MS.; what Sigmund gave his son was a sword, *imon-lauk*, a very fitting tooth-fee, or name-gift, to one who was to live and die in arms. Dr. Vigfússon notices that it is probably from this very line that the plagiarist Eyvind drew the word which, by a strange irony of fate, he alone has preserved, so that it can be restored to the passage whence the tired or lazy copyist had suffered it to perish. The word *rysi*, of which it is difficult to get the exact source and meaning, is clearly wrongly translated by Grimm, p. 1228. One might guess that the "tee" which the lovers o' the Links know so well is really the

nearest word yet suggested for the unexplained Eddic *tai*, which (always in this oblique case) appears only in the portent verses of the old Wolsung Play and in the Tregrof Gudrunar with the apparent sense of "forecourt," "parvia," or the like, the connexion being along the line of ideas connected with "starting-place;" *of* threshold and its uses. On p. 1215 *reynir* is clearly "rowan," "mountain-ash," a tree about which there seems to have been a flourishing crop of legend in Ireland and Scotland.

When Mr. Stallybrass has completed his self-appointed task and given us Grimm's Supplement, together with full subject indices, lists of works cited, &c. (without which, as Mr. Mayhew rightly observes, a book of this kind can hardly be properly used), it is to be hoped that he will not desert the field of folk-lore, but will make a further claim on our gratitude by putting into shape and form some part of the material which has been slowly accumulating since the *Teutonic Mythology* left Grimm's hands. It must not be forgotten, however, that ere one can satisfactorily cope with the mass of facts now in hand there is a deal of pioneering to be done. The direction such work must take is clear in some cases, at all events. First, someone must do for the geography and chronology of the subject what Grimm has done for the history, so that we may at least be able to trace the main lines of genesis which these old beliefs and theories have followed; and for this work we English students look for great help from Mr. A. Lang. Secondly, someone must do for Celtic mythology and folk-lore what Zeuss and Ebel first did for Celtic grammar. It is humiliating that the silly made-up stories of banshees and puckawns appearing to whisky-warmed card-drivers, which appear year after year in the Christmas magazines, should be almost the only token of interest felt here for the myths, legends, and beliefs of the most imaginative, the most humorous, and the most primitive in life and mind of all Western peoples. Prof. Rhys' careful work on the Welsh fairy-tales yields a good model for Irish collectors to follow. Surely the Old Grey Woman has many a tale of wonder yet to tell could she but find those who would sit quietly at her feet to hear them. F. YORK POWELL.

Quarter Sessions Records. Edited by the Rev. J. C. Atkinson. The North Riding Record Society, Vol. I., Part I.

THIS volume is the first publication of the North Riding Record Society, which was formed last year for the purpose of printing and calendaring original documents relating to the North Riding of Yorkshire. They could scarcely have made a better selection than they have done by beginning with the records of the court of quarter sessions (which have been preserved in the office of the clerk of the peace at Northallerton), for they belong to a class which have hitherto been strangely neglected by antiquaries, although the presentments of offenders at the local sessions and the orders made by the magistrates abound with fresh materials to illustrate the social and domestic history of the district and the period.

The series begins in April 1605, and part i. contains the proceedings of the next four years. 1605 was the year of the Gunpowder Plot, which was attributed to the increased severity with which the penal laws were enforced against Catholic recusants. They were liable by statute to a fine of £20 a-month for absenting themselves from the parish church, but since the accession of James these fines had not been rigorously levied. The King was in consequence suspected of secretly favouring his mother's religion; and, in order to clear himself from the imputation that he was a Papist at heart, he issued a proclamation that henceforward the full penalty was to be exacted from the Catholics, together with arrears of fines previously incurred. The discovery of the plot was followed by stringent legislation "for the better discovery and repression of Popish recusants;" and the result was that in counties like the North Riding, where a large proportion of the gentry and yeomanry were attached to the old faith, the prosecution of Catholics under the penal statutes became the chief business of quarter sessions. There was not a single session during the four years over which this volume extends at which Catholics were not convicted of recusancy, which made them, and all who harboured them, liable to heavy fines or imprisonment. Recusants were declared incapable of acting as executors or guardians, and of practising any of the liberal professions. Their arms and horses were taken from them, and they were left at the mercy of the High Commission Court as persons excommunicate. Men so persecuted were naturally suspected of disaffection, and by a refinement of cruelty they were bound under heavy recognisances to clear themselves from the suspicion of disloyalty. How, in spite of the penal laws, the Catholics clung with singular tenacity to the religion of their forefathers is recorded in the sessional archives; and it may be said without exaggeration that the history of Catholic recusancy in Yorkshire might be rewritten from these records.

The sessional orders throw new light on the language, manners, and customs of the North Riding in the Elizabethan period; and the editor deserves credit for the scholarlike accuracy and brevity of the notes with which he has illustrated the text. The measured yard is invariably a virgate in these records, which elsewhere means a rod. "*Unum torquem ferreum, anglie an yron teame*," was the expression used when oxen were yoked to a chain in lieu of a pole. The "miller" was still the "milner," from *molindarius*, and the village pound was the "common pindfold." The village well, with the sides puddled to retain the water, was the "puddell-well" (*puteus*). "To grease" was the slang for "to bribe," and bribes were known as "honie pots." A "nook" was a field nearly enclosed by the winding of a stream; and a stallion horse is described as "*equus testiculatus, anglie a stoned stag*," for stag was the generic term for a male animal. In like manner, a female sheep between the periods of the first clipping and the bearing of a lamb was known as a "gimmer," and a male sheep of corresponding age was known as a "tup-hogg." The price of such sheep in 1605 was five shillings a-piece.

The most frequent, however, and most

important subject of the notes is the reference to the different statutes then in force. For example, the inn-keeper at Stokesley was fined for selling a gallon of the best beer for more than a penny, contrary to the form of the statute; and two persons were condemned to stand in the pillory at Northallerton on two successive market-days for taking upon themselves the office of an informer without licence from his Majesty's Attorney in the North. The reputed father of a bastard child was ordered to pay 4d. a-week for two years to the mother; and a warrant was issued against an inhabitant of Faceby "for setting horns on the door of a neighbour and calling his neighbour's wife a whore." Three farmers and their sons at Katterick were fined for not having for each of them in the house a bow and two arrows "to exercise shooting in the long-bow" as required by the statute of Henry VIII.; and a husbandman was fined for hiring servants without recording their names and wages. Convictions for "decaying of husbandries" were frequent. To build or continue in a cottage which had not four acres of land attached was a criminal offence, and the occupier of a cottage incurred a fine of ten shillings if he admitted a lodger, who is called in these records "an under-settle." These provisions may have been wise and useful enough, but to buy provisions in the market for the purpose of re-selling them at a profit was forbidden by the Acts against forestalling and regrating; and a labourer was fined two shillings at Thirsk, on July 12, 1609, for buying for eighteen shillings twelve moorpowtes (moor fowl), eleven doves, twenty fowls, and 600 eggs with the intent of selling them again.

This volume promises to be the first of a long series, for the Ninth Report of the Historical MSS. Commission bears witness to the abundance of materials remaining in the court-house at Northallerton. The society has made a good start with this well-edited volume, and it is to be hoped that it will receive the support and encouragement which it deserves. EDMOND CHESTER WATERS.

Il Vaticano Regio Tarlo Superstite della Chiesa Cattolica: Studi dedicati al Giovane Clero ed al Laicato Credente. Uscente il 1883. C. M. Curci. Sac. (Rome: Bencini.)

FATHER CURCI's latest work, though it runs into the bulk of a good-sized volume, is really a pamphlet. It would, therefore, be unfair to expect from it an exhaustive treatment of the subject-matter, or to blame the author severely for its shortcomings on the score of completeness and finish. If the volume shows evident signs of haste, and has too large an infusion of autobiography to be taken as an adequate presentment of the thesis it maintains, Father Curci may fairly answer that his aim in writing was purely practical, and that his sole desire is to produce a practical result as soon as possible.

The book is one more despairing cry for Catholic reform, and is chiefly interesting as a sign of the pathetic travail going on everywhere, for the most part in "angelic silence," in some of the most earnest souls left within the Papal Communion. The skeletons in the household of the Church, especially in Italy, are remorselessly exposed to view,

and their existence traced to the Temporal Power. Not that the kingship of the Pope in Rome was always an evil. On the contrary, it was once as great a help to the civil and spiritual progress of Italy and Christendom as it has since come to be a hindrance. At this hour it has become a very "canker-worm" in the Church in Italy because, although it is dead and buried, the will to work for its resurrection is made the touchstone of orthodoxy. Let the Pope renounce all hope and wish to be again King of Rome and all will yet be well. The argument ends here. No solution is offered of the problem how the transition is to be effected; nor is there a word about Leo XIII.'s policy, which manifestly has for its aim a modification of the Law of Guarantees by getting it placed under international sanction. It may be that the author is unaware of this perhaps half-unconscious tendency of the present Vatican policy; but it is more likely that he ignores it of set purpose. Italians are apt to look on the Papacy as a national institution, and make wry faces whenever the "foreigner" appears on the scene. They were right enough in that when the Pope was king; now that they have relieved him of the care of the Roman States, they must not expect to keep him much longer as a domestic deity.

As may be supposed, the "Regal Vatican" is far from appreciating the ex-Jesuit's zeal at his own estimation. It has promptly set the book in the pillory of the *Index*, a result of his labours that can hardly have surprised the author. To be "Indexed" has long been the sure fate of every writer who has dared to tell the Pope that the spiritual chief of Christendom has work to do even more important than keeping a firm grip on power and a sharp eye on the main chance.

For the rest, let Father Curci have patience. Reform may not be so hopeless as he thinks. Already there are several Cardinals who live on the voluntary offerings of the faithful to whom they minister. The near future is more likely to increase than diminish the number and importance of this novel element in the Sacred College. The denationalising and democratising of the Papacy—the necessary preliminary to real reform in the Catholic Church—has already begun. *Pari passu* with that process of growth will go on the decay of autocratic and bureaucratic Vaticanism, until the end is reached by a painless extinction. EDWARD REDMOND.

NEW NOVELS.

Klytia. By George Taylor. From the German, by Sutton Fraser Corkran. In 2 vols. (Leipzig: Tauchnitz; London: Sampson Low.)

Vestigia. By George Fleming. In 2 vols. (Macmillan.)

Colonel Annasley's Daughters. In 3 vols. (White.)

Uncle George's Money. By S. C. Bridgeman. In 2 vols. (Chapman & Hall.)

Vagabondia. By Frances Hodgson Burnett. (Boston, U.S.: Osgood; London: Trübner.)

First Love, and *Pünin and Baburin*. By Ivan S. Turgénev. Translated by Sidney Jerrold. (W. H. Allen.)

Klytia is an historical novel of great merit,

and its publishers must be congratulated on this addition to their "Collection of German Authors." The scene is laid in the Palatinate of the Rhine some three centuries ago, when the Calvinists were fighting with the Lutherans, and the Society of Jesus was working by its emissaries in all heretic lands to destroy the work of the Reformers. As a study of sixteenth-century morals, manners, and philosophy, *Klytia* is a brilliant piece of work, and it also contains a love-story of genuine human interest. Like many German books of its class, its canvas is too crowded with figures; hence an unpleasant lack of unity in the composition. The love-story is simple. Paolo Laurenzani, educated in the Jesuit seminary at Venice, is sent to Heidelberg in the disguise of a Calvinist pastor to work for the Church. At Heidelberg the Jesuit forgets his vows and falls in love with a German maiden who has also won the heart of Paolo's elder brother, Felix, an artist engaged in the restoration of the palace of the Kurfürst. An elder and more malignant Jesuit acts the part of Marplot, and finally entangles Paolo and his sweetheart in an accusation of sorcery. But villany is once more foiled, and the lovers are set free after Paolo has passed through the torture chamber. Felix now retires in favour of his brother, who ends his days as a Protestant minister. The tale has great charm despite some faulty character-drawing. For instance, the change of Paolo's character from the timid, time-serving priest to the hero is almost beyond the possibilities of nature. The great merit, however, of *Klytia* lies in its admirable presentment of the state of German civilisation in the latter part of the sixteenth century. The Protestant theologians, with their puerile disputes, live again, and the picture of the Society of Jesus is a masterpiece.

The author of *Vestigia* has produced a delightful and yet irritating novel—delightful because the simple love idyll of which it consists is told with peculiar grace and charm; irritating because one of the chief motives of the story is palpably absurd. The town of Leghorn forms the background to the action, and the scenes from its life are bold and true. Bernadino de Rossi, a telegraph clerk of the not very mature age of twenty-two, is dismissed by his superiors for taking part in a Republican demonstration. This opening is gloomy enough, but worse follows. An old friend of the hero is anxious to give the lad his daughter's hand, and then Bernadino's cup of happiness is dashed from his lips by a ruthless secret society, of which he is a member. Bernadino is told off to shoot the King of Italy, and has to elect between his oath and his love. The hero decides to fulfil his "mission," and to abandon his sweetheart, Italia. When at last he stands ready to shoot the King in the Via Nazionale, the problem is solved for him by the associate who had led him into the meshes of the society. This person in a fit of remorse fires at the King himself; and, the mission being fulfilled, the spell is broken, and Bernadino returns to live happily with Italia in Leghorn. The reader has felt, however, that the lion in the hero's path was of the veriest cardboard, as it is inconceivable

that any society of conspirators would have put a revolver into the hands of such a greenhorn as Bernadino de Rossi. Leaving out the insufficiency of this motive, it must be admitted that the realisation of the characters in *Vestigia* is much above that of the everyday novel. Italia's father, Drea the boatman, with his wise saws and honest hearty nature, may stand comparison with the immortal Captain Cuttle.

The three-volume novel which bears the title of *Colonel Annesley's Daughters* follows the fortunes of two sisters. Constance Annesley, the daughter of an impecunious ex-Colonel in the Guards, jilts a faithful but poor lover for a wealthy peer. Once married, she is seized with remorse, and meets her Nemesis in the cooled affection of her husband. In the meantime, her sister, Beatrice, who is an entirely amiable young lady, travels with the ill-assorted pair, and meets her fate at a Continental spa. The book comes to a rather abrupt conclusion after Constance has suffered sufficiently to purge her sins, and after Beatrice's wooing has dragged through a volume or so. There is really no attempt at a story, and the book is padded out with interminable dialogues between the most ordinary mortals that this earth has ever seen. The mediocrities that figure so plentifully in this novel are not golden, but leaden.

Uncle George's Money is a work of a very similar stamp. It has no intrigue, and is concerned with the sorrows of a country family whose income is eaten to the core by mortgages. Some of the characters are distinct personalities, but their features are not worth the labour which has been bestowed on them.

A prefatory note warns the reader that *Vagabondia* is no other than a revised edition of the story which appeared, some years ago, in a magazine as *Dorothea*, and in book-form as *Dolly*. It seems that the copyright had, by some mischance, passed out of the authoress's hand, and thus publishers were able to work their wicked will. Now that the authoress has come by her own, the tale appears with the title it was originally meant to bear. This can only be a matter of satisfaction, as *Vagabondia* is really a very readable story of manageable dimensions. Before leaving Mrs. Burnett we must remark that, although London newspaper proprietors have been guilty of many enormities, to keep a writer of repute slaving at "leaders" from 9 a.m. till 12 p.m. of each day in the week at a yearly salary of one hundred pounds is a crime happily beyond their power.

The two stories by Ivan Turgénev which Mr. Sidney Jerrold has translated direct from the Russian are too well known to require comment. The subject of *First Love* is not an attractive one, but then the great Russian story-teller had the rare talent of touching pitch without being defiled, and as a mere work of art this little tale will be a joy for ever. With the exception of one or two passages, Mr. Jerrold has interpreted his author with great felicity, and even diligent students of Turgénev will read with pleasure the critical notice which occupies fifty-seven pages of the book.

ARTHUR R. R. BARKER.

TRANSLATIONS OF CLASSICAL AUTHORS.

The Acharnians of Aristophanes. Translated into English Verse by Robert Yelverton Tyrrell. (Longmans.) Prof. Tyrrell finds all previous translators of the *Acharnians*—from John Hookham Frere down to Mr. Billson—too much inclined to loose renderings and free equivalents. They "sometimes appear to me to make the Greek little more than a peg on which to hang poems of their own" (Pref., p. iv.). His own version "will be seen to be very much closer to the original." As such, we can readily believe that it was found more helpful to a class of learners; and we quite accept his view (p. iii.) that such a verse translation is better, even for that purpose, than a piece of bare prose. For it needs practice to think the verse form of the original into the prose translation, however literal the latter may be. Nevertheless, we think Prof. Tyrrell dismisses his predecessors rather too summarily. Hookham Frere saturated himself with the Aristophanic humour, and felt the point of every scene and each ironical nuance admirably; Mr. Billson, adopting the "free rhyming metre of modern burlesque," made his *Acharnians* readable and delightfully droll, if somewhat undignified, throughout. Prof. Tyrrell is certainly more accurate than either, from the point of view of scholarship; on the other hand, he has less force and swing and vivacity—and these, too, are Aristophanic qualities. Wisely, we think, he has adopted many traditional punning equivalents for the puns in Aristophanes: such as the "no-get gold" and "nugget gold" in the encounter between Dicaeopolis and Pseudartabas, the King's Eye (the latter of whom he felicitously calls "The Sham of Persia, Eye of the Shah"). Vile as this and similar puns are, to read, modern experience proves their effectiveness on the stage. Once or twice, too, he ventures on a fresh one, as in ll. 234, 235:—

ἀλλὰ δὲ ἤρην τὸν ἄνδρα καὶ βλάπτει βαλλήραε
καὶ δάκνει γῆν πρὸ γῆς, ἔως ἂν εὐρεθῇ ποτὶ.

where the difficult play on βαλλήραε is reproduced—much to the delight, we should think, of a Dublin audience:

"Come, I feel like Stony Batter: found he shall be;
and I will Batter him with stones, the ruffian; pelt him till I've had my fill"

—"Stony Batter" being, it appears, a rowdy quarter of Dublin. On the whole, however, the best passage in the translation is the long speech (pp. 37-40) in which Dicaeopolis gives his view of the origin of the Peloponnesian War. Here, we think, Prof. Tyrrell is as superior to Mr. Billson as in the previous scene with Euripides he is inferior:—

"Then some youths
Rising from wine and Kottabos half-mad,
A girl of Megara, Simaetha light,
Feliciously abducted; smarting then
As 'twere with blister of their native leek,
The men of Megara in reprisal stole
Two of Aspasia's girls; thus war broke out
Over all Hellas through three bona robas.
Then the Olympian Pericles in wrath
Fulmined o'er Greece and set her in a broil
With statutes worded like a drinking catch:

'No Megarian on land

Nor in market shall stand,

Nor sail on the sea, nor set foot on the strand.'"

Here the solemn mockery of Athenian jingoism is well reproduced, and Mr. Paley's happy rendering of the "statutes like drinking catches" has been wisely adopted, for it cannot be bettered.

The Captives. Translated from Plautus by H. A. Strong. (Melbourne: Robertson.) Prof. Strong gives us a translation of the pleasantest and most presentable, if not the cleverest, of Plautus' dramas, to which he has prefixed much compact and useful information

on the subject of the Latin comedy and its relation to the Greek (Introd., pp. v.-viii.), a valuable and much-needed excursus on the metre of Plautus (pp. xix.-xxxi.), and other prefatory matter. One very *piquant* piece of information occurs on p. xv., where we are told that the MS. A, or Codex Ambrosianus, in the library at Milan, "would, if preserved entire, be of paramount importance for the Plautine text; but in the eighth or ninth century it was taken to pieces, and washed and scraped, to receive a copy of the Book of Kings according to the Vulgate"! Prof. Strong, after explaining that his translation was written to facilitate the study of Plautus among the Melbourne students to whom he lectures, goes on to express a regret (p. iv.) that "Plautus is so little studied in Anglo-Saxon countries. The language of Plautus was the language of common life among the Romans, and there seems no reason why this should be utterly excluded from the ordinary curriculum of school and university studies." There is reason in this plea; but, with the natural partiality of a translator, the Professor forgets the defects of his author. Much of Plautus—the *Captives* is an exception—is obscene; a still larger part is vulgar and dull in the study, whatever it may have been when vivified on the stage. To our certain knowledge, even able sixth-form boys can with difficulty work up an interest in it as literature, in spite of its philological importance. Last, not least, it is too obviously translated or adapted for anyone to feel in it the charm of originality. "Excluded" from schools and universities it is not; it "brokenly lives on." But it cannot, we think, be popularised, even by a bright and pleasant translation like the present. The last scene of act I., where Ergasilus, by feigning grief for Hegio's lost son, secures an invitation to dinner, is very brightly turned:—

- "H. Tell me, d'ye dine out anywhere to-day?
E. No-where, I think. But why d'ye ask me, pray?
H. Because to-day's my birthday; I protest
On this occasion you must be my guest!
H. The funny fellow!
H. But you won't get much;
Contented folk are wise, and only such.
E. Contentment! I can boast of this at least.
When I'm at home, contentment's my sole feast!
H. But pray come early!
E. Good sir, 'tis my habit.
H. And don't expect a hare; you'll get but rabbit!
My way of feeding's rough, I fear you'll say.
E. I'll shoe my teeth and scorn the roughest way!"

This, we think, is at least as good as the original. The translation (in prose) of Ergasilus' soliloquy (act III., sc. i.) is, we think, a successful experiment (see Pref., p. i.), and suggests that a modernised prose adaptation of this drama might be a possible rival to plays like "Money." On the whole, we think Prof. Strong is to be congratulated on a sympathetic piece of interpretation, and some useful notes—especially those on pp. 46, 47.

Aristotelis de Arte Poetica. With Translation. By E. R. Wharton. (Parker.) Mr. Wharton has printed opposite Vahlen's text a very faithful English version, marked by the conciseness that might be expected from the author of *Etyma Græca*. The English is, indeed, almost as concise as the Greek, and in the rendering of Aristotle this is an achievement. In places, no doubt, a question may be raised whether the right reading has been adopted or the right meaning put upon the obscure words of the original; but no fault can be found with the scholarship of the translation, and in this respect students may

feel themselves absolutely safe in Mr. Wharton's hands. The *Poetics* is so difficult that a translation with the merits of great accuracy and great conciseness is likely to be very welcome, especially at Oxford, where the book is now much read.

NEW EDITIONS OF HISTORICAL BOOKS.

A History of Modern Europe. By C. A. Fyffe. Vol. I. 1792-1814. A New and Revised Edition. (Cassells.) The new edition of Mr. Fyffe's first volume which has been called for is a proof of the value of the work. The first edition was reviewed in the ACADEMY, and it is only necessary now to notice the new information which has been added. These additions are derived from two sources—the papers in the English Record Office, and the publications of Austrian historians. From personal experience it is possible to confirm entirely Mr. Fyffe's estimate of the great value of the English records; they throw an entirely new light on many diplomatic transactions, and are easily accessible. Mr. Oscar Browning, in a recent article in the *Fortnightly*, made use of them with very great effect, and elucidated the difficult diplomatic transactions in London which preceded the outbreak of the great war between France and England in 1793. Mr. Fyffe, in his Preface, expresses his own obligations to Mr. Browning, and also his thanks to Mr. Kingston, the courteous superintendent of the Foreign Office records, for the ready assistance which is never wanting to workers in his room. From such authorities Mr. Fyffe has gained much fresh information; but the very copiousness of his quotations makes the new edition, if more historically useful, rather less symmetrical than the first. It is only to be wondered at that he did not avail himself of these materials before, and this remark applies even more strongly to his use of the labours of the Austrian historians. One would have thought that no serious history of the period could have been attempted without a knowledge of the works of Hüffer, Vivenot, and Helfert. On the whole it may be said that, however much objection may be made to certain portions of the book, and especially to much of his French history, Mr. Fyffe's History is the best in English on the period, and that the second edition is decidedly better than the first.

STUDENTS of modern French history, particularly those whose interest is stronger in persons than in events, are under a heavy obligation to Mr. Bentley, who is unwearied in providing them with luxurious editions of the gossiping memoirs of the early part of this century. Within less than a year after the *Memoirs* of Mme. Junot, in three volumes, we now have two volumes more giving *The Private Life of Marie Antoinette*, from the memoirs of her first lady-in-waiting, Mme. Campan. Printed by Messrs. R. & E. Clark, of Edinburgh, and handsomely bound with abundance of *fleurs de lys* on the cover, the book would always attract attention. But its permanent value is greatly enhanced by the steel-engravings, which number eighteen in all. The frontispiece to each volume is a likeness of the Queen from the original plates of Dupont. All the others seem to have been specially engraved for the purpose—the landscapes in Paris and the portraits in London. As it is difficult to believe there can be a very large demand for such books, the more credit is due to a publisher who evidently takes a personal pleasure in their issue.

WE received some time ago from Messrs. Kelly eight monthly parts of the English translation of Duruy's illustrated *History of Rome*, edited by Prof. Mahaffy. The work is now being published by Messrs. Kegan Paul, Trench, & Co., who have already issued the first

volume bound up in two parts. This instalment goes down to the end of the Second Punic War, and consists of some 850 pages of text, with 300 wood-cuts, chromo-lithographs, and maps. We calculate that it will take four more volumes (not parts) to finish the work; and, if the promise of the printers is realised, this ought to be accomplished by the end of next year. It is not necessary to appraise now the qualities of M. Duruy's History, especially as we are still so far off from the imperial period, in which all allow that his labours have been most successful. The large scale of the work, and still more the wealth of the illustrations, will always make it a desirable possession. The influence of pictures, not only in helping to realise the past and the distant, but also in stimulating to further study, has perhaps not been sufficiently attended to in the common English curriculum. We should be disposed to recommend this book, together with Bishop Wordsworth's *Greece*, to those looking about for a prize suitable for a boy who is on the point of leaving school for the university. The illustrations by themselves, if studied carefully, would put a crown upon a classical education.

WE have also to acknowledge two more volumes (vi. and vii.) of Mr. S. R. Gardiner's *History of England* (Longmans), covering the eleven years from 1625 to 1635. As it appears that there are some persons (including at least one reviewer) who have not yet discovered Mr. Gardiner's unrivalled merits, we would call their attention to the brief Prefaces to these two volumes. They will perhaps learn from them that it is the infinite capacity for taking pains which characterises the true historian no less than the man of science and the man of genius.

NOTES AND NEWS.

WE are glad to know that Mr. R. L. Stevenson has so far got the better of his last attack as to have removed from Nice, where illness overtook him, to his permanent address at Hyères. The illness was a bad one. Mr. R. A. M. Stevenson, the painter, was sent for to see his cousin; and for some time the affair looked grave. It is pleasant to record that the worst is past, and that, so far as we know, Mr. Stevenson's recovery is only a matter of time.

WITH reference to the announcement of a new volume of poems by Mr. Andrew Lang, it may be as well to state that it will be a selection from his poems already published, and that it will be issued exclusively for the American market by Messrs. Scribner. The selection has been made by Mr. Austin Dobson, who has prefixed a few introductory lines of his own. It will be entitled *Ballades and Verses Vain*. We believe, however, that Mr. Lang does contemplate issuing shortly in this country a volume containing a collection of his several articles treating of folk-lore and savage mythology, which will prepare the way for the large work on this subject that he has been engaged upon for some years past.

WE understand that the first election to the Professorship of Ecclesiastical History lately established at Cambridge will take place early next term. The professorship (the election to which is entirely open) is endowed with an annual income of about £750 a year, together with the dividend (now £250) of a fellowship at Emmanuel College, which has been assigned to the Chair. The present electors are the Vice-Chancellor (*ex-officio*), Prof. Seeley, Mr. Bradshaw, the University Librarian, Prof. Bryce, the Bishop of Durham, Mr. S. B. Gardiner, Dr. Hort, Mr. Basil Hammond, Mr. Prothero, and the Master of Emmanuel (*ex-officio*). The professorship is connected with the Board of Historical Studies.

WE hear that Messrs. Macmillan purpose to issue a *Study of "In Memoriam,"* by Prof. Genung, which has attracted a good deal of attention in America.

WE are informed that Mr. Joseph Knight has found himself unable to continue his "English Letters" to *Le Livre*; and that it is not improbable his place will be supplied by Mr. Westland Marston.

NEW TESTAMENT scholars will be glad to hear that the long-expected Prolegomena to the eighth edition of Tischendorf's Critical Greek Testament are on the eve of publication. The first volume, edited by Dr. C. R. Gregory, is in the press, and will be ready before Easter. Intending subscribers wishful of obtaining early copies should send their names to Mr. David Nutt.

NEXT week will be issued a pamphlet by Mr. Charles Marvin entitled *The Russian Annexation of Merv: What it Means, and What it Must Lead To*, in which facts will be given showing that the new advance will take the Russian outposts to within 140 miles of Herat, as compared with the 514 miles separating the English outposts from the "Key of India." The pamphlet will contain three maps, indicating respectively the position of the tribes dwelling between Merv and Herat, the new Russian frontier, and the strategical positions of England and Russia in Central Asia, besides one illustration of Merv. Messrs. W. H. Allen & Co. will be the publishers.

MRS. EMILY PFEIFFER's new set of ten sonnets, entitled "A Symphony of Sonnets, in ear of Cluny Water," written at Braemar, will appear in the March number of *Merry England*.

MR. WALTER BESANT will contribute to the next number of the *Contemporary* an article on "The Amusements of the People," in which he deals with the proposal, adopted from one of his novels, for a People's Palace at the East End of London.

LADY BRASSEY's account of her "Tour through Egypt after the War" will appear in *Good Words*, beginning in the March part.

"TROY FOUND AGAIN" is the title of an essay by Dr. Karl Blind in a forthcoming number of the *Antiquary*, dealing with the latest excavations of Dr. Schliemann, as recorded in his *Troja*.

THE Rev. W. J. Loftie writes about, and Mr. Tristram Ellis etches, Canterbury Cathedral in the forthcoming number of *Merry England*.

Fortunes made in Business is the title of a book which Messrs. Sampson Low & Co. will publish this month in two volumes. The names represent mercantile celebrities, famous ship-owners, mechanicians, metallurgists, chemists, and brewers. The chief feature of the work is that it will present a mass of information and anecdote, not gathered from books, but from the lips of the living and from out-of-the-way sources. It includes chapters on "The Fortunes of the Gladstone Family," "The Bright Family," and a narrative of the rise and progress of "The Low-Moor Iron Company," so closely associated with the name of Gathorne Hardy.

MESSRS. HURST & BLACKETT have in the press three new novels—*Dawn*, by Mr. H. Rider Haggard; *The Pity of It*, by Mrs. M. E. Smith; and *Omnia Vanitas*: a Tale of Society.

WE understand that Messrs. Cassell & Co. will shortly publish a popular edition of Archdeacon Farrar's *Early Days of Christianity*, to be completed in ten monthly parts.

MESSRS. WYMAN AND SONS have a little work in the press entitled *John Bull's Neighbour in her True Light*: being an Answer to Some Recent French Criticisms, by "A Brutal Saxon."

MESSRS. KERBY & ENDEAN have in the press a new *Guide to Nice*, Historical, Descriptive, and Hygienic, written by Mr. James Nash, Principal of the Anglo-American College at Nice, with a plan of the town and neighbourhood. The historical portion traces the rise of Nice from the earliest times, showing the vicissitudes through which it has passed. The chapter on the hygienic aspect is contributed by Dr. J. Meyhoffer.

MESSRS. GRIFFIN & Co., of Portsmouth, will shortly publish an elaborate work on the Nordenfält Machine Gun, described in detail and compared with other systems, its use for naval and military purposes, and its methods of working. The book will be in royal quarto, illustrated with numerous plates and diagrams.

THE Early-English Text Society has just issued, through Messrs. Trübner, one of the volumes of its Extra Series for last year. This is part ii. of Lord Berners' English version of *Huon of Burdeaux*, edited by Mr. S. L. Lee, of which part i. was reviewed in the ACADEMY of June 23, 1883. To this volume is prefixed the portrait of Lord Berners—a Holbein, very fairly reproduced by some "typographic etching" process. We observe that yet a third part will be needed for the completion of the Romance. But the delay will be compensated by the promised Glossaries and Appendices.

THE new Welsh University College at Cardiff is fairly successful thus far; its day students number 147, and its evening students close upon six hundred.

A BOUND volume, containing nineteen autograph letters written by Byron to his mother during the years 1809-11, was sold last week by Messrs. Sotheby for £283 10s. It was purchased for America.

MR. W. C. COUPLAND, the translator of Von Hartmann, will deliver a course of six lectures on "Optimism and Pessimism" at the South Place Institute, Finsbury, on Tuesdays, at 8 p.m., beginning on March 4.

WE learn from the *Newspaper Press Directory* that the total number of journals published in the United Kingdom is 2,015, and the total number of magazines 1,260. Of the journals London has 401, the provinces 1,177, Wales 80, Scotland 181, Ireland 156, and the Channel Islands and Man 20. According to another classification, 179 of them are dailies. Of the magazines, 332 have a religious character.

THE death is announced of that prince of parodists, known at Oxford as Blaydes and at Cambridge as Calverley, but as "C. S. C." to all those who can appreciate the sparkle of light verse and the charm of classical allusions.

WE regret to record also the death, after a lingering illness, of Archibald MacLaren, of Oxford, to whom England is indebted, more than to any other single man, for the serious attention now given to physical education. His *Training in Theory and Practice* has passed through more than one edition.

WITH reference to the new edition of Tennyson, a correspondent calls our attention to a mis-spelling which is, we believe, to be found in every print of the fine poem "The Defence of Lucknow." It is on p. 623:—

"Storm at the Water-gate! storm at the Bailey-gate."

There is, no doubt, authority for "Bailey," as indeed there is for other spellings. But it is indisputable that the correct form is "Baillie," after Major Baillie, Resident at Lucknow in 1814. See H. G. Keene's *Guide to Lucknow* and Mill's *History of India* (viii. 111). It is, perhaps, hypocritical to add that in historical strictness it ought to be "Baillie Guard," and not "Baillie-gate," though there is a gate in the Baillie Guard. "Water Gate" is right.

LITURGICAL PUBLICATIONS.

THE Cambridge University Press has nearly ready for issue two important liturgical publications. The first is an edition of *The Greek Liturgies, chiefly from Original Authorities*, by Dr. C. A. Swainson, Master of Christ's College and Lady Margaret's Reader in Divinity. The volume will contain (1) The Liturgy of St. Mark: (a) from the Rossano MS., (b) from a Roll in the Vatican Library, (c) from a Roll in the University Library at Messina; (2) The Liturgies of the eighth century: The Liturgy of St. Basil from the Barberini MS. and a Roll at the British Museum, the Liturgy of St. Chrysostom from the Barberini and Rossano MSS., the Liturgy of the Presanctified from the same MSS.; (3) The Liturgy of St. Chrysostom, the Liturgy of St. Basil, and the Liturgy of the Presanctified, from the eighth century to the present time; (4) The Liturgy of St. Peter, from the Rossano MS. and Paris Supp. Gr. 476; (5) The Liturgy of St. James: (a) from the Messina Roll, (b) from the Rossano MS., (c) and (d) from Paris MSS. Gr. 2509 and Supp. Gr. 476. The great interest which has recently been taken in the Greek Liturgies is evinced by the publications of Bunsen, Neale, Littledale, and more recently of Mr. Hammond in England, and Dr. Daniel in Germany. With the exception of Bunsen, each of these editors has been content to reprint the text as given in earlier editions, with a few conjectural emendations, while no one has made any attempt to make use of MS. authority. Dr. Swainson has obtained access to the MSS. from which the editions of Morel, Drouard, Plantin seem to have been copied; but he has also discovered fresh MSS. of the five or six Liturgies, the text of each of which has hitherto depended upon only a single codex. Thus he has now two entire copies of the Liturgy of St. Mark and a large fragment of a third; three additional MSS. of St. Chrysostom as it existed before the end of the twelfth century; two of St. Basil, four of the Liturgy of the Presanctified before the same date; one fresh MS. of the curious Liturgy of St. Peter; three entire copies of the Liturgy of St. James, in addition to a complete transcript of the Messina Roll, of which Assemani printed only imperfect abstracts. It would appear, too, that the current edition of this Liturgy was taken from a very late MS. of the sixteenth century. The various copies of St. Mark and St. James are exhibited in full in parallel columns. The Liturgies of St. Chrysostom and St. Basil, being still in use, required a different treatment. Two results will follow from this publication: one, the fixing more definitively what are the genuine parts of the early Liturgies; the other, the discovery of the accretions which the Liturgies still in use have received during the last five hundred years. An Appendix will contain the "Ordinary Canon of the Mass according to the use of the Coptic Church." This is taken from two MSS. now in the British Museum from the spoil of Magdala; and, at the request of several Aethiopic scholars, it is printed in the original. The translation is by Dr. C. Bezold, of Munich, who has been acting with the co-operation of Prof. Dillmann, of Berlin.

The other work referred to is the third and concluding fasciculus of the *Breviarium ad usum insignis ecclesiae Sarum*. This contains, as its principal portion, the Proprium Sanctorum of the Sarum Breviary and the Accentuarium, thus completing the Breviary of 1531. A number of Indexes and some notes concerning *Festa Synodalia* are appended. The main Preface spoken of in the Preface to the *Kalendarium* and *Temporale*, in which were to be given the latest results reached in this branch of study, has been given up; but a plain Introduction to the use of the book has been prepared by the Rev. W. C. Bishop. In an Appendix will

be found the lists of editions of the Breviary and other Choir Service-books of the Church of Salisbury, prepared by Mr. Henry Bradshaw, to whom are really due the notice of the printed books which contain the Breviary proper, or portions of it, and the brief statement of the contents of the Sarum Breviary, which were printed in the Introduction to fasciculus ii.

SCOTCH JOTTINGS.

A COMMITTEE has been formed with the object of presenting to Edinburgh University, on the approaching celebration of its tercentenary, a bust of Thomas Carlyle, "one of her greatest sons and benefactors." Subscriptions are to be limited to two guineas.

WE have before referred to the action brought by Prof. Caird against a Glasgow bookseller to restrain the publication of certain books alleged to contain imperfect notes of his lectures. Sheriff Lees, after considering two large MS. volumes of the Professor's lectures, delivered judgment in his favour on Friday last.

GLASGOW has many libraries, but no Free Public Library; and Edinburgh is in the same case. A movement has been started in the former city to combine the several libraries under a single management, and to complete their deficiencies by the help of the Free Public Libraries Act. It is calculated that the existing libraries (of which, of course, the Mitchell is the chief), already possess a capital sum of about £125,000; and that a rate of a penny in the pound, yielding £9,000 a year, would provide a central lending library and news-room and six branch lending libraries.

A FRESH Browning Society has been started in Edinburgh by some twenty students of the Edinburgh Association for the University Education of Women.

AT the meeting of the Royal Society of Edinburgh last Monday, it was announced that the Keith prize had been awarded to Mr. Thomas Muir, of the Glasgow High School, for his researches into the theory of determinants and continued fractions; the MacDougall-Brisbane prize to Prof. James Geikie, for his contributions to the geology of the North-west of Europe; and the Neill prize to Prof. Herdman, for his papers on the Tunicata.

A "FIND" of silver coins was made lately in the bed of a stream near Portree, in the Isle of Skye. Fifty-three of them have reached the hands of the Government official, including one of Elizabeth (1573), one of Henry of Navarre (1603), and several Jacobuses.

AMERICAN JOTTINGS.

THE news from America by the last mail about the Dorsheimer Copyright Bill seems almost too good to be true. On February 5, what is called the Judiciary Committee of the House of Representatives reported upon it favourably, subject to an amendment that the term of copyright shall be the same for the foreign as for the native author. Meanwhile, the American Copyright League has drawn a most important declaration from Mr. Frelinghuysen, the Secretary of State, who may be presumed to express the policy of the President. After stating that negotiations for a treaty have practically fallen through on the difficulty of "domestic manufacture," he says:

"I think the foreigner owning a copyright should have here the same privilege as our own citizens, provided our citizens have in the foreigner's country the same rights as the natives thereof; and thereupon I would leave to the mutual convenience of the holder of the copyright and the publisher the adjustment of their contract, and leave to the

tariff the task of protecting the paper-makers, type-founders, printers, and other artisans who join in producing the book as a marketable article."

The telegraph tells us that, on February 18, a motion to accelerate the Dorsheimer Bill failed to obtain the necessary majority of two-thirds. But we may take comfort in the fact that the voting was 156 to 98.

THE report is again current—and this time, we believe, on good authority—that Dr. Oliver Wendell Holmes intends to visit England shortly. He is now at work upon a catalogue of his correspondence and miscellaneous papers.

THE forthcoming volume of the new edition of the *Encyclopædia Britannica* will be especially strong in American articles and American maps. Among the contributors are Mr. E. L. Godkin, Mr. G. W. Cable, and Gen. McClellan.

PROF. J. A. HARRISON has written for *Anglia* an article on "Negro English," treating of its phonetics, grammar, and syntax, and giving specimens of four dialects.

A COMPLETE edition of the poems of the late Sidney Lanier is to be published this spring, edited by Dr. W. H. Ward.

THE original MS. of Anthony Trollope's *Orley Farm* has been purchased by Messrs. Scribner & Welford, of New York. It consists of about twelve hundred pages of note-paper, closely written on both sides, in a free running hand, with few corrections or interlineations.

MR. THOMAS HARDY has written a story for the *New York Independent*, entitled "Emmeline; or, Passion versus Principle."

THE *Publisher's Weekly* for January 26 gives the statistics of American publishing for the past year. The total number of books (including new editions) was 3,481, which compares with 6,145 in England. The principle of classification is probably different, but nevertheless the contrasts in the several classes are striking. In America fiction comes easily first with 670, as compared with 578 in England; then law with 397, as compared with 223; theology 375, as compared with 912; juveniles 331, as compared with 939; medicine 211, as compared with 253; poetry 184, as compared with 159.

THE *Nation* of February 7 has a memorable notice of Wendell Phillips, eight columns long, and an interesting article, by Mr. W. M. Conway, on the neglected picture gallery of the Liverpool Royal Institution, which seems to be unusually rich in early Italian works.

GERMAN JOTTINGS.

A COMMITTEE for the erection of a national monument to Wilhelm Müller has been formed at Dessau, where the poet was born in 1794, and where, after a short life devoted to literature, teaching, and the administration of the Ducal Library, he died in 1827. The monument, to be executed by Hermann Schubert, of Dresden, is to consist of a colossal bust on a pedestal, which, by means of allegorical figures and reliefs, will illustrate the life and works of Wilhelm Müller. It is well known that some of the greatest musical masters have been inspired by his poetry. Who has not enjoyed his "Schöne Müllerin" and "Winterreise" in the immortal setting of Franz Schubert? His "Greek Songs" roused the enthusiasm of the German people and German princes for the Greeks in their war of independence against the Turks. His ballads will always rank as pearls in the national literature of Germany, while his lyric poems have by their freshness, simplicity, and joyousness made him one of the darling poets of his people. The English com-

mittee consists of Mrs. Jenny Lind-Goldschmidt, Sir Theodore Martin, Sir Robert Morier, Sir George Grove, Mr. J. A. Froude, Prof. Buchheim, and Prof. F. Max Müller.

ANOTHER book on the great Chancellor is about to be published by the author of *Bismarck nach dem Kriege*. It will bear the title of *Bismarck, Zwölf Jahre deutscher Politik*, and will chiefly treat of Germany's—that is to say, of Bismarck's—foreign policy.

PAUL HEYSE intends resuming the publication of short standard novels, issued some years ago under the title of "Novellenschatz." His co-editor in the new series will be the Bavarian poet Ludwig Leistner.

THE veteran writer Heinrich Laube will shortly issue a comprehensive biography of the dramatic poet Grillparzer, which promises to be of great general interest.

THE diary of the distinguished dramatist Friedrich Hebbel, extending over a space of twenty-eight years, will shortly be published. Dr. Felix Bamberg has been entrusted with the task of editing.

THE twenty-fifth issue of Robert Waldmüller's German version of Tennyson's *Enoch Arden* will be, in honour of the occasion, an illustrated edition *de luxe*.

THE following notes from the aesthetic and intellectual city of Leipzig may interest our readers:—

"On March 6 a grand costume festival is to be held here for the benefit of the Actors' Fund. It is to represent a Jahrmakkt, or fair, in the sixteenth century, and all present must wear suitable costume. The pageant takes place in our Crystal Palace, which is the largest and most suitable building here. Everything will be on a grand scale, although the prices of admission may sound moderate in English ears—five marks for ladies and ten for gentlemen; spectators in the gallery must appear in ordinary ball dress. The whole thing promises to be very pretty. The meetings of our Lesung Verein offer much that is interesting; also the lectures of the Lyceum. The theatres and opera are very good."

On the whole, barring the climate, Leipzig must be a delightful place in the winter.

ORIGINAL VERSE.

CELESTE.

Look not so fair, not long doth beauty stay:
Your mother, at your side, who was as fair,
Consumes apace in the slow fire of care,
And your glad steps but follow on her way.
The crimson shades that now your face array
Shall vanish, and your cheeks her likeness bear;
Your eyes that now beatify despair
Bent onward, dreaming still of yesterday.
Look not so fair! Though plighted to the morn
That with your blushes would the sky adorn,
Your bosom shall the fond infection feel
And to itself a sicklier love reveal;
Another dawn, the heart flush shall have flown
To bloom afresh in buds as yet unblown.

THOS. GORDON HAKE.

MAGAZINES AND REVIEWS.

GOOD portrait illustrations are always welcome in a periodical, because they can be torn out and inserted elsewhere without a sense of wickedness. It is, therefore, worth mentioning that *Le Livre* for February (Fisher Unwin) contains two such of Henri Martin and Casanova respectively. The first illustrates a paper on the historian's forgotten novels, the second (which is a good etching of a recently discovered and decidedly remarkable bust) a review of some recent Italian work on its very disreputable and very amusing subject. *Le Livre* is rich in articles of interest this month.

Besides the two just mentioned, there is a good essay (though not, we think, quite the first of its kind) on "Les Etapes de la Revue des Deux-Mondes," and (the best of all) a very interesting paper on a supposed "Dernier Amour de J.-J. Rousseau," by M. Chantelauze. The "object" is Lady Cecilia Hobart, and M. Chantelauze gives the text of an unpublished letter to this lady, whom he has not succeeded in identifying very accurately. The letter, it seems, is not autograph; and there may be two opinions as to the Jean-Jacquerie of its style, whereon M. Chantelauze is a little dogmatic. But it is interesting enough.

THE valuable and interesting work "Cosas de Madrid," by Dionisio Chauli, is completed in the last January number of the *Revista Contemporanea*. An Index is there given of the whole, with references to the number of the Review in which each chapter appears. N. Díaz Pérez continues his articles on "Las Bibliotecas en España." They are really a conspectus of the state of education in Spain. The little province of Alava stands highest in the scale of education. The payment of elementary schoolmasters is in some provinces only from £3 to £5 per annum, and this paid irregularly. Miguel Gutierrez continues his critical history of the Ode, dealing with Arolas and other minor religious authors, and with hymns, which seem to be, on the whole, inferior as poetry to secular lyrics.

A DESPATCH OF WILLIAM PITT.

King's College, Cambridge: Feb. 13, 1884.

I ENCLOSE a despatch of William Pitt's, which I have discovered among the Auckland papers. It gives Pitt's account of an important conversation with Maret, afterwards Duke of Bassano, on the eve of the outbreak of the war between France and England. I have read Maret's account of the same conversation in the archives of the French Foreign Office, and I have already given some account of it in an article in the *Fortnightly Review* for February 1883. There is also an account in Ernout's *Life of Maret*.

The conversation is very important. It shows how extremely desirous Pitt was of preserving peace, that the difficulty of negotiating with France lay in the difficulty of recognising a Government which had no definite Constitution, and that the true cause of the Revolutionary War was, so far as England was concerned, not the opening of the Scheldt, nor the decree of November 19, but the necessity of preserving our close alliance with Holland. To show how little the opening of the Scheldt had to do with the matter, Lord Auckland, on the receipt of this letter of Pitt's, answers that the Dutch care very little about the Scheldt, that the navigation is so bad that it is scarcely worth possessing, and that it can be impeded at any moment.

Pitt's offer to treat with a private agent was very nearly being accepted. In the French Foreign Office there is a letter from Lebrun to Chauvelin, dated December 7, transferring him from England to Holland, a letter which was never sent; and there is the original minute of the *Conseil exécutif* signed by Danton, Barrère, and others, refusing to treat with Pitt by means of a *secret agent*. It is probable that this resolution was carried by a small majority, although on it hung the destiny of peace or war. Similarly, in our own Record Office there are sketches for instructions to be given to an English Minister accredited to the French Government at the close of 1792. I have found evidence that the person whom it was in contemplation to send was Mr. Lindsay.

OSCAR BROWNING.

"Downing Street, Dec. 3, 1792.

"It was stated to me, in a way which induced

me to give some Credit to it, that there was a Frenchman here of the Name of Maret, who was in the Foreign Department under M. Le Brun and confidentially employed by him; and it was also conveyed to me that M. Maret wished to see me before he returned to Paris.

"I saw him yesterday; and, on my telling him, that I was ready to hear anything he had to say, as a private Individual informed of the Affairs of France, he proceeded to give the same Account of himself which I had before heard. He then expressed his Regret at the distant and suspicious Terms on which England and France appeared to stand—his Readiness to give me any *Eclaircissement* he could—and his Belief that the present French Government would be very glad, if Means could be found by private Agents, with no Official Character, to set on foot a friendly Explanation.

"I told him that, if they were desirous of such an Explanation, it seemed to me much to be wished, under the present critical Circumstances, as we might by conversing freely, learn whether it was possible to avoid those Extremities which we should very much regret, but which seemed, from what we saw of the Conduct and Designs of France, to be fast approaching:—and I then mentioned to him distinctly, that the Resolution announced respecting the Scheldt was considered as a Proof of an Intention to proceed to a Rupture with Holland; that a Rupture with Holland, on this Ground, or any other injurious to their Rights, must also lead to an immediate Rupture with this Country; and that, altho we should deeply regret the Event, and were really desirous of preserving, if possible, the Neutrality to which we had hitherto adhered, we were fully determined, if the Case arose, to give our utmost Support to our Ally.

"His Answer was, that he hoped nothing of the Sort would happen; that he believed there was no Design of proceeding to Hostilities against Holland; and that it was much the Wish of the French Government to be on good Terms with this Country; that they wished to *ménager l'Angleterre*, and therefore to *ménager la Hollande*;—that these were the Sentiments of M. le Brun, when he left Paris about three weeks ago;—that he believed them to be those of Dumourier;—and that from the Despatches to M. Chauvelin which he had seen while here, he believed they continued to be those of the *Conseil Exécutif*;—that he thought a confidential Explanation on this Subject very desirable, and would either go to Paris, or write to M. le Brun, to state what had passed in our Conversation, and that he was persuaded they would be disposed to send some Person here to enter privately into Explanations upon it. He afterwards dropped an Idea, that some Difficulty might perhaps arise, from the *Conseil Exécutif* feeling itself pressed by the Weight of public opinion, to propose to us to receive some Person here, in a *formal Character*.

"To this, I observed, that the Circumstances would, by no means, admit of any *formal* Communication; and that they would certainly see the necessity of avoiding the Difficulties which must arise from such a proposal, if they were sincere in wishing an Explanation, with a view to remove Jealousies.

"Towards the End of the Conversation, on his repeating his Belief that it would be the Wish of the French Government to have such an Explanation, and to remove, if possible, the Grounds of Misunderstanding, I remarked to him that if this was actually desired, there was another Point which must be attended to:—that he must have seen the Impression made here, by the Decree in France, avowing a Design of endeavouring to extend their Principles of Government, by raising Disturbances in all other Countries:—That, while this was professed or attempted, and till we had full Security on this Point, no Explanation could answer its Purpose; and that such a Conduct must be considered as an Act of Hostility to Neutral Nations.

"He answered, that he knew the Impression which this Circumstance produced, and had seen the Decree I mentioned with Consternation,—that he believed it passed only in a moment of Fermentation, and went beyond what was intended;—that it could be meant only against Nations at War, and was considered as one Way of carrying on War against them;—that he believed it was not conformable to the Sentiments of the *Conseil Exécutif*,

and that they might possibly find means to revise it.

"To this I said that, whatever were the Sentiments of the *Conseil Exécutif*, the Decree, as it stood, might justly be considered by any Neutral Nation as an Act of Hostility.

"He concluded by saying, that he would immediately send to M. le Brun an Account of what had passed, which he hoped might lead to happy Consequences. (Signed) "W. Pitt."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARDoux, A. *La Comtesse Pauline de Beaumont: Etudes sur la Fin du 18^e Siècle*. Paris: Calmann Lévy. 7 fr. 50 c.
CUMONT, G. *Bibliographie générale et raisonnée de la Numismatique belge*. Paris: Le Soudier. 13 fr.
MACHIAVELLI, N. *Lettere familiari di*, pubblicate per cura di Ed. Alvisi. Milan: Hoepli. 3 L.
SOUL, Recherches sur les anciennes Porcelaines de Tournai. Paris: Simon. 12 fr.
TALLEMANT, J. de. *Souvenirs du Vénézuéla*. Paris: Plon. 4 fr.
VILLARI, P. *Arte, Storia, Filosofia*. Milan: Hoepli. 5 L.
WROCK, J. *Rudolf Künstler. Aus dem Leben u. Wirken e. deutschen Schulmannes*. Berlin: Weidmann. 3 M.

THEOLOGY.

- MARGOLD, W. *Der Römerbrief u. seine geschichtlichen Voraussetzungen*. Neu untersucht. Marburg: Elwert. 7 M. 30 Pf.

HISTORY.

- BALAN, P. *Monumenta reformationis Lutheranae ex tabularis secretoribus S. Sedis 1521-25*. Fasc. 2 et ultimus. Regensburg: Pustet. 5 M.
BLOCH, G. *Les Origines du Sénat romain*. Paris: Thorin. 9 fr.
BONGHI, R. *Storia romana*. T. 1. Milan: Hoepli. 10 L.
CHAUVELIN, J. de la. *L'Art militaire chez les Romains*. Paris: Plon. 6 fr.
COLBERT, J. B. *Marquis de Torcy, Journal inédit de*. Publié par F. Masson. Paris: Masson. 8 fr.
ILGEN, Th., u. R. VOGEL. *Kritische Bearbeitung u. Darstellung der Geschichte d. thüringisch-hessischen Erbfolgekrieges 1347-54*. Marburg: Elwert. 8 M. 60 Pf.
MAZARIN, *Lettres du Cardinal, pendant son Ministère, recueillies et publiées par A. Chéruel*. T. 3. Paris: Imp. Nat.
PERRENS, F. T. *Histoire de Florence, depuis ses Origines jusqu'à la Domination des Médicis*. T. VI et dernier. Paris: Hachette. 7 fr. 50 c.
TOCOT, F. *Gli Eretici nel medio evo*. Milan: Hoepli. 10 L.
ULMANN, H. *Kaiser Maximilian I. Auf unkundl. Grundlage dargestellt*. 1. Bd. Stuttgart: Cotta. 14 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BEYER, E. *Aus Toiskana. Geologisch-techn. u. culturhistor. Studien*. Wien: Gerold's Sohn. 7 M. 20 Pf.
BRITZELMAYER, M. *Dermin u. Melanospori aus Südbayern*. Berlin: Friedländer. 7 M.
DEASCHER, R. v. *Beiträge zur Entwicklung der Polychaeten*. 1. Hft. Wien: Gerold's Sohn. 3 M.
FINCH, O. *Anthropologische Ergebnisse e. Reise in der Südsee u. dem malayischen Archipel in den J. 1879-82*. Berlin: Asher. 5 M.
FISCHER, J. v. *Das Terrarium, seine Bepflanzung u. Bevölkerung*. Frankfurt-a-M.: Mahlau. 10 M.
FRIEDRICH, P. *Beiträge zur Kenntnis der Tertiärfloora der Prov. Sachsen*. Berlin: Schropp. 24 M.
MA-TOUAN-LIN. *Ethnographie des Peuples étrangers à la Chine*. Vol. II. Basel: Georg. 40 M.

PHILOLOGY, ETC.

- AUSGABEN U. ABHANDLUNGEN aus dem Gebiete der romanischen Philologie. Veröffentlicht v. E. Stengel. 10, 11, 13-17. Marburg: Elwert. 8 M. 80 Pf.
DUVAL, R. *Les Dialectes néo-araméens des Juifs de Salama*. Paris: Vieweg. 8 fr.
EBERHART, FAMILIENRECHT U. ERBRECHT der Mohamedaner nach dem hanefischen Ritus. Wien: Hof- u. Staatsdrucker. 3 M. 30 Pf.
FAUCKER, C. *Supplementum lexiconum latinorum*. Fasc. 4. Berlin: Calvary. 3 M.
SCHINKEL, J. *Quaestiones Siliannae*. Leipzig: Fock. 1 M. 50 Pf.

CORRESPONDENCE.

"FURRY-DAY" AT HELSTONE.

2 Salisbury Villas, Cambridge: Feb. 16, 1884.

In the *ACADEMY* of February 9 there is an allusion to the Furry-day at Helstone, as described in the *Gentleman's Magazine* for 1790. The correspondents of that magazine attempted to find the etymology of "furry," with poor success. The first derived it from the goddess Flora, the second from the Latin *ferire*, and the third opined that Flora had, at any rate, nothing to do with it. It is easy to see why they could

not understand the word—viz., because Middle English was then so little studied, and is, indeed, still very imperfectly known to scholars, many of whom imagine that a knowledge of Latin and Greek is sufficient to explain English, and that there is no need to know anything of Anglo-Saxon or Old French. The word "furry" is merely the Western pronunciation of the M.-E. *ferie*, O.-French *ferie*, Latin *feria*, so that "furry-day" is simply "fair-day." As for *ferie*, it is sufficiently common. It occurs in P. Plowman, C. v. 113, B. xiii. 415; Wycliffe, Levit. xxiii. 2, 4. The English student's best friend, the faithful Randle Cotgrave, is sufficiently explicit. He explains the French *feries* as "holy-daies, festivall-daies, resting-daies, idle times, wakes, vacations, or vacant seasons; properly such holydaies as Monday and Tuesday in Easter week, &c." The Western use of *u* for other vowels is shown in such spellings as *hure* for *here* or *hire* (her), *hus* for *his*, *yus* for *yes* in Middle English; and see p. 64 of Elworthy's *Dialect of W. Somerset*.

WALTER W. SKEAT.

"THE RIVERSIDE SHAKESPEARE."

New York: Feb. 5, 1884.

Pray permit me to say that my esteemed fellow-student and gentle censor, Prof. Dowden, puts me in a false position (quite unintentionally, I am sure) by his remark, in the ACADEMY of January 10, that "an editor of Shakspeare insults his reader when he announces, as Mr. White does, that he has never taken the trouble to read Mr. Spalding's essay on 'The Two Noble Kinsmen.'" I did not announce that I had never taken the trouble to read that essay; but simply said, or confessed, that I had "not yet seen" what Mr. Dyce calls a letter, but Prof. Dowden an essay. The fact is just so, and not otherwise. I have never met with Mr. Spalding's letter or essay, nor have I ever, that I know, met with its title in any catalogue. I could neither take the trouble to read nor not take the trouble to read what I have not seen. Prof. Dowden perhaps saw in my Introduction to "Richard III." that I took great trouble to benefit my readers by a careful examination of all that Mr. Spalding had written upon the text of that perplexing play.

When he scoffs and pleasantly gibes at me for saying that, in deciding what passages of Shakspeare need explanation to make them intelligible to readers of average intelligence and information, I, "following eminent example," took advice of my washerwoman, and girls at the highly cultivated washerwomen of American democracy, he seems to forget, what I thought no one would forget, that my eminent example was Molière. Let me add that the washerwoman in my case was a lady who, although an intelligent and appreciative reader of Shakspeare, capable of enjoying not only his poetry, but his humour, is entirely without literary pretensions or habits, and who was within reach, like Molière's trusted critic, whenever I was in doubt. I felt sure that when such a reader and when the correctors of the press (whom I asked to query every passage that they thought doubtful or obscure, and who helped me much in this way) agreed in thinking a passage perfectly clear, I might safely pass it over without troubling those who wished to enjoy Shakspeare with what I thought about it. RICHARD GRANT WHITE.

ALBRECHT VON HALLER.

Harrow-on-the-Hill: Feb. 19, 1884.

There was a great stir made about Albrecht von Haller from end to end of Switzerland on December 12, 1877, the occasion of the centenary of his death. His poems were translated into English in the last century. I once pos-

sessed a copy of this translation, but cannot now lay my hand upon it. There are good biographies of Haller by Zimmermann, Rudolf Wolf, the late Prof. Mörkofer, and others; but by far the best is the exhaustive and painstaking bibliographical memoir prefixed by Dr. Ludwig Herzel, Professor of German Literature in the university, to his edition of *Albr. von Haller's Gedichte* in the handsome "Bibliothek älterer Schriftwerke der deutschen Schweiz" (Frauenfeld: J. Huber, 1882). Prof. Herzel has gathered together materials which lay scattered in public libraries and family archives, and has included a number of hitherto unprinted poems and letters by Haller.

The singularly attractive and universal-minded man—botanist, naturalist, anatomist, mathematician, surgeon, alpinist, metaphysician, poet, theologian, politician, literary and ecclesiastical historian—was a pioneer in many directions, and to Englishmen he should be peculiarly interesting. He was a fellow of the Royal Society, physician to George II., and was offered a professorship at Oxford. He wrote a very full account of his first journey to England in 1727 and his impressions of our nation. It has never yet been printed, but long extracts from it were published in successive numbers of the *Sonntagsblatt* of the Bund of Bern two or three years ago. He complained that English literary men knew so little of German, and preferred to study Italian than "das ihnen so leichte Teutsche." He was astonished at the literary and scientific capacity of the contemporary English, which he rated higher than those of any other people. The one thing which held them back from becoming the intellectual masters of Europe was "eine altzugesagte Hochachtung vor ihr eigen Land; this hindered them, as he says, "den Wehrt (Werth) von Ausländern recht einzusehen." He was surprised at the degree of liberty of speech enjoyed by the English. After giving an account of a visit to the Turk's Head coffee-house, he observes that the English speak as freely and openly on political matters "as if they were in Bern." He thought that the English poetry of the age was on far lower level than its physical science and its theology. "In den Wissenschaften scheint kein Land Engelland izt vorzugehen. In der Gottesgelehrtheit, Kirchengeschichte, Rechte der Natur, Untersuchung der menschlichen Seele hat niemand ihnen zuvor gethan. In der Dichtkunst ist ihr Ruhm geringer," although the English language is "reich und kräftig." In the "satyrischen Sitten-Gedichten," he says, there is no want of "sinnreichen Gedanken" and of "ganz neuen Gefällen;" but in epic and tragic poetry they can do little. He makes an exception in favour of "Cato" and a few other pieces, in which "der freie und etwas grausame Geist des Volkes hervorleuchtet."

At the age of ten the precocious Haller had written a number both of German and Latin poems, including a Latin satire on his master, and in the previous year he had compiled for his own use a conspectus of the comparative value of German and Latin-French-Italian words. He was called by his own contemporaries "the second Aristotle;" and it is curious that Dr. Baas, in his *Sketch of the History of Medicine* (1876), speaking of the enormous range and worth of Haller's services to science, should have resorted indirectly to the same title:—"Haller deserves to have an historian all to himself," he says, "wie Aristoteles, wohl nur ein ebenbürtiger Geist." Goethe has observed that the world-wide scientific fame of the "father of physiology" procured a hearing for his poetry, and that Haller's poetry dealt the death-blow to the fashionable "windige Gelegenheitsreimerei." Gleim says that, if Haller's poems had been lost, there were men in Berlin who could

have reproduced every word of them out of their memories. It is strange that a man who published so little poetry should have wrought so much with that little. Lindemann places Haller's name at the head of those who effected the regeneration of German poetry; and Vilmar even asserts that Haller did not merely mark the transition from the old age to the new, but began the new age of German poetry. Mr. Keene will find an article on Haller in the *Saturday Review*, 1877. There is an article by Prof. Herzel on "Haller's Bedeutung als Dichter" in Buri and Jecker's *Miniaturlmanach* for 1878. Haller's poetry came from him as a Switzer. He said that poetry had other business than the ingenious concoction of new tropes and metaphors, and that the cultivation of the national life was its proper task.

THOMAS HANCOCK.

COMPARATIVE MYTHOLOGY.

London: Feb. 18, 1884.

It is easy for me to "settle the little controversy" between Mr. Taylor and myself by "specifying a few Greek myths which have been successfully interpreted by the Hottentotic process." That is to say, I think they have been "successfully interpreted," but then Mr. Taylor would not agree with me. But it would be necessary for me to compare all the various and inconsistent "orthodox" explanations. I have found two more orthodox explanations of the myth of Cronus, making seven or eight altogether. Next, it would be necessary for me to write out my own views of each myth in full, with many pages of evidence. Of course you would not find room for all this. But if I am merely to "specify a few myths" which I think are characteristic survivals from the age when the ancestors of the Greeks were still savages, the task is simple. Here goes:—

1. Myth of Cronus.—Already explained, with example from New Zealand, as a nature-myth of severance of Uranus and Gæa, with the "swallowing" story illustrated from Bushman and Australian sources.
2. Myth of Descent of Greek Families from Zeus under various Animal Forms.—This is merely Totemism (or "Otemism"), with the addition that each animal is recognised as a shape of Zeus. Sir Alfred Lyall illustrates a corresponding pig-Brahma in *Oriental Studies*.
3. Cupid and Psyche, Urvasi and Pururavas.—Turns on the infringement of a well-known and widely distributed savage taboo. A similar story in Red Indian and Maori legend.
4. Myths of the Fire Eater.—A myth found all over the world—the thief usually is a bird. In Maori, traces of the bird cling to the tale, as in the Soma stealing myth in Vedic legends. Why was fire everywhere said to be stolen? Reason pretty obvious to the anthropologist.
5. Myths of Hades and Home of the Dead.—Found in all quarters of the globe, and consistent with savage theories of Hell, which has been visited by savage Dantes. The same features recur in Greek myths.
6. Myths of the Origin of Death.—Pandora.—These are almost universal, and arise naturally among races which, holding that no deaths are natural, want an explanation of how men came to die. Usually death enters the world in consequence of a broken taboo, eating an apple, or bathing in a forbidden pond, or the like. Here are six examples, but I might go all through Preller's *Mythologie* in the same way. Of course the successfulness of the explanations hinted at is a matter of opinion. I did not intend the word "variant" to imply any theory of an original or any other connexion between Aryan and Hottentot or Maori myths. I withdraw the word "variant" if it carries any such meaning. It is enough for me if, like

Kuhn and other famous scholars, I may compare with Greek myths those of Hottentots, Eskimo, Finns, and Maoris.

I do not believe that the Greeks got their tales from Maoris or Hottentots, or Maoris and Hottentots from Greeks. No man can say how much tales may have filtered through the world in the immeasurable past of our race. But whether they did so filter I do not pretend to know. I only say that Greek myths, like Greek religion, and like Greek social life, bear the indelible stain of the savage fancy—whether inherited or caught by infection I am not anxious to determine. A. LANG.

London: Feb. 17, 1884.

The very interesting controversy which for several weeks has been raging in the ACADEMY over the foundations of comparative mythology has brought out such strong points on both sides of the question that a disinterested spectator is naturally led to look for truth somewhere between the two extremes. Mr. Lang has shown such coincidences between the beliefs of certain savage peoples and the myths of Europe as ought to shake severely the confidence of those who think that they have found finality in their solar explanations when they have admitted a Semitic, and perhaps an Accadian, influence upon Greek myths. On the other hand, Mr. Isaac Taylor has reason on his side when he demands that some sort of a genealogy shall be established before the folklore of savages is used to elucidate the ideas of the civilised peoples of the Western world. A connexion is known to have existed between Greece and Babylonia, and, so far, Mr. Brown has the advantage.

The gap between the savage and the Greek may not be so wide as Mr. Taylor seems to think. If it be true, as has been plausibly suggested, that the beast-fable was learned by Egypt from Central Africa, even the derided Hottentot has been brought within a measurable distance of Aesop; and it now seems that in the opposite direction a bridge has been built which may lead to the establishment of unsuspected relations. In his *Origines Ariacae*, which Mr. Sayce recently reviewed with full approval in the ACADEMY, Prof. Penka has gone far towards proving that the cradle of the Aryans was in Scandinavia, and that on their way south they had to pass through lands inhabited by Finno-Ugric peoples, who in sundry ways left on their conquerors marks of this contact. Among the proofs of a Northern origin, he insists upon the essentially Northern character of the legend of Odysseus, with its unmistakable reminiscence of the Polar land where the "outgoings of the day and night are near together." This, no doubt, enshrines the memory of the first seamen who ventured in the Northern seas; the voyage of Maeldune contains a similar tradition. But I now wish to add that, in passing southward, the story took in, among other foreign elements, one which is almost demonstrably of Finno-Ugric origin. This is the episode of the Cyclops, which is current, with variations, in Esthonia, Finland, Russian Carelia, Roumania, and Servia, while to the south and east it has spread among the Tatar neighbours of the Ugrian tribes; for the facts it is not necessary to do more than refer to the Appendix to Mr. Merry's *Odyssey*.

Of course, this does not amount to such an explanation of the legend as Mr. Taylor has asked from Mr. Lang; but it does indicate that comparative mythology may yet have a great deal to learn from the folk-lore of uncivilised people before a final conclusion can be established. In so complicated a question the apparent simplicity of an explanation is hardly even a presumption in its favour until ethnology

has said its last word, and that day has not come yet.

To the cases quoted by Mr. Merry, in which the hero deceives the ogre by giving himself an ambiguous name, may be added an instance from Norse legend. In Asbjørnsen's *Norske Folke og Huldre-Eventyr* (p. 170), the woman who has fallen among the malignant fairies, when asked her name, says, "I am called Sjö!" (Self). She turns some boiling tar over one of them, who cries, "Help, help! Self has burnt me!" The others answer, "If self has done it, self must bear it," exactly as in the Esthonian story. WALTER LEAF.

CLAN POETRY.

24 Trinity College, Dublin: Feb. 18, 1884.

The effect of primitive communal life on the beginnings of literature is a subject worth the careful attention of any student of comparative literature. Dr. Brown, in an attempt to sketch the origin of poetry—an attempt which attracted the attention of Bishop Percy in his remarks introductory to the *Reliques*—proposed more than one hundred years ago to discover the source of the combined dance, song, melody, and mimetic action of primitive compositions in the common festivals of clan life. The student of comparative literature will probably regard Dr. Brown's theory as a curious anticipation of the historical method in a study which, in spite of M. Taine's efforts, has made so little progress as yet. The clan ethic of inherited guilt and vicarious punishment has attracted considerable attention. But the clan poetry of the ancient Arabs and of the bard-clans surviving in the Hebrew sons of Asaph or the Greek Homeridae has not received that light from comparative enquiry which the closely connected problems of primitive music and metre would alone amply deserve. I should feel deeply obliged to any student of Oriental or Occidental literatures for such evidences of clan poetry as he may have happened to observe.

H. MACAULAY POSNETT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 25, 5 p.m. London Institution: "The Three Sources of History—Records, Monuments, and Social Laws," by Dr. E. B. Tylor.
7 p.m. Actuaries: "The Rates of Mortality in Australia," by Mr. A. F. Burridge.
8 p.m. Royal Academy: "Colour applied inside Buildings—Stained Glass and Painting," by Mr. G. Aitkinson.
8 p.m. Society of Arts: Cantor Lecture, "Building of London Houses," II., by Mr. Robert W. Eddis.
8.30 p.m. Geographical: "Progress of Discovery along the Coasts of New Guinea," by Mr. Clements R. Markham.
TUESDAY, Feb. 26, 3 p.m. Royal Institution: "Scenery of the British Isles," V., by Dr. A. Geikie.
8 p.m. Anthropological Institute: "The Nanga, or Sacred Stone Enclosure of Wainimala, Fiji," by the Rev. Lorimer Fison; "The Melanesian Languages," by the Rev. R. H. Codrington.
8 p.m. Society of Arts: "Reflections on Chinese History, with reference to the Present Position of Affairs," by Mr. D. C. Boulger.
8 p.m. Civil Engineers: "Hydraulic Propulsion," by Mr. S. W. Barnaby.
WEDNESDAY, Feb. 27, 8 p.m. Society of Arts: "Internal Corrosion and Scale in Steam-Boilers," by Mr. G. S. King.
THURSDAY, Feb. 28, 3 p.m. Royal Institution: "The Older Electricity," I., by Prof. Tyndall.
7 p.m. London Institution: "The Relation of Madness to Crime," by Dr. Bucknill.
8 p.m. Royal Academy: "The Monuments of Ancient Art which have been discovered since 1850," by Prof. C. T. Newton.
8 p.m. Society of Arts: "Recent Progress in Dynamo-Electric Machinery," by Prof. S. P. Thomson.
8 p.m. Telegraph Engineers: "Some Prejudicial Action in Dynamo Machines," by Mr. B. W. M. Morley; "The Effects of Induction in Alternate Current Machines," by Prof. George Forbes.
FRIDAY, Feb. 29, 8 p.m. New Shakespeare: "Troilus and Cressida," by Mr. G. Bernard Shaw.
9 p.m. Royal Institution: "Theory of Magnetism," by Prof. Hughes.
SATURDAY, March 1, 8 p.m. Royal Institution: "Photographic Action," I., by Capt. Abney.

SCIENCE.

Mental Evolution in Animals. By G. J. Romanes. With a Posthumous Essay on Instinct, by Charles Darwin. (Kegan Paul, Trench, & Co.)

In this volume Mr. Romanes begins his self-imposed task of tracing out the history of mental evolution, and gives a brief sketch of the probable course of that evolution in the lower animals. Already, in his work on *Animal Intelligence*, he had collected a large mass of data for such a theoretical interpretation; and in a future treatise on Mental Evolution in Man he hopes to continue his line of argument to its logical conclusion. As a whole, the very difficult and delicate problem he has set before himself has been treated here with wide knowledge, with great originality, and, above all, with that union of scientific method to subtle philosophical and psychological acumen which forms, perhaps, the most characteristic feature in the author's mind. Mr. Romanes, in fact, is the philosopher among biologists, and the biologist among philosophers, preserving the balance between his two lines of study with such remarkable impartiality that no scientific man can afford to disregard his science, and no psychologist to disregard his psychology.

Beginning by positing as the criterion of mind, viewed as an eject (to borrow Clifford's admirable word), the manifestation of Choice, Mr. Romanes passes on to a consideration of the objective conditions under which alone mind is known to occur—namely, in connexion with nerve-tissue, upon whose functions and origin his own investigations into the nervous system of medusae have thrown considerable light. He concludes that the directing or centralising function of ganglia has probably in all cases been due, as Mr. Spencer has argued, to the principle of use, but combined with natural selection. In tracing the onward development of mind, Mr. Romanes makes large use of a sort of chart which he has designed, and which ingeniously represents at a single *coup d'œil* the relative height in intellectual and emotional development reached by each great group of animals, correlating with these, at the same time, the corresponding levels of the human infant. He proceeds to consider the origin of consciousness, sensation, pleasures and pains, memory, and association of ideas. Unfortunately, the treatment of all these subjects is too minutely analytical to admit of being adequately treated in any *résumé* for which space would be possible here; and, indeed, this difficulty meets one at each stage in an attempt to criticise the entire book. Every chapter is so full of moot points, and the solutions suggested are so delicately and carefully put, that it would be an injustice to state any of them in a naked form without the reservations and explanations by which they are so cautiously and philosophically limited. The book, in fact, is so closely reasoned from beginning to end that a short summary could only result in misleading the reader as to the real nature of the contents. It is the detailed and accurate application of observed facts to a psychological evolutionary scheme that constitutes the main novelty of Mr. Romanes' treatment; and this element can only be appreciated by reading the treatise at large,

Where others have had to deal mainly in conjecture, he has endeavoured instead to base his arguments upon ascertained fact. Especially interesting in such respect are the experiments collected in the excellent chapter on "Perception," and the observations on dogs and other animals quoted in that on "Imagination."

By far the larger part of the volume, however, is taken up with the consideration of Instinct, which may be regarded as the central crux and main problem of animal psychology. Defining instinct as "reflex action into which there is imported the element of consciousness," Mr. Romanes proceeds to discuss the radically opposing views of Lewes and Spencer, and the intermediate, or, to some extent, conciliatory, theory set forth by Darwin. Of these, it may fairly be said that Lewes's falls short because, in spite of its author's wide adaptability, he failed in later life fully to assimilate or at least to follow out to their farthest consequences the Darwinian doctrines which he accepted passively in the lump. The question between the two remaining theories may still be regarded as one of the most burning among biological psychologists. Mr. Romanes, on the whole, defends and expounds the pure Darwinian thesis of the twofold alternative origin of instinct, either, on the one hand, from natural selection (or survival of the fittest) continuously preserving actions which, though never intelligent, yet happen to have been of benefit to the animals which first chanced to perform them; or, on the other hand, from actions originally intelligent becoming, through the effects of habit in successive generations, stereotyped into permanent practices. For these two principles in their joint action he fights steadily all along the line, point by point, with his usual dialectical skill, and with great command of facts and illustrations. Setting out with a deliberate list of the various propositions which must be severally established in order to prove that some instincts have had the first-named origin (such as, that non-intelligent, non-adaptive habits occur in individuals; that such habits may be inherited; that they may vary; and so forth), he goes on to produce inductive proof of each in order, till he arrives at his final conclusion. He then applies a similar course of set argument to the various propositions needful for the establishment of the second alternative origin of instincts. All this part of the work is set forth with a formal completeness which aims at something approaching almost to mathematical rigour. Thence Mr. Romanes endeavours to show that instincts may also have what he calls a blended origin—that intelligent adjustment, going hand in hand with natural selection, can greatly assist it by supplying as its ground-work variations of habit which are not fortuitous, but are from the first consciously adaptive. The chapter dealing with this special modification of the instinct-forming principle is particularly rich in apposite and well-chosen examples. Even more subtle is the one which treats of the modes whereby intelligence determines the variation of instinct in definite lines. The particular stumbling-blocks of all theories of instinct—the self-immolation of moths and lemmings, the migrations of birds, feigning death, and the instincts of neuter insects—are all passed

in review with much ingenuity, though not always with any very conclusive result. The bee puzzle, in particular, still remains just as absolute a stumbling-block as Darwin left it. We may have faith that natural selection, exerted upon communities, and upon queen-bees through them, might thus suffice to remove mountains; but faith alone is a poor substitute for conceivable and realisable steps in such a matter. However, we must not find fault with Mr. Romanes because he has not succeeded in casting any fresh light upon the most confessedly obscure of all these exceptional cases. Doubtless some day somebody will hit upon the exact missing conception which will enable us to bridge over the now impassable gulf. But this kind cometh not forth of study or deliberate thought; it flashes accidentally, as it were, some fine morning across minds of a very peculiar type, like Oken's or Mr. Wallace's, aroused at the moment by the unexpected clue spontaneously afforded in some passing analogy.

Mr. Romanes' book is one that will need no recommendation to all psychologists of the new school; and it is to be hoped that its lucid style and literary excellence of execution will induce many of the old school also to take it into their favourable consideration. They will find it commendably free from unnecessary technical terminology, and pleasantly written from beginning to end.

GRANT ALLEN.

CORRESPONDENCE.

"ANTIMONY."

London: Feb. 16, 1884.

The Arabic name of this metal, or rather of its sulphuret, is *ithmid* (*al-ithmid*, with the article); *σθιμν*, *σθιμνς*, *σθιμν*, in Greek; *stibium*, in Latin; *antimonio*, in Italian, Spanish, and Portuguese; *antimoine*, in French. Another Spanish old alchemic word, *alcimod* or *alcimud* (pronounced *althimod*, *althimood*, with the voiceless *th*), although very different at the first glance from *antimonio*, seems, however, to be the connecting link between this last and the articulated Arabic word. Littré seems inclined to derive the Low-Latin *antimonium* from the Arabic *uthmid* or *ithmid*, and Devic limits himself to calling this derivation "not impossible." In the Spanish *antimonio* I see no other element derived from Latin but the termination *io* from *ium*, and this on account of the Arabic origin of alchemy introduced into Spain with the word *al-ithmid*, changed by metathesis first into *althimid* and afterwards into the Spanish *althimod* and *antimonio*. The change of *d* into *n*, both alveolar sounds, particularly in such an un-Spanish termination as *od*, is no matter of surprise; and one ought to be even less surprised at either the permanence of the Arabic *th*, as in *althimod*, or its change into *t*, as in *antimonio*. In fact (see Dozy's *Glossaire*, &c., p. 20 of the second edition), just in the same way as the Arabic *th* in *thagr* gives rise both to Spanish *z*, pronounced *th* in *zegri*, and to Spanish *t* in *tagarino* "Moor who lived among the Christians, and by speaking their language well, could scarcely be known," so the Arabic *th* in *al-ithmid* gives rise to Spanish *z*, pronounced *th* in *alcimod*, and to Spanish *t* in *antimonio*. Nor is the second *i* in *al-ithmid* less reducible to the first *o* in *alcimod* and *antimonio*. Compare only, among many other words, the Arabic *al-mikhadda* and the Spanish *almohada*, "pillow." With regard to *l* in *al-ithmid*, as Prof. Rieu has kindly observed to me, the group *anti* is more familiar to Latin

ears than *alti*, which it might have easily replaced; and, after this substitution, the final *d* might have been nasalised under the influence of the preceding *n*. I would add as a strengthening argument in favour of the change of *i* into *n* that in the Algerian dialect (see Dozy, *l.c.*, p. 21) these sounds often take the place of each other.

I think, in conclusion, that the derivation both of *alcimod* and *antimonio* from *al-ithmid* is not only not impossible, but, although not certain, at least probable. L.-L. BONAPARTE.

AN UNWRITTEN ENGLISH GUTTURAL.

London: Feb. 16, 1884.

The fact that the Arabs, who had, perhaps, the most perfect knowledge and appreciation of sound and our capabilities of utterance of any people, assumed all words to begin with a consonant is suggestive of what may be found to be a curious insensibility to sound on the part of modern nations, with a consequent deficiency in alphabets, not unworthy of the attention of those who are interested in the analysis of sound.

It may, I think, be said that it is generally assumed to be possible to utter an initial vowel, and that when, for instance, the word *in* is pronounced the pronunciation is supposed to correspond exactly with the spelling of the word. It may possibly, however, be ascertained by trials in pronunciation carefully made, and close observation of sound, that this impression is false, and that the Arabs had a juster idea than we have of the powers of utterance. Take, for instance, the sentence *He is in the house*, and let it first be pronounced quickly, and, as is usual, so as to run the *s* of *is* on to the following word *in*. Next pronounce the same sentence distinctly, carefully avoiding any contact between the *s* and the *in*. In doing this everyone must be conscious of a difference between the two utterances, consisting in the exertion of some additional effort in the latter. But what can be the cause of this additional effort? Can it be attributed to anything but the further force expended in pronouncing a consonant of some sort at the beginning of the word *in*? From my own observation I should answer this question in the negative, and venture to add that the consonant assumed to exist is a feeble guttural produced by a very slight contraction of the throat. This guttural, I assume, is the meaning of the hamzated alif of the Arabs, and possibly of the spiritus lenis of the Greeks. Of course, the sound assumed to exist would generally be uttered only in words beginning with a vowel at the commencement of clauses. In other positions of such words its place would usually be taken by the preceding letter, owing to our rapid mode of enunciation. Further, the slight additional effort expended in the distinct utterance of two consecutive vowel sounds would also be better accounted for by the existence of this guttural than by the assumption of some vague power which we are pleased to call hiatus.

In discussing the influence of this consonant I would even go a step farther, and ask if it has not a large share in producing that resemblance between the vowels which we observe. There is nothing in the actual manner of producing the vowel sounds which should give them a relationship so close as that which exists between the sounds of the letters *d*, *t*, *b*, *p*, &c.; but certainly from some cause a closer relationship has been felt to exist. Witness the old alliterative poems, in which different vowel sounds occur in the same line as alliterative, though *d* does not occur with *t*, nor *b* with *p*.

"The ends of alle-kynes fleesh that on writhen moues
Is fallen forth-wyth my face and forther hit I
think."
(The Deluge.)

Nay, more, the vowels are repeatedly reckoned with the guttural *h*.

"*Ho hittes on the eventyde and on the ark sitten.*"

(The Deluge.)

The sound I admit to be very slight, and so difficult to appreciate by a purely mental effort that whenever we wish to recall a vowel sound to mind without giving it utterance we can scarcely avoid associating with it an initial *h*, and find it a relief to actually utter the sound with the faint guttural which is really, as I surmise, prefixed to it in pronunciation, but which we have not been trained to conceive in the mind.

The existence and necessity of such a consonant as this would reduce vowels to the same position as consonants, in so far as the latter cannot be pronounced alone, and give us practically syllabaries instead of alphabets.

C. E. WILSON.

SCIENCE NOTES.

PROF. TYNDALL will begin a course [of six lectures at the Royal Institution, on "The Older Electricity, its Phenomena and Investigators," on Thursday next (February 28), illustrated with experiments; and Capt. Abney will begin a course of six lectures on "Photographic Action, considered as the Work of Radiation," on Saturday (March 1). Prof. Hughes will give a discourse on "Theory of Magnetism," on Friday next (February 29), illustrated with experiments.

A NEW number of the *Transactions* of the Cumberland Association has recently appeared under the able editorship of Mr. J. G. Goodchild. Extending to upwards of 250 pages, it forms a small volume in itself. Among the papers of local interest we may single out as of exceptional value one on "Water Supply in the Carlisle Basin," by Mr. T. V. Holmes, who was formerly engaged on the geological survey of the neighbouring country. Mr. Fisher Crosthwaite has an interesting essay on "German Miners at Keswick;" and Mr. Goodchild, the editor, contributes not only a paper on "Local Minerals," but also a very appreciative memoir of the late Prof. Harkness. A new feature in this useful publication is the introduction of a section devoted to "Local Scientific Notes."

PHILOLOGY NOTES.

THE next volume of the *Leipziger Studien* (vol. vi.) will contain Prof. Lipsius' reply to Prof. Weil's claim (*Revue de Philologie*, vi., 1 foll.) for Demosthenes as the author of the first speech against Aristogeiton, and especially against Weil's assertion, "l'auteur de notre plaidoyer se montre bien informé des institutions politiques et judiciaires d'Athènes." Lipsius gives a long array of instances where the author of the speech shows himself wrong on points of law.

To the *Revue critique* of February 11 M. Michel Bréal contributes an article on the progress that has been made recently in the decipherment of Etruscan, reviewing the latest publications of Deecke, Pauli, and Bugge. It appears that Deecke claims to be able to read the leaden tablet of Magliano—by the light, of course, of Latin; and that Pauli has come back to the opinion that Etruscan belongs to the Indo-European family, but connected with Slav and Lithuanian rather than with the Italic group. Bugge's theories are treated with much respect.

Kadesh-Barnea. By H. Clay Trumbull. (New York: Scribner.) This is a truly noteworthy book, and will at once command the attention of all Biblical scholars. Dr. Trumbull, who happily succeeded at some risk in finding

not only the 'Ain Gadis of Rowlands and Palmer, but the still more abundant rushing water-head of 'Ain el-Qadairât, has given his personal explorations the setting of a scholarly and beautiful volume lucidly arranged and firmly written, with phototypes of rare excellence, good maps, and the special advantage of well-developed index-apparatus. He has truly estimated the historical and geographical value of Kadesh-Barnea, and well vindicated the older view of the route of the Israelites.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, Feb. 8.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Miss Grace Latham read a paper on "Ophelia." She was interesting for her pathetic fate. Evidently quite young, and having lost her mother, she was brought up, and her character was formed, by her father. He, with his mean astuteness, his estimate of a child shown in his charge to Reynaldo, his sense of a daughter's "duty and obedience," had her watched, did not trust her, kept her under stern control. When does he show any sign or word of a real father's love to her? She became reserved and lived alone; she had no girl friend, as Hamlet had Horatio. Hamlet finds her solitary, not with her father like Desdemona. The Court society in which she moved was bad; the Queen bad too. Etiquette checked girlish spontaneity, prevented Ophelia giving way to the impulses of her heart. Laertes's and Polonius's warnings to her against her royal lover can have been no new theme. She is cautious; will not give her love till Hamlet has given his. She has no one to trust. Her father is to her "my lord," and her duty is to obey him. Only in her account of Hamlet's visit to her does she show herself naturally, in her short pathetic sayings, her fears that he is mad for love of her. She could not speak to him; she lacked the passion that could lift her into self-sacrifice for him. Her fault was more that of her upbringing than herself. Then came the positive blots on her character, of giving up her lover's letters, letting them be handed out, and spies set on him, herself an accomplice in it. In her second interview with Hamlet she bears meekly his reproaches and insults, and laments his outward form more than his inward moral nature. Hers was a young girl's romantic love, capable of being put into fine words. She hears the plan to send Hamlet to England, and does not warn him of it, though in the play-scene she turns aside his talk which might betray him, and fences off his coarse speeches. Timid, solitary, self-centred, rejected by her lover, brooding on her thoughts, she hears of her father's murder, and her mind gives way. In her madness she shows her love for her father more than that for Hamlet; and her father's warnings haunt her, the tricks in the world, woman's frailty and man's faithlessness. As madness brings out all those things which folk, when sane, avoid, so references to unchastity occur in Ophelia's mad talk. But all her actions show her to have been pure; and Shakspeare could never have meant to throw her into the mud at last. She had the passive virtues of obedience and gentleness, but no active ones; endurance, no courage; clinging affection, not energetic love; obedience, no judgment. She was one-sided, unbalanced, worldly minded; what Polonius made her. In the course of the paper Miss Latham contrasted Ophelia with Perdita and Miranda.—A long and animated discussion followed, for a report of which space fails us. The paper will be printed forthwith.—Mr. Shaw's paper on "Troilus and Cressida" was put off till February 29.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 18.)

JOHN EVANS, Esq., V.-P., in the Chair.—Mr. Park Harrison exhibited some remains found last year in Castlefield, Wheatley, by Mr. E. Gale, the occupier of the land. The skulls were of two types, and belonged to subjects who had been interred for the most part in a flexed or contracted position, but some at full length. The objects associated with the skulls were also diverse. Among those lent by Mr. Gale were an unusually long and narrow spear-head, and the boss of a target with rivets ornamented with tinned studs, such as have been found elsewhere in Oxford-

shire. Other objects excavated at the expense of the late J. H. Parker, and given by him to the Ashmolean Museum, were not exhibited owing to his lamented death. Mr. Harrison thought that the remains at Wheatley dated from the time of the extension of the kingdom of Merca to the Thames. Dr. Gatson is preparing a description of the cranial peculiarities of the skulls.—Mr. Worthington G. Smith exhibited two skulls of the Bronze age from a tumulus at Whitby.—Mr. Henry Prigg exhibited two Palaeolithic implements and a fragment of a human skull from Bury St. Edmunds.—Mr. R. Morton Middleton exhibited some human bones from Morton, near Stockton.—Mr. John T. Young read a paper on some Palaeolithic fishing implements from the Stoke Newington and Clapton gravels. He also exhibited a large collection of flints of various sizes, which he considered had been manufactured for use as fish-hooks, gorges, and sinkers. Some of them showed evident traces of human workmanship, and the paper gave rise to an animated discussion.—Miss A. W. Buckland read a paper on "Traces of Commerce in Pre-historic Times," in which she urged that the similarity of three cups of gold discovered one in Cornwall, another at Mycenae, and the third in the necropolis of old Tarquinii might be taken as evidence of the existence of commercial relations between Etruria and Ancient Britain.—A paper was read on "A Human Skull found near Southport" by Dr. G. B. Barron.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 14.)

A. W. FRANKS, Esq., V.-P., in the Chair.—The Secretary read a letter from Mr. J. H. Middleton describing the excavations now being carried on on the site of the temple of Vesta in the Forum at Rome. Several statues of Vestal virgins, evidently portraits, have been found, with inscriptions on the pedestals. Their probable date is about the second century A.D. Some of the figures are attired in sacrificial vestments. Domestic articles of various kinds were also discovered, and among these a glass jar containing 830 Anglo-Saxon coins from Alfred to Edmund, silver coins of Limoges and Ratisbon, and a gold coin of the Eastern empire.—Mr. St. John Hope exhibited an iron statuette of St. Sebastian, of the sixteenth century, bought at Nottingham.—Mr. Petherick exhibited a broadside issued on the occasion of the discovery of the plot to assassinate William III. at Turnham Green, with wood-cuts of the King's coach and the conspirators in ambush, their execution, and other scenes.

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THE TOPOGRAPHY OF ANCIENT ROME.

The Via Sacra. By J. H. Parker. Second Edition. (Parker.)

Architectural History of Rome. By A. Shadwell. Second Edition. (Parker.)

The City of Rome. By T. H. Dyer. Second Edition. (Bell.)

Early and Imperial Rome. By Hodder M. Westropp. (Elliot Stock.)

THIS second edition of Mr. Parker's *Via Sacra* was prepared and published at a time when the author was already suffering from the continued ill-health which ended only with his death, and which had prevented him from seeing with his own eyes the last results of those systematic excavations in which he had taken so deep an interest, and for the prosecution of which he had done so much. The book was thus written at a disadvantage, the effects of which are, indeed, apparent throughout. For the rest, the present volume displays in an eminent degree both the merits and demerits of Mr. Parker's work as a student of Roman archaeology. His minute acquaintance with the ancient monuments, his architectural learning and insight, and, above all, his unbounded enthusiasm for his subject are as conspicuous

as ever. On the other hand, we have still the old defects to regret. Ancient authorities are handled in a provokingly unscholarly way, the exact nature of the problem to be solved is too often misunderstood, and the tone is frequently more dogmatic than could be wished. And so long as English archaeologists are left without scientific training, and no provision is made for well-organised and well-directed investigation, so long will a vast amount of individual zeal, enterprise, and ability continue to be at least partially wasted.

In dealing with Mr. Parker's book, we shall confine ourselves to a brief criticism of the most important novelty it contains—viz., the theory which the author now puts forward as to the route followed by the *Sacra Via* during the earlier part of its course, from the "caput" at the Sacellum Streniae to the point at which it begins to descend the *Clivus Sacer* towards the Forum. This route is justly described by Mr. Shadwell "as entirely new and unexpected;" but we are unable to accept it so undoubtedly as he appears to do. In the first place, we are told that "it has been ascertained by excavations made there in 1882 that the caput *Viae Sacrae* was on the highest part of the *Velia*, as might naturally have been expected." Why this should have been expected, when the only passage which mentions the caput points rather to the western slope of the *Ocarinae*, is not so clear. Mr. Parker, however, appears to think that "caput" means "summit"—a view which further obliges him to interpret the "summa *Sacra Via*," which he places at a lower level than the "caput," as referring only to the "higher," and not the "highest" part of the road (pp. 20, 47). Here, however, "on the caput *Viae Sacrae*, on the highest part of the *Velia*, at the back of the Basilica of Constantine," the site of the Sacellum Streniae has, we are told, been discovered; and here, therefore, we have the starting-point of the famous road, and of the procession which, on January 1, passed along it to the *Arx* (not, as Mr. Parker more than once says, to the "Regia"—Pref., p. i., pp. 47, 48). It is disappointing, after this, to find that all that has really been found is "a very ancient pavement of concrete" (p. 45), "which has evidently been used for a small circular or hexagonal temple" (p. 47), and that only the most inadequate reasons are assigned for the identification of these remains with those of the Sacellum Streniae. Sacella were plentiful in Rome, and we do not gather that there is anything in the remains themselves which supports Mr. Parker's theory about them. Varro does, indeed, mention a "*Ceroliensis*" in proximity to the Sacellum Streniae, but he gives no support to Mr. Parker's identification of this with the top of the *Velia* (p. 20). The suggestion on p. 46 that the "Sacellum Larum" of Tacitus "seems to be the same as the Sacellum Streniae" only makes matters worse, for the "Sacellum Larum" was apparently on "the summa *Sacra Via*" near the arch of Titus, where also (and not, as Mr. Parker says, "on the caput *Viae Sacrae*," p. 46) Solinus places the residence of Aeneas Martius. This new view of the point from which the *Sacra Via* started involves, naturally, a new view also of its subsequent course. Descending from the highest point of the *Velia*, the road, according to Mr. Parker, followed the line of the modern *Via del Colosseo*, along the side of the *Velia* facing the *Esquiline*; then, winding round the end of the *Velia* nearest the *Celian*, it turned to the north, and, keeping close under the side of the *Velia* opposite the *Palatine*, passed, between the portico of Nero on the right and *S. Francesca Romana* on the left, out on to the *Clivus Sacer* in front of the Basilica of Constantine (Pref., p. v., pp. 20, 22, 44); here it joined (p. 20) "another branch" from the arch of Titus. In proof of this "entirely

new and unexpected" route, we are told that the "original pavement has been found in several places; one of these is in what is now called the *Via del Colosseo*" (Pref., p. vii.); another piece, we presume, is that laid bare between *S. Francesca Romana* and the portico of Nero (p. 20, pl. xxx.). But, unless we accept Mr. Parker's identification of the nameless foundations on the top of the *Velia* with the Sacellum Streniae, there is no reason for supposing these fragments of ancient roadways to be parts of the true *Sacra Via*; and, until that identification is more satisfactorily made out, it is impossible to accept a theory which finds no support, to say the least of it, in the literary evidence on the question. Only one or two points more need now be noticed; the first is an apparent inconsistency. By the "summa *Sacra Via*," Mr. Parker understands the level platform on which stand the arch of Titus and the church of *S. Francesca Romana* (p. 44). According to him, the "main line of the sacred road" passed along the north-east side of the platform, and did not, therefore, pass under the arch of Titus, which stands on the south-west; but, on p. 49, the arch of Titus is mentioned as one of the arches on the line of the New Year's Day procession. Secondly, Mr. Parker leaves us in complete uncertainty as to the position he would assign to the "regis domus," which marked the end of the first stage of the *Sacra Via*, and which is generally placed near the arch of Titus. Thirdly and lastly, the "regional catalogue," on the importance of which, as indicating the course of the *Sacra Via*, he rightly lays stress, seems to imply that it passed near the *Meta Sudans*, which, on Mr. Parker's theory, it certainly did not.

We should not have devoted so much space to the ungracious task of fault-finding but for the fact that this somewhat fanciful theory is put forward by Mr. Parker himself as if it were already established beyond the possibility of doubt, and that his faithful disciple, Mr. Shadwell, restates it as an acknowledged discovery in a still more dogmatic fashion.

Mr. Shadwell's small volume is, as he says, little else than Mr. Parker condensed. The style is easy and clear, and we have not noticed any very serious blunders in detail. The defect of the book, as has been implied, is that theories on disputed points, accepted by the author, are stated as positively as ascertained facts, and that no references are given. We hope, too, that in any subsequent edition Mr. Shadwell will omit from his Preface his rather foolish remarks about the "learned Germans."

In the "topographical remarks" prefixed to this new edition of his *City of Rome*, Dr. Dyer passes judgment upon the results of the recent excavations. On the vexed question of the site of the temple of Jupiter Capitolinus he still adheres tenaciously to the view that this temple stood on the north-east and not on the south-west summit of the Capitoline hill. This is not the place for a full discussion of the point; but we may remark that Dr. Dyer scarcely seems to us to rate at its proper value the evidence in favour of the south-west site supplied by the excavations made in and near the Caffarelli Palace. These have revealed the existence of substructions so extensive and so massive as to recall at once the "insane substructiones Capitoli" mentioned by Pliny; and, moreover, we believe that no remains of the kind have been discovered on the rival north-east height of *Ara Celi*. Until more complete investigations are made, the exact area and shape of these substructions must remain doubtful, and Jordan is, no doubt, prematurely dogmatic in treating as he does of the measurements. But even if he is wrong in these, the fact of the substructions remains as a most tangible and important piece of evidence. A second criticism

which occurs to us is that Dr. Dyer makes rather too much of the ambiguity which certainly exists in the use by ancient writers of the term *Capitolium*. Passages can, no doubt, be produced, though chiefly, as Præller pointed out, from late writers, in which "*Capitolium*" means the whole Capitoline Hill. But Dr. Dyer forces this ambiguity into his service in somewhat too free a fashion. Wherever it would tell against his theory to take the term in its proper and technical sense, as applying to the Temple of Jupiter and the area in front of it, he insists that the term is used in its wider meaning. For instance, some nine or ten temples are described as being "in *Capitolio*." In the case of most of these, Dr. Dyer takes the phrase to mean that they were near the Capitoline temple—i.e., according to his view, on the north-east summit; but three of them, he is obliged to allow, were on the south-west height, and in their case "*in Capitolio*" is taken simply to mean "on the Capitoline Hill," though why there should be precision in one case and not in the other he does not say. We must remember, too, as a presumption in favour of the precise interpretation of the term being the right one; that, though the term "*arx*" is, like "*Capitolium*," used of the whole hill, the phrase "*in arce*" is only used of the two temples which unquestionably stood in the "*arx*" proper, as distinct from those which stood "in *Capitolio*." With reference to the two marble screens ("*plutei*") discovered in 1872, and now set up in the Forum near the column of Phocas, Dr. Dyer propounds an explanation which seems to us, in one respect at any rate, extremely doubtful. The emperor represented upon the reliefs has been variously called Augustus, Trajan, Hadrian, and Marcus Aurelius. "But," says Dr. Dyer,

"he cannot possibly have been one of the three emperors last named, for the eastern relief shows the temples of Concord and Saturn on the *Clivus*, and between them an arch of the *Tabularium*. Now this interval was filled up before the time of Trajan by Domitian's temple of *Vespasian*, which would have hidden the *Tabularium*. Palpable evidence like this in marble is worth more than all inferences from texts, however ingenious they may be."

But the evidence is surely not so palpable as it seems, for the two temples are more commonly supposed to be those of *Vespasian* and *Saturn*, or, according to Marucchi, *Saturn* and *Ops*, and the arch to be that of *Tiberius*, or, as Marucchi thinks, an arch connecting the temples of the twin deities above mentioned. It is, moreover, difficult not to see in the western relief a reference to the institution of the alimentations, and the alternative explanation suggested by Dr. Dyer is far from satisfactory. Our author closes his topographical remarks by a vigorous onslaught upon the theory advanced by Jordan and Lanciani, which places the curia and comitium where *S. Adriano* now stands; and he succeeds, we think, in pointing out real objections to it. But, so far as the question turns on the position of the "rostra," he omits to notice that his opponents identify the "platform of large square stones" on the edge of the Forum, not with the "rostra" of the days of *Gracchus*, which they place more to the north-east, but with the "rostra" set up by *Caesar*.

We cannot help doubting whether Mr. Westropp's "promenade lectures" were worth publishing. They are not full, accurate, or scientific enough for the serious archaeologist, and they are too desultory and unmethodical to be of much use as a tourist's guide-book. Mr. Westropp possesses a tolerable topographical acquaintance with ancient sites and monuments, and some knowledge of architecture; but that is all. A very few instances will be enough to show that

he has not that familiarity with Roman history and antiquities which is necessary for a proper treatment of his subject. We are told on p. 84 that the Forum was the place where "the yearly consuls were elected." On p. 89 the *comitia tributa* are described as "an assembly of the thirty tribes." The account of the Lapygians and Etruscans on p. 11 is a good specimen of the superficial and inaccurate summaries in which Mr. Westropp too often indulges, and which he usually ekes out, as here, by copious extracts from a miscellaneous collection of modern writers of very various degrees of merit. "Tzetes," on p. 132, is probably a slip for Tzetzes; but the preceding statement, that "in the Sabine dialect the *p* and *q* were convertible," is characteristically loose. It is rather startling to read on p. 88 that the name "cloaca" is a misnomer, though (and this is what is meant) it is true that the modern equivalent, "sewer," is so. Mr. Westropp is happier in the topographical and architectural parts of his book than when he is summarising or criticising ancient history, but he occasionally goes wrong even here. His language on p. 96 will lead uninstructed readers to believe that the *columna rostrata* "now in the Capitol" is the original "erected in honour of Duilius." On p. 121 he repeats Mr. Parker's erroneous statement that the New Year's procession ended at the Regia; and, lastly, his interpretation on p. 97 of Horace's "*ventum erat ad Vestae*" will scarcely meet with much favour.

H. F. PELHAM.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

WHILE the directors of the Glasgow Institute, whose exhibition we reviewed last week, aim at presenting the public year by year with a collection of both British and foreign paintings, the annual displays of the Royal Scottish Academy are more distinctly and exclusively composed of Scottish work, and represent with much completeness the present state of Art in North Britain. As usual, however, the present exhibition is indebted for some of its most attractive features to London artists—Scotchmen many of them, and others English painters who are honorary members of the Scottish Academy.

Among the London artists who contribute are Messrs. Millais, Tadema, Oakes, Orchardson, Pettie, Archer, Herkomer, and T. Graham, represented by works like the "James II. and Duke of Monmouth" of Mr. Pettie and the "J. C. Hook" of Mr. Millais, which are already familiar to the London art public. But both of these last-named artists include in their contributions a hitherto unexhibited painting, the former showing his spirited little subject, "The Young Laird" rabbiting with his shock-haired village attendant, and "The Convalescent," a sweet and pathetic child-picture by Mr. Millais, which dates from 1875, coming from the collection of Mr. Macdonald, of Aberdeen.

Among the more important figure-pictures by local artists are the two comparatively early interiors by the President, Sir Fettes Douglas, representing respectively subjects from the "Antiquary" and from "Hudibras," and characterised by the painter's usual exquisite finish of detail. In "His Old Flag," Mr. Herdman renders with excellent feeling and truth of varied expression a scene in a village church with an old one-armed veteran and his daughter contemplating the colours under which he has served in the past; while Mr. R. Gibb, in "Schoolmates," gives a companion battle-piece to his "Comrades" of six years ago, and in his "Oberon and the Mermaid" Sir Noel Paton combines the elements of both the humorous

and the pathetic. Mr. R. M'Gregor, one of the more recently elected Associates of the Academy, exhibits works of uncommon number and excellence. In his most important picture, "The Blind Pedlar," a subject possessing the artist's accustomed charm of harmonious though low-toned and restricted colour, the figures approach the size of life—a scale uncommon in his works. Several of the younger painters exhibit this year very gratifying signs of progress. "Between the Dances" is an excellent ball-room scene by Mr. C. M. Hardie, with more of unity and less of distracting detail than characterised his studio-subject of last exhibition. In "Though Cruel Fate should bid us Part," Mr. J. M. Brown gives us an interesting picture of rustic life—a pair of lovers beside a village stile; and in "The Strawberry Harvest" of Mr. T. A. Brown we have vivid force of colour and sunlight, while Mr. R. Noble's "Guisards" repeats with finer draughtsmanship his previously treated motif of an effect of warm light shed over the details and inmates of a cottage interior.

Very notable among the landscapes of the Academy are the productions of Mr. W. D. M'Kay and Mr. J. Lawton Wingate. The former sends mainly transcripts of the spring-time, full of clear lighting and sweet cool colour. Mr. Wingate, in a small canvas, attains a vivid splendour in his sunset clouds, while his more quietly coloured stack-yard subject, entitled "The Orra Corner," strikes us as the most tender and perfectly finished picture that we have yet seen from his brush. From Mr. J. C. Noble we have varied landscape work; and the art of Mr. D. Murray ranges from the dramatic sweep of rosy storm-clouds in "Hay-making in the Scottish Fens" to the painting of perfect calm in sea and sky which he gives us in "Gathering for the Tow Out—Tarbert."

Among the portraits we have to note the grim, stark force of Mr. Herkomer's "Archibald Forbes," the excellent heads of "Professor Blackie" and of "The Artist" by Mr. Geo. Reid, a very refined likeness of "Hercles Scott, Esq.," by Mr. J. H. Lorimer, and Mr. Jas. Irvine's delicate half-length of "Mrs. David Halley."

In the water-colour room are Mr. W. E. Lockhart's powerful Pompeian subjects and his very important interior of Siena Cathedral, Mr. Herkomer's likeness of Mr. Ruskin, some delicate work by Mr. J. Douglas and Mr. T. Scott, and a brilliant subject with blossoming fruit-trees by Mr. J. D. Adam. The sculpture includes the "Sabina" of Mr. W. Calder Marshall and Mr. D. W. Stevenson's model for his statue of Burns.

J. M. GRAY.

EXPLORATION OF THE TUMULUS AT MARATHON.

Athens: Feb. 12, 1884.

IN the Plain of Marathon there stands, about one thousand yards from the shore, an artificial conical hillock eleven metres high and 185 metres in circumference, heaped up from the clay and sand of the plain, and vulgarly called *sarapi*. It is in shape very like the so-called "Heroic Tumuli" on the Plain of Troy, and it has in modern times been universally considered to be the tomb of the 192 Athenians who fell in the glorious battle against the Persians in 490 B.C. But I have always felt sceptical in this respect; first, because we have no authority in the classical authors that so large a tumulus was erected for the Athenian heroes; secondly, because all the thirteen heroic tumuli which I explored in the Plain of Troy (see *Ilios*, pp. 656-69; *Troja*, pp. 242-63) belong to a much remoter antiquity (except, of course, the tumuli erected by the Emperors Hadrian and Caracalla in honour of Ajax and Festus: see *Ilios*, pp. 652, 653, and 658-65), and I

could not imagine that anything similar could have been made in Greece proper at so late a time as the Persian wars. Herodotus tells us nothing whatever regarding the burial of the fallen Athenians. Thucydides (ii. 34) says that those who fell in the Persian wars were interred in the public burial-place situated in the most beautiful suburb of Athens; "except those who had fallen at Marathon, because their bravery was considered so exalted that they were buried on the spot." This is confirmed by Pausanias (i., xxix., 4), who writes:—"There is also [on the Academy road] a tomb for all the Athenians whose fate has been to be slain in the battles at sea and on land, with the exception of those who had fought at Marathon; because these have for their bravery their tombs on the battle-field."

In another passage (i., xxxii., 3) the same author speaks, however, of one tomb of the Athenians:—

"In the plain [of Marathon] is a tomb of the Athenians; on it stand columns, on which are engraved the names of the fallen with a statement of the clan to which each of them belonged; another tomb is for the Plataeans and Boeotians and one for the slaves, because slaves fought there for the first time."

But in all this there is not a word that the tomb of the Athenians was larger or of another nature than the two others. Curiously enough, some modern authors have endeavoured to show the identity of the tomb of the 192 Athenians with the hillock through its present name *sarapi*, which word, according to Conrad Bursian (*Geographie von Griechenland*, i. 338), signifies a "sepulchre." But *sarapi* never occurs with that signification in the classics, and is not found so in any lexicon. Col. Leake (*Travels in Northern Greece*, ii. 431, foot-note) rightly translates *sarapi* by "heap," but he thinks it probable that *sarapi*, "coffin," was originally the same word applied to a tumulus heaped over the dead. *Sarapi* may indeed have originated from *sarapi*, and Passow's Lexicon admits it, but we have no proof that *sarapi* was ever used to designate a tomb.

Col. Leake (*op. cit.*) says that his servant collected at the foot of the Marathonian hillock a large number of arrow-heads of black silex, and he believes that these belonged to the Persians, who discharged them on the Greeks. And yet these very arrow-heads, of which I found in 1870 a specimen on the hillock, first raised the suspicion in my mind that it could not be the tomb of the Athenians, but must belong to a remote antiquity, for such a rudely made arrow-head I had hardly ever seen among the antiquities of the Stone age. Moreover, it was not of black silex, but of obsidian. My suspicion was strengthened by a fragment of a knife of obsidian which I found at the foot of the hillock; and it became almost a certainty after my exploration of the thirteen heroic tombs in the Plain of Troy, all of which turned out to be cenotaphs of a remote antiquity. Nevertheless, in the interest of learning I wished to investigate the matter closely, and solicited, therefore, from the Greek Ministry permission to make an archaeological exploration of the hillock. This was forthwith granted. I made the exploration with the assistance of Mrs. Schliemann and in company with the ephor, Dr. Philios, who attended on the part of the Greek Government.

I sunk a shaft from the top four metres long and broad, and dug it down vertically to a depth of about two metres below the level of the plain, and opened simultaneously on the east side a trench, two to four metres broad, in the slope of the hillock, and on a level with the plain. I also sunk in this trench a shaft two metres long and broad, which, however, soon filled with water, so that I could make it only one metre deep below the level of the plain. In

both excavations the result was the same; the earth consisted alternately of clay and sand, the objects of human industry of very archaic pottery, wheel-made or hand-made, which was for the most part thoroughly baked, but in many instances the baking had been only very superficial. The bulk of the pottery is like the Trojan, well polished, has been dipped before baking in a solution of well-cleaned clay, and has therefore on one side, often on both sides, a lustrous dark yellow colour. Many fragments have only on the inside a monochrome yellow colour, and on the outside an ornamentation of alternate black and brown stripes with diffused borders; others have a lustrous black colour on the inside, and a dark brown on the outside; others are on both sides lustrous black; others have on a yellow dead colour an ornamentation of parallel red stripes, with diffused borders; others are on the inside lustrous black with a red border, and are on the outside, on a yellow dead ground, ornamented with alternate black and red parallel stripes with diffused borders; others are on the inside lustrous brown, and have on the outside, on a yellow dead colour, vertical dark-red parallel stripes, among which are circles and some very rudely represented flowers. I also found a fragment with parallel black stripes, between two of which may be seen a shapeless ornamentation, which, at first sight, might be mistaken for written characters. All this pottery has such an archaic appearance that it would not have surprised me at all had I found it among the most ancient pottery in the royal tombs at Mycenae. But I also found a very small fragment of a lustrous black glazed archaic vase, which removes us again from the age of the Mycenaean tombs, and brings us back to the ninth century B.C.* For the rest, I found nothing which could possibly claim a later date. On the contrary, the large number of knives of obsidian which occur, and of which I found no trace in the royal tombs of Mycenae, seem to point to a much higher antiquity than those; and the same may be said of the very rude arrow-heads of obsidian, of which many specimens were gathered. As an interesting find, I may further mention the fragment of a vase of Egyptian porcelain. I found no trace of human skeletons or of a funeral, neither charcoal nor ashes, and only some half-a-dozen very small bones, probably of animals, which lay dispersed at various depths.

Consequently, my exploration has proved that the artificial hillock of Marathon is a mere cenotaph, which belongs most probably to the ninth century B.C.; and the theory which identifies it with the Polyandron of the 192 Athenians must now fall for ever to the ground. But I see no reason why this hillock may not once have been used for the erection of trophies, because I found in it, immediately below the surface, a fragment of a well-wrought polished marble slab, which may have belonged to the base of some monument.

HENRY SCHLIEMANN.

THE DESTRUCTION AND PRESERVATION OF EGYPTIAN MONUMENTS.

RUMOURS of wholesale ravages committed among the tombs and ruins of Upper Egypt are constantly finding their way to London and Paris, and are confirmed by the few travellers who write this winter from the Nile. These are not the mere ordinary ravages committed by mischievous tourists and dealers, and by the Arabs whose plunder supplies the "anteekah-market." They are operations of

wholesale demolition carried on for the most part, it is to be feared, by petty local officials, and sanctioned by the Mudirs and governors of the districts in which they take place. Limestone for building purposes and limestone for the kiln is taken wherever it can be most easily procured. Where the mountain range lies far from the river, the nearest ruins are laid under contribution. Where the cliffs overhang the Nile, as at Gebel Aboofayda, Gebel Sheykh Hereedee, and Gebel Tookh, the tunnelled tombs with which those precipices are terraced are blasted, smashed, and shot down by hundreds of tons daily, while the transport barges wait below to be laden with the debris. Prof. Maspero is, however, by this time at Luxor, and his presence on the river will probably arrest these spoliations—at all events for the time. It is understood that he hastened his departure this season in order to interpose at certain places while there was yet time to save monuments of priceless historical value.

Already, during his brief three years of office, Prof. Maspero has done more to establish a body of archaeological police in the valley of the Nile than Mariette, with all his zeal and energy, and with all the good-will and good help of M. de Blignières, ever found means to do. He has made it as much his aim to preserve as to discover, and he has each year scrupulously set aside for this purpose a certain proportion of the small sum placed at his disposal. The excavations go on more slowly in consequence; but what is discovered is at all events either taken care of upon the spot or transported to Boolak. To this end, M. Maspero has organised a staff of six inspectors of monuments, chosen from retired military officers, with a subordinate staff of twenty-seven local guardians. The localities especially under charge of these inspectors are the Pyramids, Abydos, Denderah, Thebes, and Edfoo. Three more are urgently needed in order to extend the service at least as far as Philae to the southward, and to the intermediate points of interest between Thebes and Cairo, as Tel-el-Amarna, Minieh, Beni-Hassan, &c., &c.

M. Maspero has also founded a school of native archaeology, in which intelligent young Egyptians of the better class are not only taught French, English, and Italian, but are put through a course of ancient Egyptian history, and given a superficial acquaintance with hieroglyphs. Thus trained to distinguish between the ancient art of different epochs, and enabled to read royal cartouches and the like, these youths will make excellent overseers of excavations. M. Maspero hopes much from the intelligence and usefulness of his Egyptian students. Native overseers of a humbler kind are already employed wherever works of excavation are in progress. These *Reis* (captains) engage and pay the labourers, superintend the daily work, and are answerable for the safety of the objects discovered. Their pay is seventy-five francs per month. They are very faithful, honest, and devoted, and are often no contemptible archaeologists in their way.

M. Maspero, in his recent very interesting communication on this subject to the Académie des Inscriptions, stated that the fellaheen were fast discovering that it was more to their own profit to preserve the monuments of antiquity than to destroy them for purposes of sale. When this conviction becomes general, we may hope that at least one out of the many perils to which the monuments of Egypt are exposed will be at an end.

AMELIA B. EDWARDS.

NOTES ON ART AND ARCHAEOLOGY.

CONSEQUENT on the resignation of Mr. Louis Haghe, Mr. J. D. Linton has been elected president, and Mr. J. H. Mole vice-president,

of the Royal Institute of Painters in Water-Colours; while the title of honorary president has been conferred upon Mr. Haghe, as a mark of the esteem felt by the members for his long and valuable services.

THE forthcoming number of the *Magazine of Art* will contain an article by Prof. Sobkô, of the Imperial Library, St. Petersburg, on the Russian painter Verestchagin, illustrated with a portrait of the artist and full-page engravings of two of his finest paintings, "The Victors" and "The Vanquished."

M. O. RAYET has been appointed Professor of Archaeology at the Bibliothèque nationale, in the place of the late François Lenormant.

THE French Commission des Monuments historiques has just prepared its list of work for the coming year. Out of a total grant of 1,500,000 frs. (£60,000) which it receives from the State, 170,000 frs. (£6,800) is appropriated to new undertakings. The most important of the "restaurations" to be taken in hand are the tower of Clovis at Paris, the old fortifications of La Rochelle, the belfry of Comines (Nord), the tower of Pernes (Vaucluse), and the churches of Caudebec, of Saint-Maclou at Pointoise, and of Saint-Victor at Marseilles. A considerable sum will be devoted to excavations in Algeria, with the object of discovering the praetorium of Lambessa and the temple of Tebessa.

A TREASURE-TROVE of twenty-five vessels of solid silver, of the Roman period, was recently dug up by a peasant at Montcornet, near Laon, in France.

THE STAGE.

"PERIL" AND "A LESSON" AT THE HAYMARKET.

"PERIL," which has just been revived at the Haymarket, is an adaptation of one of the funniest comedies of Sardou. The original is "Nos Intimes," a Paris Vaudeville success of nearly a quarter of a century ago. The history of the adaptations of "Nos Intimes" in England goes back to a remoter moment than some of our contemporaries have remembered. "Friends and Foes," one of the adaptations of it, and undoubtedly the first, was produced not "after," but many years before, the performance of "Nos Intimes" by a French company in England. That performance took place in 1871, if our memory serves us; and in it M. Parade, M. Brindeau, and the accomplished comedian then styled by courtesy "Mdlle." Farguail took part. This was at the St. James's Theatre. But at the very same theatre, eight years or so before, "Friends and Foes" had already been introduced. The part of the heroine, the young married woman who is a little in love with a youthful and too romantic guest, was deemed suited to the style of Miss Herbert, then perhaps the most eminent of the "leading ladies" who addressed themselves to modern comedy; and Miss Herbert was so skilled and so graceful that nothing became her very badly. But a further story, and a curious one, belongs to this production. We do not vouch quite absolutely for its truth, but we believe it to be accurate in its essentials. The tale is to the effect that Miss Kate Terry, then a young girl playing a small part at the St. James's Theatre, was suddenly called upon to assume Miss Herbert's rôle in her temporary absence, and that, being so called upon, she was equal to the opportunity; she "took occasion by the hand" and made a memorable success which was the beginning of her great fortunes. However this may be, "Nos Intimes," in a somewhat different form, was played by Mrs. Kendal many years later; and now it is Mrs. Bernard Beere who assumes

* My reasons for claiming such an antiquity for similar glazed black archaic pottery I have explained in *Treys*, pp. 249, 250.

the part with which the serious interest mainly lies. Mrs. Bernard Beere, like Mrs. Kendal, is a woman of originality, a woman of initiative, a thorough student of character and of stage effect; but, in so far as her methods are derived from predecessors or contemporaries, they are derived rather from those of the French stage than from those of the English. She accepts "Peril" rather more as a *drame* than as a comedy. The new title, we quite allow, justifies her in doing so; but then to go a little farther—the new title would have suited the original French piece at all events better than the English adaptation, which for the most part skilfully avoids those suggestions which offend the typical English mind, and in reality relies a good deal upon comic sketches of character. With the spirit of such sketches—of which something that is not quite the counterpart exists in the original French, a satire upon the unwelcome "tame cats" that presume on the hospitality of a generous country gentleman—the serious element of the piece is somehow wanting to it. Mrs. Kendal managed all this with a lighter art. She was less intense; not less suitable. Nevertheless, Mrs. Bernard Beere's performance is, in itself, admirable. Mr. Conway plays the lover. The part can in no case be an agreeable one, for, to be plain, it is that of a youth too much overtaken by physical passion. Mr. Conway, however, conducts the business of the scene with as much discretion as the occasion permits. Mr. Bancroft, in the old days, used to play the husband whose suspicions were but slowly aroused. He has resigned that part to Mr. Forbes Robertson, who acts it with a measure of emotionalism in itself quite permissible, and interesting to boot, as being so widely different from the method of M. Parade and Mr. Bancroft. Mr. Bancroft now plays the Doctor—Brindeau's part, if we remember aright. The Doctor is a near relation of those many doctors and wise passive men of the world invented or depicted by the younger Dumas. Without doing very much, he is extremely useful. Without having need of tolerance for himself, he is tolerant of others. Without personal experience, he has known how to profit by the experience of the rest of the world. Mr. Bancroft acts this gentleman with a bright *bonhomie* that is both fitting and novel. Perhaps Mr. Brookfield and Mr. Bishop are the only remaining actors who demand notice. Both are character-actors of marked individuality. One of them appears in the part once acted, we believe, by Ravel. These gentlemen help much to entertain us. To ask whether the eccentric characters they are invited to assume are such as we might really meet, were "to enquire too curiously." They are entertaining; and the end may justify the means.

Before the main piece of the evening there is played an adaptation of "Lolotte." It is called "A Lesson." Sir John Duncan is a Scottish merchant whose young wife has a taste for private theatricals. She is coached for them by an actress, one Kate Reeve. Kate Reeve's methods of tuition—as Mrs. Bancroft, who plays the part, conceives them—are very amusing, and later in the piece her experiences become for a moment more intense. She discovers her husband making love to the lady whom she has been teaching; but all ends happily—not to say farcically. Next in importance to Mrs. Bancroft's part must be reckoned Miss Calhoun's. The young American actress plays Lady Duncan with grace and ease, and a sense of comedy. But a greater air of naturalness would have attended upon the piece if its scene had not been shifted from French to British ground. The misguided impulsiveness of Kate Reeve's husband passes the limits of belief.

MUSIC.

CRYSTAL PALACE CONCERT, ETC.

AFTER a somewhat long interval, the concerts at the Palace were resumed last Saturday afternoon. The programme commenced with the overture to "Oberon," magnificently played by the band, under Mr. Manns' direction. There were two novelties. The first was Mr. A. C. Mackenzie's ballad for orchestra, "La belle Dame sans Merci," written for the Philharmonic Society, and performed at one of its concerts last spring. In noticing the work then, we expressed an opinion that it would improve on further acquaintance, and such we now find to be the case. It is really an interesting specimen of orchestral music, and only so far programme-music that the composer names Keats' ballad as the source from whence he derived his inspiration. We meet with touches of Schumann and Wagner, unmistakable, yet not unpleasant; due deference is shown to classical form; and the work, being neither a servile copy of the past nor a wild, rhapsodical effusion after the manner of much that is written nowadays, seems worthy to count among the things that make for the advantage of English musical art at the present time. The orchestration is particularly delicate and effective. The overture was well performed, but the reception given to it was not very enthusiastic. M. de Munck made his first appearance at the Crystal Palace, and played the first movement of Romberg's ninth Concerto for Violoncello. The player has a good, though not powerful, tone; his style is excellent, and he handles the bow deftly. We should feel disposed to ask M. de Munck the same question which Romberg addressed to Spohr after hearing him lead one of Beethoven's early Quartetts—viz., how he (M. de Munck) could play "such

absurd stuff." Beyond the fact that the movement is cleverly and effectively written for the solo instrument, there is nothing whatever in it to attract or interest the musician. M. de Munck also displayed his skill in solos by Chopin and Dukler. The other novelty was the *Ballet divertissement* or *Fête populaire* from Saint-Saëns' Opera, "Henry VIII." In the various sections Scotch and English music is introduced; and, with pleasing orchestration, this *Ballet* is no doubt effective—at any rate on the stage. To speak of it, however, we must wait for another opportunity, for this novelty was placed, as is the custom here, at the end of a long programme. Mme. Carlotta Patti was the vocalist, and she was heard to advantage in the *barcarolle*, "Sul Mare," and a Spanish song.

We were pleased to see that Mr. Stanford's Pianoforte Sonata was played for the second time at the Popular Concerts last Saturday. On Monday evening the programme commenced with Beethoven's Quartett in F (op. 59, No. 3). Mme. Norman-Néruda led this fine work with remarkable power and feeling; there was perhaps a little lack of energy in the first two movements, but the wonderful *adagio* and original *finale* were rendered to perfection. Mme. Néruda also gave as solos an *adagio* of Spohr's movement and the Paganini "Moto Continuo," eliciting the usual applause and demand for an *encore*. Mdle. Marie Krebs was the pianist, and she played Chopin's *Ballade* in A flat, but her rendering of this poetical piece was not happy. She was more successful with Bach's *Gavotte* in G minor, which she selected for an *encore*, and also in the pianoforte part of Mendelssohn's C minor Trio, which concluded the programme. Miss Carlotta Elliot sang songs by Schubert and Franz, accompanied by Mr. H. C. Deacon. J. S. SHEDLOCK.

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Dr. Murray seems to have very correctly apprehended the limits within which the etymological portion of such a dictionary as the present should be restricted. The tracing of words to their Aryan or other roots is the province of professedly etymological dictionaries. What we look for here is the English history of English words, with just so much of their antecedent history as is necessary for the illustration of this. In the case of a native word, the Dictionary gives us its principal Teutonic and other Aryan cognates; in the case of a word of foreign origin, it gives the proximate etymon in the language from which the word is derived. Where further information is for any special reason desirable it is supplied. Now and then Dr. Murray may be thought to have carried the etymology of words a little farther back than was strictly necessary; but the superfluous matter of this kind is so far not of large amount, and is in most cases intrinsically interesting.

Within the limits indicated above, the new Dictionary is intended to contain all the latest results of etymological research; and, so far as the present instalment is concerned, this intention has been admirably fulfilled. Important aid has, of course, been derived from

the Etymological Dictionary of Prof. Skeat. Many of the derivations given in that excellent work have, however, been corrected in papers which have appeared in the *Transactions* of the Philological Society, and in various English and German periodicals. This scattered material is now for the first time brought together; and a comparison of the etymologies in the present work with those given by Prof. Skeat will show a very considerable advance. We may take as a sample the articles on *Agnail* in the two dictionaries. Prof. Skeat correctly points out that the modern use of this word to denote an affection of the finger-nails is a perversion due to erroneous etymology. But he derives the word from the French *angonaille*, a carbuncle, ignoring the Anglo-Saxon *angnagl*, which he regards as probably a figment of the lexicographers. No authority is adduced for this Anglo-Saxon word in the new edition of Bosworth, though the Teutonic cognates there mentioned are sufficient to establish its genuineness. Dr. Murray, however, furnishes a quotation dated A.D. 950, in which *angnagl* occurs in the sense of a corn on the foot; and he shows that *nagl* in this compound has no reference to the finger or toe-nail, but, like the Latin *clavus*, denotes a round hard excrescence resembling a nail-head. It is further shown that Ash's definition, "*Agnail*, a whitlow, paronychia," is due to a misinterpretation of *ag-* as equivalent to "*at*," possibly helped out by a recollection of the French *angonailles*, and that the sense in which the word is now current rests on the etymologising corruption "*hang-nail*." The various senses of this perplexing word are thus fully accounted for. We have discussed this article somewhat minutely, in order to exemplify the singularly exhaustive style of treatment which is characteristic of the new Dictionary. Other articles which might be quoted as showing a great improvement on previous etymological dictionaries are *Aerie*, *Addle* (as in "*addle egg*"), *Aitch-bone* (a word omitted by Prof. Skeat), and *Aft*. Under *Agog* and *Akimbo* the derivations proposed by Prof. Skeat are shown to be unsatisfactory, but no better suggestions are offered in their place. In the article *Anglo-Saxon*, the explanation of this word for which Mr. Freeman so strongly contends is set aside as unhistorical, the original application of the name being shown to be, not to the united nations of Angles and Saxons, but to the Saxons of England, as opposed to the Old Saxons of the Continent. In this way a justification is found for the use of the term to denote the Southern dialects of Old English, to the exclusion of its "*Northumbrian*" form.

Many long-disputed questions of etymology will be found to be conclusively settled by the unbroken chain of historical forms presented in this work. It is, for instance, no longer possible to doubt that *afford* represents the Anglo-Saxon *geferðian*. In connexion with this word it may be remarked that the idiom "*to afford to do a thing*," which some would-be purists affect to avoid, appears here in quotations from writers of the fifteenth century. Under *Acates* the quotations clearly show how this word, originally meaning "*things purchased*" (like the French *achats*), afterwards acquired the sense of "*dainties*," and was finally abbreviated into *cates*. An interesting parallel to the history

of this word is found in that of *accoloy*, which first appears in English with its etymological sense, "*to drive a nail into a horse's foot when shoeing*," which, after some intermediate stages, passed into the meaning which the word retains in its modern form of *cloy*.

A valuable feature of the new Dictionary is its careful treatment of those instances in which the meaning of a word has been modified by the attraction, so to speak, of some other word of similar sound. Thus it is pointed out that the modern use of *abstemious* has been influenced by its resemblance to *abstain*, and that of *aisle* by confusion with *isle* and *alley*. In the verb *alloy* we have a fusion of three distinct words—the Anglo-Saxon *aleagan*, the French *allier*, from *alligare*, and the French *allegor*, from *alleviare*. The curious manner in which the various significations derived from these three sources have acted upon each other is illustrated in the Dictionary with a fullness and precision which leave nothing to be desired.

It should not be overlooked that the present work is not a dictionary of Modern English only. If the promise of this first portion be fulfilled, the possessor of the new Dictionary will have in it not merely a superior Richardson or Webster, but also a dictionary of Middle English which, for most purposes, will supersede such works as that of Strattmann, and an Anglo-Saxon dictionary which (so far as regards the words that survived beyond the year 1150) will be decidedly better than the new edition of Bosworth. One instance of this superiority we have already mentioned in speaking of the word *Agnail*; another noteworthy example may be found under *Ale*, where the distinction of case between the forms *ale* and *eale* is pointed out, and its philological significance duly explained.

In the case of many technical and other words invented during the present century, the derivation is given on the authority of the writers by whom the words were formed. It would have been well if this could have been done still more frequently, as these words are often framed on such unphilological principles that their etymology stands much in need of this kind of authentication. The now famous word *Agnotie* is illustrated by a quotation from a letter of Mr. R. H. Hutton, stating that it was first proposed by Prof. Huxley at a party at the house of Mr. James Knowles in 1869, the reference intended being to the expression *Ἀγνώστου θεοῦ* in Acts xvii. 23.

There are few indeed of the etymologies given in this first part of the Dictionary which we should be inclined to dispute. Under *Amphisbaena* (a word which has been so often employed by English writers that it may almost be looked upon as naturalised) Dr. Murray merely gives the obvious derivation, without any hint that the word has undergone corruption from popular etymology. We should question whether *Anemone* means literally "*daughter of the wind*;" the suffix *-ωνη* is surely not exclusively patronymic. Another questionable statement is that the first syllable of *Alpaca* is the Arabic article. It is true that in Spanish the prefix *al-* seems to have been applied (probably out of pedantic affectation) to a few nouns of non-Arabic origin; but, considering the late introduction of the word "*alpaca*," this explanation appears

here inapplicable. We have searched somewhat diligently for errors in the etymological portion of the Dictionary, but have failed to discover more than the few trifling points just referred to. This is equivalent to saying that this department of the work appears to us all but faultless.

It is probable that phonologists will have some sharp contention respecting the merits of the system adopted in the Dictionary for indicating the pronunciation of words. We need scarcely say that it cannot be recommended for imitation in works intended for strictly popular use. In an ordinary "pronouncing dictionary" the great thing is to be readily intelligible; the phonetic symbols used should be as few as possible, and as nearly as possible in accordance with the analogies of the received spelling. This, of course, involves a certain sacrifice of accuracy which, in a work like the present, would be a serious defect. Whether Dr. Murray's notation is, from a scientific point of view, the best possible, we do not undertake to say; but our impression is that the conflicting claims of precision and facility are more evenly adjusted in this system than in any other with which we are acquainted. A point worthy of praise is the adoption of an intentionally ambiguous symbol to denote the sound of the *a* in "after," "aghast," &c., which is differently rendered by different speakers. With regard to the pronunciation of individual words, we find little to which we can object, Dr. Murray having usually adopted the sensible plan of giving all the varieties of pronunciation which are current in educated usage, without attempting to decide between them.

In conclusion, we may say that our examination of the more technical portions of the new Dictionary has afforded no reason to qualify, but, on the contrary, every reason strongly to emphasise, the highly favourable judgment expressed in our former article.

HENRY BRADLEY.

Epigrams of Art, Life, and Nature. By William Watson. (Liverpool: Walmsley.)

READERS of the ACADEMY will recollect with something more than pleasure several series of epigrams which appeared in these columns at intervals during the past two years; and it is, no doubt, because in his opinion readers of the ACADEMY include all lovers of literature that the author in republishing them, with others completing the century, does not think it worth while to refer to their first public appearance. The volume before us is well printed on good paper, and is a credit to its Liverpool publisher. Each epigram has a page to itself, which is room enough, as none of them exceed four lines; at the end is a sketchy, but pleasantly written, "note on epigram." It is kind of Mr. Watson to give us his full name now, in place of his original signature, W. W., because posterity, even if it cares for poetry at all, and remembers his previous volume, is never good at internal evidence, and might have been as little successful with his initials as with the Mr. W. H. of the sonnets.

"The historian," says Prof. Mommsen, "when once in a thousand years he falls in with the perfect, can only be silent regarding

it." Happily for living authors, the critic does not lie under the same necessity; and even the Professor himself construes it with some latitude, and maintains his silence about Caesar over many pages. So we will venture to devote a few lines to a more or less articulate eulogy of Mr. Watson's book, in which we have fallen in not with one only (which Rapin thought a sufficient ambition), but with several entire and perfect epigrams.

The number of English epigrams is legion. John Heywood "invented and did" six hundred; Thomas Freeman wrote two hundred; Samuel Sheppard wrote six books of them, "theological, philosophical, and romantic;" Thomas Bastard wrote seven books under the title of *Chrestoleros*; Thomas Bancroft wrote two books; then there are the collections of Parrot—*The Mastic*, *The Moust-trap*, *Laquei Ridiculosi*; and those of Weever and others. Besides these professed epigrammatists, there was hardly a poet of the sixteenth and seventeenth centuries who did not perpetrate a certain number.

What has become of them all? A few of Herrick's, a few of Quarles's, a few of Ben Jonson's are remembered, the rest are gone into the forgotten land; some few have attained to the less dusty oblivion of a reprint. And the reason would seem to be that they either attempted too much or else that they had so little to say, and said it at such great length or with such little pains. Anything was subject enough for an epigram, "his mistress" [false] eyebrows, "the gyft of a pyg," "Predestination," "of saying nought but mum;" and if he could string a rhyme, or a couple of rhymes together about them the writer was satisfied. The last-century passion for finish changed all that; since Pope, whose very soul was an epigram-machine, we have had but few epigrams, and only one epigrammatist, Landor. In Mr. Watson we seem to have a second.

Various attempts have been made to define the epigram. It is easier to describe it by contrast. It is not the business of epigram to condense an epic, or a tragedy, or a lyric, as a storm might be compressed into an electric flash or a rosy cloudlet distilled into a drop of elixir. Pictures of human life require composition, distance, atmosphere, just as human life itself requires movement and growth; in both there is a foreground and background, a before and after. Epigram, on the contrary, has only to do with an isolated moment; it seizes on some one instant or aspect and cuts it adrift, and treats it as though it were a thing by itself, and the only thing of importance. And such a momentary effect to be permanently interesting must be treated with the utmost care, and precision, and delicacy of workmanship. The difference between a lyric and an epigram, as between a painting and a gem, is not necessarily a difference in subject; it is a difference in treatment. In the gem, and in the epigram, a great deal is sacrificed, and one or two salient points alone treated. But the treatment of these must be exquisite. The art is indeed a kind of impressionism, but it is an impressionism which is not above satisfying the sense as well as the imagination. If this is so, it will not be difficult to see why some of the best epigrams are metaphors. A metaphor is a comparison which holds in one or two

points only, and these can be presented sharply cut by themselves.

Mr. Watson's success rests upon a proper recognition of his limitations. He sees clearly the point he intends to make, and makes it. In one instance only (liii.) has he endeavoured to make an additional point by the way, and that epigram must in consequence rank among his few failures. The subjects, drawn, as the title-page tells us, from "Art, Life, and Nature," are sufficiently various; and the style varies with the subject—some follow the Greek model and come quite gently to their conclusion, others have their "relish in the last farewell." The critical epigrams are naturally the least satisfactory; it is impossible to express much of the truth about Byron or Wordsworth or Shelley in four lines. Take for example that on Mr. Browning (lxxxvi.). It may be all very well to liken the Browning Society to a mouse nibbling at the meshes, but in what is Mr. Browning like a lion, any more than a camel or a whale? Against the flat blasphemy of talking of the "gong and cymbal's din" of Marlowe's verse, we must protest in passing. Of this first section the best are those on Bach's fugues (xix.) and the 74th and 85th. Of the more general epigrams, those on "Life," it may be well to give a few specimens.

It is a commonplace of the pulpit that the pursuit of pleasure is unavailing; but has it been ever said better than thus?—

"Only the odour of her wild hair blows
Back in their faces hungering for her face."

The following in its idea is worthy of Meleager (lxxx.) :—

"Love, like a bird, hath perched upon a spray
For thee and me to hearken what he sings,
Contented, he forgets to fly away;
But hush!—remind not Eros of his wings."

There have been many epigrams by various hands "written on a bridge," but Mr. Watson has something of his own to say to the stream :

"I would that bridge whose arches all are years
Spanned not a less transparent wave than
thine."

We have no space to quote any of the epigrams on "Nature." Of those in a more humorous vein "An Epitaph" (l.) and one on the "rapt hogs, in heaven of hogswill, o'er the way" (lxxii.) are excellent.

In the rhythm of Mr. Watson's verses we may trace many influences. There are lines here and there, such as "Be henceforth joyous or be henceforth mute," which suggest Mr. Frederic Myers. The following is so much in Fitzgerald's manner that the reader expects the last line—as a single line, perhaps Mr. Watson's best—to rhyme with the first instead of the third.

"Think not thy wisdom can illume away
The ancient tanglement of night and day.
Enough to acknowledge both and both revere :
They see not clearliest who see all things clear."

But the most potent influence is that of Rossetti. Such a line as "And herb of healing jostles bane-berry" could not have been written many years ago.

There may be people who scorn the epigram. Its muse is not a stately dame like her sisters of epic and tragedy and the sacred hymn, but she is well worth devotion for all that. "Parvula pumilio" let the envious call her if they please, she is none the less "chariton mia, tota merum sal." H. C. BEECHING.

A Map of Eastern Equatorial Africa. Compiled by E. G. Ravenstein, and published under the authority of the Royal Geographical Society. On 25 Sheets. Third Part, containing Sheets 1 to 11. (Stanford.)

We hail with much satisfaction the completion of the first edition of this map or atlas. Mr. Ravenstein has performed a very laborious and difficult task in reducing to consistency the tangled contributions of the many travellers of various nationalities who have explored within living memory the vast area covered by the present work, and who have supplied almost every scrap of the information which it contains beyond the coast line.

This third and final part extends on the north to the junctions of the Bahr el Ghazal and the Sobat, with the Bahr el Abiad or White Nile. The Egyptian Viceroy's second Nile Expedition in 1841 barely penetrated beyond these points, having reached 9° 6' north lat. on the River Sobat, and about 4° 40' on the Bahr el Abiad. Farther east, sheet 3 just includes the southernmost bend of the Bahr el Azrek or Blue Nile, explored by Dr. Beke during his travels in 1840-43. Along the upper edge of sheet 4, Beke's routes occur again in conjunction with those of Capt. Harris, who conducted a British political mission to the King of Shoa in 1841-43. In the same sheet is Capt. Richard Burton's first perilous journey to Harrar in 1854. In sheets 5 and 6 the map is carried farther north than the more westerly part, for the purpose of including the southern coast of the Gulf of Aden. Here appears the name of Lieut. Cruttenden of the Indian navy, with Commander Haines and Lieut. Christopher of the same service, famous as surveyors of the coast and explorers of the interior of these regions when almost unknown. Capt. Cruttenden's decease took place only a few days since.

The enterprising merchants who watch the progress of geographical discovery may, perhaps, some day be attracted by the produce of the vast pastoral regions which spread inland from the Somali coast, both on the west and south of Cape Gardafui. The map records the abundance of cattle, camels, sheep, goats, asses, horses, game, rhinoceros, elephants, giraffes, &c. The business requires a strong trading association, like the old Hudson Bay and East India Companies were formerly, with power to establish a chain of defensible stations throughout the country for the purpose of collecting raw produce, distributing manufactured articles, and providing security of transit. Thus peace, civilisation, and wealth may come to be developed out of these wild tracts and savage tribes. The same success cannot be expected from single traders, who must be wanting equally in power and in responsibility.

To the explorer, these sheets are eminently suggestive. Very desirable would it be to trace the continuation of the great East African mountain range, from Ankoher and the gorge of the Hawash in the kingdom of Shoa, to the snowy peaks which are reported about the second parallel of north latitude, and which occur again southward in the better-known snowy summits of Kenia and Kilimanjaro. Some say that the range ceases, or falls away into slopes of no prominence,

in these unknown parts; but, under any circumstances, the determination of the water-parting between the basins of the Nile and of the Eastern Coast streams would be regarded by all geographers as a great achievement. The continuity of the Western edge of the same highland has also to be traced from Abyssinia across the affluents of the Sobat to the neighbourhood of Lado, the Egyptian station which supplanted Gondokoro on the White Nile. It is at Lado that the main Nile issues from the encircling belt of mountains that give rise to all of its headwaters. But, when we talk of what has to be done, where shall we stop? Where is the source of the main Nile itself? Which of its great tributaries has yet been traced from its outlet to its chief fountain-heads, and sufficiently described? When there is in England a Chair of Geography, with a professor who will care for knowledge of the earth as Carl Ritter did, then we may hope for some systematic attention to the science which lies at the root of every branch of human enquiry, and especially of politics and commerce.

Among the Northern sheets of the present series, attention cannot fail to note the comparative plenitude of detail extending from the borders of Abyssinia in 10° north lat. to the kingdom of Kaffa which reaches to 6° north lat. This was a favourite region with the late Dr. Beke, whose tracks are indicated; and here also his rival, M. d'Abbadie, spent several years of his life upon the voluminous observations which fill a quarto, and for which he is famous. The literary contest between these geographers will always remain instructive, especially to those who take up disputable subjects; and both sides may now be judged by subsequent evidence accumulated in the present work.

We have already alluded to the almost blank space which lies between Kaffa and the regions extending along the White Nile to the Albert Nyanza, and from the Albert to the Victoria Nyanza. It will be seen by placing together sheets 2, 3, 8, and 9. The magnitude of this *terra incognita* is indicated by the distance between Kaffa and the Victoria Nyanza, which amounts to 500 miles. Very different is the account to be given of the regions that extend from the Lakes Victoria and Albert northward along the White Nile, and north-westward over the highland that forms the water-parting between the basins of the Nile, the Congo, and Lake Chad. The grand exploits of Speke and Grant; Sir Samuel Baker's discovery of Lake Albert; the journeys of Petherick, d'Arnaud and Werne, Miani, Poncet, Piaggia, Heuglin, and Antinori; Gen. Gordon's operations, and the surveys of his staff; as well as the recent journeys of Junker, Casati, Emin, Felkin and Wilson, Lupton, and others, have yielded the rich harvest which Mr. Ravenstein has garnered with great skill and industry in these maps.

A peculiar prospective interest has been given to this part by the announcement of Gen. Gordon's plans on the Congo, which appeared in the *Times* of January 17 last. After organising a chain of posts along the Congo, he proposes to form a small native army, with which he intends to advance from Stanley Pool to a point on the

northernmost bend of the Congo near 2° north lat. and between 20° and 22° east long., where he proposes to leave the river, and advance upon the slave-hunting grounds. A small portion of the Congo just comes within the south-western corner of sheet 7, but the point where Gen. Gordon means to leave the river lies north-westward, beyond the present limits of the map. Gen. Gordon's aim is to march upon the seats of the Zande or Niamniam race, whose territories are delineated on sheets 1 and 7. These are the chief resorts of the African slave-hunters among cannibal tribes. By compelling the Niamniam to relinquish man-hunting, Gen. Gordon depends on extinguishing slavery at its fountain-head. We almost regret that Gen. Gordon should have been diverted from this well-devised plan of operations, which combines great boldness with due precautions. Unless he should return alive from his present mission there is but little hope for the suppression of Niamniam slave-hunting. At this moment all the successful work of the last half-century is in the direst jeopardy, with no prospect of relief except in the success of one man.

In conclusion, let it be remembered that Mr. Ravenstein is preparing a hand-book to the lives and labours of the numerous travellers who have contributed to his great map; and we trust that its publication is near at hand. The Council of the Royal Geographical Society have meanwhile resolved to proceed with the extension of the present work towards the West Coast. TRELAWNEY SAUNDERS.

Personal Reminiscences of General Skobelev.
By V. I. Nemirovitch-Dantchenko. Translated from the Russian by E. A. Brayley Hodgetts. (W. H. Allen.)

SKOBELEFF was not only a brave officer; he was a patriot. His individuality was so strong that he influenced all classes of his countrymen. Russians may be roughly divided into two classes—officials and conspirators. Skobelev towered above them both. He loved his country far too well to be a bureaucrat; he was too wise to be a Nihilist. It is the strength of England that her institutions have, like Topsy, grown; it is the weakness of Russia that her institutions are abolished, not reformed. The opinions of such a man as Skobelev on subjects of national importance would be most valuable. Unfortunately, as the author says in his Preface, "the conditions under which Russian writers are forced to work do not permit me to render Skobelev's convictions in all their completeness; they would have the effect of considerably altering public opinion concerning him." We have no doubt they would. We believe ourselves that Skobelev was a loss not only to his own country, but to Europe, because his early death carried off one of the few—perhaps the only—Russian statesmen. Skobelev might have controlled the storm that bids fair to sweep over Russia; and if over Russia, who knows how far its ravages will go? When a man like Skobelev dies the civilised world sustains a loss. The author regrets that he has been compelled to refer to his diary, and to quote entire pages from it. We only regret he has not quoted more. Such diaries as Dantchenko's often

contain the genuine wine; in books the wine is too often diluted.

Not only will the general reader find this a most entertaining work, but the student and the politician will learn much from it. The book could not be otherwise, as it is a mirror of Skobelev, and Skobelev was at once the most instructive and the most entertaining of men. His views on the Southern Slavs are particularly interesting. When Dantchenko pointed out that the Serb and the Tchek would never give up their independence and their freedom "for the honour of belonging to Russia," Skobelev replied (p. 121):

"No one supposes they would. On the contrary, I look forward towards a free confederation of all Slavonic tribes, each with a complete autonomy of its own—only one thing in common—its army, its coin, and its custom duties. In other respects, let each live as it likes, and rule its own country as it can. And as to freedom, I am not speaking of to-morrow. By that time, perhaps, Russia will be more free than they are. Already free air blows about pretty breezily in it; wait a little. Of course we shall lose everything if we return to the *status quo ante*. Tribes and nationalities do not understand Platonic love. If things remain unchanged, they will group round Austria, and will found with her a Southern Slavonic monarchy—then we are lost."

The Treaty of Berlin was, in the opinion of Skobelev, a grievous and wicked blunder. He thought an empire should grow until it obtained its "natural boundaries;" and the natural boundaries of Russia were the Bosphorus and the Dardanelles. Skobelev no more believed in alliances than does Mr. John Bright. Skobelev thought that nothing should influence a nation but its own interests. We will not carry the analogy between the Russian and the Englishman farther. Skobelev's views on the Treaty of Tilsit are entertaining enough. He spoke to the diarist as follows:—

"Napoleon [p. 68] proposed to give us the whole of European Turkey, the blessed Slavonic south, on condition only that we should not interfere between him and England and Germany. What friends of ours! It was as if I proposed to destroy your worst enemies, and had, into the bargain, in consideration of your permission to do so, overwhelmed you with presents. And what did we do? At first we understood it all plainly; but after a time we commenced playing at sincerity and talked of the binding nature of Platonic treaties, and fraternised with the Germans! It was owing to that mistake that we had the Germans and English on our shoulders during the last war, and got into the Gordian knot of the Berlin Treaty, and that the Eastern Question has remained undecided, which will yet require the shedding of much Russian blood."

Skobelev blushed, as a Philoslav, for the partition of Poland (p. 70), which he truly described as the selling of a Benjamin into captivity by his Slav brethren.

We can only refer to what many will consider the most interesting part of the book—the sketches of Skobelev during the war. The account of the third battle of Plevna in chaps. xiii. and xiv. is one of the most stirring pieces of military journalism that we have ever read. The episode of the officer who began the day by hiding in a ditch when his regiment had gone into action, and ended it by leading the forlorn hope, and by being decorated with the Cross of St. George, is a fact that beats fiction. It

is sad to think that a man who influenced his countrymen as Skobelev influenced them should have ended his life as he did. It is like the ghastly close of a *comédie humaine*.

J. G. MURCHIN.

A Catholic Dictionary: containing some Account of the Doctrine, Discipline, Rites, Ceremonies, Councils, and Religious Orders of the Catholic Church. By William E. Addis and Thomas Arnold. (Kegan Paul, Trench, & Co.)

THIS handsome volume fills, provisionally at any rate, a very real and obvious gap in ecclesiastical literature. The editors quite truly say in their brief Preface that the Roman Catholics of England have hitherto had no trustworthy manual of information of the kind in their own language, but have been obliged, if desiring information on a variety of topics here included, to consult works written by members of another communion, and that often in a directly hostile spirit. Nor, indeed, has the loss been much less on the side of non-Roman Catholics, for not only do the ordinary English books of reference omit many headings found in the present volume, but the information supplied has no official warrant, and is frequently compiled from insufficient data. The division of labour between the editors, who are also the authors of the great majority of the articles, is explained in the Preface, from which it appears that Mr. Addis, who is an ecclesiastic, has written the sections on dogma, ritual, and the ancient and Oriental churches, while Mr. Arnold, a layman, is responsible for those on history, the religious orders, and canon law. And, in accordance with the discipline of the Latin Church in respect of all publications relating to ecclesiastical matters, the book has been submitted to a censorship of the press, and has been formally licensed by the head of the Roman Catholic Church in this country. Accordingly, it may be taken as having a semi-official character, and as fairly representing the views of authority.

The most obvious standard of comparison is with the Anglican work which it most resembles in plan and bulk—Dean Hook's well-known *Church Dictionary*. And it is certainly a better book of its kind, leaving out of account all purely theological considerations as not falling within the scope of the ACADEMY to entertain. Hook's volume has never been fairly abreast of the learning of the day. It first appeared as a very small book, planned to supply brief explanations of comparatively few terms in a merely popular fashion, and the many accretions it has received in successive editions have not corrected this original defect of plan. Again, Hook, at any rate when he issued the book originally, did not possess the necessary erudition, nor had he any such convenient sources of information at hand as have been accessible to Messrs. Addis and Arnold. Even still, there are no English books which correspond to Richard and Giraud's admirable *Bibliothèque sacrée*, to Wetzer and Welte's *Kirchenlexikon*, or to Moroni's *Dizionario storico-ecclesiastico*; and anyone who may be at the pains to examine the list of authorities cited by Dr. Hook at the foot of his articles will observe that very few of them are of any high reputa-

tion for scholarship, Bingham being the chief exception to normal obscurity.

Taking the word "Abbot," for example, as exhibiting the treatment severally adopted in these two compilations, we find that Dr. Hook's article occupies just two columns in a page and type almost precisely the same as those of Messrs. Addis and Arnold's book, that it omits the historical aspect of the subject entirely, save for a few words about the mitred abbots in England and Ireland, that no explanation is given of the abbot's functions and powers, and that it is silent as to foreign use. In the newer work, four columns and a half are devoted to the word, there is a fair sketch given of the history and limitations of the abbatial office, and different English books are mentioned where the general reader can find more details. The advantage is thus on the side of the latter, though the facts as to the English mitred abbots are omitted, and there is no cross reference to make amends. But, while the book before us is superior as a work of reference to Dr. Hook's, it is not so convenient for the average reader as the Abbé Glaire's *Dictionnaire universel des Sciences ecclésiastiques* (Paris: Poussielgue, 1868), which covers far more of the ground falling within the natural domain of such compilations. Even the longest of Glaire's articles, it is true, fall far short of the corresponding entries in the English book; but in his two thousand and five hundred pages, issued at a cost very slightly exceeding that of the English work, though tripling it in bulk, he supplies (in addition to the class of subjects in the book before us) a Bible dictionary, a biographical dictionary of ecclesiastical writers, Jewish and Protestant as well as Roman Catholic, and also notices of dioceses and monastic foundations, and a brief hagiology.

Making full allowance for the fact that the present volume is not only avowedly denominational, but even controversial, it is written with commendable moderation, though not altogether free from the charge of inaccurate presentment of historical questions in certain cases, as rather putting forward the version approved by superior authority than that borne out by rigid criticism. Some direct errors and omissions are also visible. Among the former may perhaps be put the statement that it does not appear that Papal Inquisitors were ever commissioned, *eo nomine*, in England, for the Archbishops of Canterbury were *Inquisitores hæreticæ pravitatis* in their province *ex-officio*; and certainly the assertion that Hosius of Cordova was Papal legate at the Council of Nice, which is disproved, among other evidence, by the ancient Coptic list of signatures to the Acts of the Council, discovered by Zoëga, and printed by Cardinal Pitra in his *Spicilegium Solesmense*, vol. i., pp. 513-28, where the three earliest signatures stand thus:—"From Spain, Hosius, of the city of Cordova: I believe thus as is written above." "Vito and Innocentius, priests: We have signed for our Bishop, who is Bishop of Rome; he believes thus as is written above." The sole evidence on the other side is that of Gelasius of Cyzicus, whose account of the synod is so manifestly erroneous in other respects that Hefele, who accepts his testimony on the one point of the legatine position of Hosius, rejects it con-

temptuously for all besides. Among omissions is the very singular one of the Council of Sardica, whose reputed canons are currently held to have originated the Roman appellate jurisdiction, but their Sardinian origin has been denied of late years, notably by a living Roman divine, Aloysio Vincenzi.

RICHARD F. LITTLEDALE.

NEW NOVELS.

Fancy Free, and other Stories. By Charles Gibbon. In 3 vols. (Chatto & Windus.)

Pericles Brum; or, the Last of the De Veres. By Austen Pember. (Maxwell.)

Old Boston. By A. de G. Stevens. In 3 vols. (Sampson Low.)

To Have and to Hold. By Sarah Stredder. In 3 vols. (Hurst & Blackett.)

The Knave of Hearts. By the Author of "The Garden of Eden." In 3 vols. (Bentley.)

An Innocent Maiden. By Theo Gift. (White.)

If Mr. Gibbon had asked us to suggest a better title for his heavy, prosaic story, we could not possibly have done so. Of course he must have meant something else, but what? The heroine is most certainly not "fancy free," for she loves two men at the same time; and if everybody else displays a somewhat marked vacuity of mind, it is by no means akin to cheerful and refreshing buoyancy. We can hardly believe that one who possesses such a refined pastoral vein can have been content to pen all these dreary, tattling conversations, and plod through all the windings of such a mazy plot, when the reader at the very first turning has coolly stepped over the hedge and found his way out. It is a dreary business from beginning to end. Miss Davie Morrison, aged twenty-one, loves, and is beloved by, her guardian, Corbett, aged forty. A smarter lover, only thirty, wins her affections. Morrison *père* had died in India. His partner Davison—a replica in face and form of the Morrison—appears, and, by personating him, tries secretly to extort money from Davie. Is he really the Morrison? From the first we guessed he was not; but this has to be proved—we can hardly say to our entire satisfaction, for these shifting names of Davison and Morrison danced riot through our brain—but at least conclusively and at fearful length. Mr. Corbett is the only nice person in the book; but we do not like his fatherly embraces and general proceedings with his ward after she was affianced to another man. A frivolous Mrs. Wybrant, and a naval Captain freighted with the smallest of small jokes, are meant for characters. The second story is a pretty burlesque tale, quaint and improbable, which might be adapted as a pleasing comedy. The third is told with too much effort and straining after effect; but the characters here are excellent, and the story interesting. It need not be said that there is much of grace and finish and practised writing throughout the book.

Pericles Brum is a failure. Such books must always be so. Yet they will always be written and read eagerly and forgotten. Each decade can afford to enjoy one such

jou d'esprit, which, in the form of a story of the Future, traces the supposed results and picks the problematical fruits of the political vices and follies of to-day. The queer thing is that such prophetic tales are always terribly gloomy; we enjoy Cassandra's forebodings if we never act upon them. There must be something wrong somewhere, or someone would write a novel of 1984 as it should be written—all perfectibility and perfection, School Boards and Redistribution more obsolete antiquities, the Social Spirit of Faction brooding over the regenerating waters, the blessed inauguration of the millennial reign of Anarchy upon earth. Even the disagreeable Armageddon might be softened down a little; eyes might be pounded without being blackened, blood wipe itself up by magic, feminine claws leave no scars to speak of, and torn-out tresses be miraculously restored without patent remedies. But Mr. Pember admits none of these soothing palliatives. A Conservative Jonah, he sits down to thoroughly enjoy the fall of whatever in our Nineveh is worth conserving. Yet, after all, the catastrophe is inevitable bathos: Mill College rampant at Oxford, Parliament swamped by guzzling, wine-bibbing *amis du peuple*, Church and State in *extremis*, Nineveh rent asunder by dynamite and petroleum, the incendiary Ninevites rising in their millions and besieging the forlorn-hope of the Aristocracy at the Lotophagi Club, a French army smuggled over by the mob-leaders to put down the revolution, foundation of a Conservative or oligarchic republic by the same wire-pullers, and, finally, retirement of Pericles, the misguided enthusiast who fired the train, to Iona, marriage and misanthropy. Cassandra was never in livelier force, but never more mistaken; not even when she managed to frighten the monks in 999, or English parsons in 1649, or French nobles in 1792, or our fathers in Reform Bill and Chartist days. This globe now, as then, may seem rushing headlong to ruin, but it has always a bias to roll it aside somehow into a safe course which we cannot foresee. The collective mind and will of England, as spoken in her parliamentary and platform majorities, may be infinitely sillier and more vacillating than that of the individual Englishman; but it is, after all, the individuals who must put into practice all fantastic legislation, and they are neither cut-throats nor pick-pockets, but just stupid, plain-dealing Ninevites, like their fathers, with no faith in Jonah's fire and brimstone, though by no means averse to his preaching if he preaches as amusingly as Mr. Pember. The main idea of the book is derived from *Lord Bantam*, but it is also indebted to *Sibyl* and the *New Republic*. An infant Duke is kidnapped and educated by the Socialists to be the Nemesis of his order. His curious discipline as an aspirant after the Ideal till the age of ten and then his initiation into the glories of Labour as a cow-boy are very curious; indeed, the first part of the book is altogether interesting, sometimes inimitable, as in the character of the toiling shop-girl. But, alas! next comes the Mill College course, and here Oxford lays its stupefying and vulgarising spell upon this, as upon every other, book. We gladly pass over much that is trivial, babyish, and redolent of that curious dare-

devil dulness which has transformed Alma Mater into a frisky old maid. The Vice-Chancellor's sermon is painfully suggestive of Dr. Jenkinson's, and hardly balanced by that of the last of the expelled Divinity professors. Anomalies and anachronisms abound, as is but natural, and the final catastrophe is—what, indeed, could it be but anti-climax? It is not so easy to put the last coping-stone on the future. If for nothing else, the book must be read for its many sharp and suggestive sayings, as, for instance, this:

"If a universal education has produced a universal dissatisfaction, so that we get thousands of discontented pigs and retain one learned Socrates, together with a wholesale feeling that educational riches, like landowner's riches, are to be grabbed at on 'the No Rent' principle, who is to praise or blame for it? The only text they know in the Revised Version is, 'It is more blessed to receive than to give.'"

Old Boston is a discursive, disconnected, disjointed story of the Rebellion of the American colonies. There is much to admire in the careful local colouring, and the painting of men and manners of the period. Miss Stevens' tone is also good, if somewhat morbid and depressed; but her work is decidedly slow and heavy, much of it being copied from supposed contemporary MSS. in a singular lingo, compounded of Gallicisms and Puritan Biblicisms. The effect is appalling. As usual, we find eighteenth-century word-painters too well schooled in their Wordsworth and Ruskin, and prating of tones and harmonies.

The plot, or rather the story, of *To Have and to Hold* is really original, and well worked out, except that the clearing up is, as usual, much too fussy and laboured, though, be it recorded, Miss Stredder wisely dispenses with the services of those tiresome detectives. The action is stirring, and there is plenty of it, and no moralising or foreboding. Indeed, the interest would never flag were it not for one fault—once so conspicuous in Miss Braddon—the too conscientious moving of the pieces on the board, by a constant rushing about in cabs and by rail. We open with a capital shipwreck and rescue of the heroine by the hero. Both are all they should be. Far more interesting, and thoroughly original, are Christina's uncle, the Squire, and his *amé damnée*. The Squire is a middle-aged, fast man—weak, improvident, tyrannical, ignorant, feebly good, and clumsily bad—resolved to rob his niece of her rights; and he ends by embezzling the petty cash of his old aunt, and falsely accusing an innocent man. Quite as original is his friend Latham, the refined, unprincipled old bachelor, yet with a warm, loving heart which, in its selfish way, is devoted to the orphan girl. Perhaps the mean, yet chivalrous, moneylender and his son are even better inspirations, and might have been made the central figures. Faults we might find, but they are amply condoned. The book is not ambitious nor remarkable, but it at least contains within its covers enough of matter and incident to justify three volumes, which is saying a great deal.

The Knave of Hearts is a catchpenny title adopted in order to depict that court card in flaring tints on the cover, but the book is really very good—a typical specimen of the

pleasantly exciting, uncompromising light novel. Besides, it improves as it goes on, and the second volume is actually quite interesting. The author has her weaknesses. She not only reveres the nobility, but she makes her ladies and gentlemen adore them with fear and trembling. They blush with excitement at shaking hands with a Duke, and even compare their experiences of these divine favours. But, though her county people are natural and unaffected, she stumbles among the ranks of the peerage. The Duke's eldest son is called *Baron Beville*, Lord Robert Belmont is the son of an Earl, Lord and Lady Arthur Beville display conspicuous coronets on their body-linen and portmanteaus. Nor can we believe that a noble bridegroom resident in Grosvenor Square, and a wealthy heiress sojourning in Wales, can legally effect clandestine marriage by putting up their banns at Hackney. However, these are small matters. The story is fairly original, and many of the characters rather well drawn. A spice of romance and improbability is nowadays more than acceptable, so we accept the lordly poisoner and the hunchbacked toxicologist with pleasure. Of the heroine, Amy, we are not so sure. She is most artfully introduced; but our interest in her wanes as she wilfully ruins her life, and we quite tire of her when, after her wicked husband's suicide, she is restored to her first lover by the old device of brain fever and a slow convalescence in the Riviera. This young physician, like the toxicologist, is a remarkable study for a woman to have written. His peculiar professional ethics, and feelings, and anxieties, when suddenly placed in charge of another doctor's practice, are most interesting, as giving an insight into the average medical mind. There are many bright and clever pages, especially the description of Mr. Reed's sermon and its effects, and of the Rector who, not to bore the quality, read the Litany "with quick cheeriness." *The Knave of Hearts* does not aim too high, but has certainly hit the mark.

Miss Gift's story is of a much higher type than the others, and, as it is short, it is successful. Her idea of an innocent English girl is much more complex and natural than the mere selfish, silly chit who plays the *ingénue* in most novels. Hetty is a good, sensible, inexperienced girl who, as might be expected, suffers herself, and causes others to suffer, by her inexperience. Her feelings are not very decided, for she has hardly got used to them, and does not yet quite know her own mind. This is merely saying she is young and innocent. Her story is really a wholesome moral, for, though the punishment is far out of proportion to the fault—if fault it was—it shows how even involuntary thoughtlessness may work involuntary mischief. All ends well; she marries her faithful Vicar, and the flirting Captain is tried for murder at the Old Bailey. The delicate position of Hetty in coming forward to give evidence seems to spoil the effect of the rest of the tale; but this murder affair, after all, gives a tragic element which redeems it from a mere drawing-room love-story. Both the men are very well drawn. In spite of the tragedy, there is nothing depressing in this very pretty, refined, and carefully written book.

E. PURCELL.

HISTORICAL BOOKS.

The Voyage to Cadiz in 1625: being a Journal written by John Glanville, Secretary to the Lord Admiral of the Fleet (Sir E. Cecil), afterwards Sir John Glanville, Speaker of the Parliament, &c. Never before printed. From Sir John Eliot's MSS. at Port Eliot. Edited, with Introduction and Notes, by the Rev. Alexander B. Grosart. (Printed for the Camden Society.) This journal of the disastrous voyage to Cadiz in 1625 is a valuable addition to our knowledge of the earlier part of the seventeenth century. The facts it contains are not of great importance taken by themselves; but, in the lump, they are of much interest, because they bring before us, almost as clearly as if we had seen it with our own eyes, the disgraceful manner in which business was conducted under the "divine right" monarchy. No historian, so far as we are aware, has made it clear why a despotism which had worked well on the whole, though with much friction, under Elizabeth should have become so entirely unworkable when the Stuart kings had the helm of State in their hands. James and Charles I., whatever their faults may have been, had certainly the honour of England at heart; and it is equally certain that there were brave, honest, and competent men to be found who would, in their subordinate capacities, have done their duty. Yet, during the long years that passed by from the time when James ascended the English throne to the day the Long Parliament unsheathed the sword, almost everything went amiss on sea and land. Incompetence reigned everywhere. We have our own theory on this very grave subject, but this is not the place in which to promulgate it. Mr. Grosart has conferred a benefit on all those who care for accurate knowledge of a most interesting, though shameful, time, in giving this diary to the world. We owe its preservation to the great Sir John Eliot, who had, no doubt, caused a transcript to be made for his own use in his contest with the King and Buckingham. Glanville had evidently a very great repugnance to going with the fleet. We do not know whether we ought to use the word "pressed" in relation to a man in his position; but it seems clear that he was compelled to accept the post of secretary to the fleet, though we may assume that the means used were somewhat gentler than those employed by what our grandfathers knew as the press-gang. Mr. Grosart has printed from a document preserved in the Public Record Office Glanville's reasons for desiring to be excused. One of them is that his handwriting was so bad that hardly anyone but his own clerk could read it. His real objection evidently was that he had much business on his hands with which a protracted sea voyage would interfere. We do not gather a high opinion of Sir Edward Cecil, Viscount Wimbledon, from this diary. He was, however, a good and brave soldier, as is proved by his services in the Netherlands. Mr. Grosart thinks, perhaps with some justice, that he was deficient in self-reliance, and contrasts him unfavourably with Blake and Nelson. We submit this is hardly fair. Byron was a good poet, and yet was nothing when contrasted with Dante or Shakespeare. Wimbledon was, as it seems to us, a good soldier sent to command a rickety fleet with a dissatisfied crew. Everything went against him. We by no means wish to hold him up as a hero, but we doubt whether any one of our greatest sea-lions could have done much in the circumstances under which he was placed. The editorial work is very well done, and there are some useful notes explaining nautical terms. We cannot praise the Index. The words are arranged under first letters, and that seems to be the extent of the labour bestowed. An index which puts Lisbon after Locks surely requires amendment.

*The State Archives of Maryland. Edited by Dr. W. H. Browne. Vol. I. The neglect with which American writers have treated their own history has been a matter of regret—to some extent, of accusation. While they have made the history of Spain, and of Burgundy, and of the Netherlands the subject of careful research and brilliant illustration, they have, for the most part, left that of the various American colonies to those who may be classed with the better sort of county historians. But if the work of the historian has been lacking, the work which comes on the stage before us has been forthcoming in abundance. The archives of almost every colony have been published, either by State aid or by the labours of some learned society, with all the fullness and completeness of arrangement that a student can ask for. The calendar under notice gives a clear account of the work which has been done in this way by the Maryland Historical Society. It does not profess to be more than a summary of the documents which the society has already published in the first volume; it does not profess to give more than a bare outline of their contents. But from this list one can judge the nature and extent of the material placed before one. It includes a complete reproduction of all the legislative proceedings of the two Houses which formed the Colonial Assembly, so far as the words of those proceedings have survived. Search among the colonial papers in the English Record Office has enabled the compilers to fill a gap of great importance. The laws passed between 1649 and 1676, hitherto missing, have all been preserved in their integrity in one of the Colonial Entry Books. Some deficiencies there are still. Nor is it possible to tell how far these are due to loss, or to the absence of all legislation during certain years. By far the most serious deficiency is the absence of any records of the proceedings of an Assembly from December 1688 to May 1692—years of no small importance in the history of the colony. This, however, will be in a large measure supplemented by the next volume, which is to contain some eight or ten thousand miscellaneous papers, many of them having reference to the time in question. The value of these volumes to students of American history can hardly be estimated. In the case of Maryland we are peculiarly and specially dependent on the colonial archives. If the records of the New England colonies were completely swept away, we should still have a mass of material in chronicles, letters, and diaries. The same may be said, though in a less degree, of Virginia. But Maryland had no contemporary chronicler. Take away the records and we have only a few party pamphlets, in which Puritans denounced Babylon and Royalists recriminated, or the reports of Jesuit missionaries, more intent on the wonders of Indian conversions than on the constitutional history of the colony. Boyman's *History*, published in 1837, is indeed a work entitled to high praise. It is based on a laborious study of the colonial archives. But, unhappily, it is a compilation of records rather than a well-digested reproduction of them. The writer fell between two stools. His close adhesion to the very text of his documents spoilt his work as a connected history, while, on the other hand, the attempt at literary form deprived it of the completeness and exactness of a calendar. His successors will have reason to be thankful to the Maryland Historical Society for their present work. What was before a work of years is hereby rendered a work of days.*

Manual of Jewish History and Literature. By Dr. Cassel. Translated by Mrs. Henry Lucas. (Macmillan.) Mrs. Lucas has faithfully translated Dr. Cassel's *Leitfaden für den Unterricht in der jüdischen Geschichte und Literatur*, but she has not supplied any of the defects which render

the historical portions of her original unsatisfactory. She has omitted an Appendix on the geography of Palestine, and has added a section on the recent history of the Jews in England which, although good in the main, is certainly out of all proportion to the space allotted in the body of the book to mediæval Anglo-Jewish history. The chapter concludes, too, with a list of "eminent individuals," most of whose names have little claim to be mentioned in the same breath with the Jewish writers of antiquity; and no mention is made of Grace Aguilar, the only Anglo-Jewish writer who can be said to have acquired any sort of literary fame outside the Jewish community. So far as Dr. Cassel's volume deals with mediæval Hebrew literature it deserves nothing but praise. It summarises the history of this subject so completely and so concisely that it appeals far more directly to advanced students than to the youthful readers for whom it was avowedly prepared. The full Index at the end of the book greatly enhances the usefulness of its literary information. But when we turn to the historical portion of the book, we find several grounds for serious complaint, keeping well in mind its modest pretensions to be viewed only as a Jewish school-book. The origin and growth of Christianity are surely historical facts that sufficiently influenced Jewish history to render the excessive brevity with which they are treated here a fatal fault. The Jewish settlement in mediæval England, moreover, though less distinguished by great writers than the majority of the Continental settlements, undoubtedly deserved a more elaborate notice than that to be found in the few lines devoted to it on pp. 163 and 164.

Horace Walpole and his Works. Select Passages from his Letters. Edited by L. B. Seeley. (Seeley.) The capitalist who has five guineas in his pocket and wishes for an investment in a safe and remunerative security cannot do better than to expend them in obtaining the nine volumes of Peter Cunningham's edition of Horace Walpole's Letters. Those who have only five shillings to spare should purchase Mr. Seeley's extracts from the same. While perusing these selections from the letter-writer who amuses everybody, but is abused by every austere critic, it is of course impossible to avoid the feeling which Sheridan expressed when he was shown a single volume entitled "The Beauties of Shakspeare," and enquired as to the fate of the other nine volumes. Still, if only specimens are required of the sixty years' correspondence of the unwearied letter-writer from Strawberry Hill, the selection could not be made with greater judgment than has been shown by Mr. Seeley. The letters are set in a short narrative of the life of Walpole and of his chief friends; and the charm of the volume is heightened by eight illustrations, seven of which reproduce some of the choicest examples of Sir Joshua's talents. A condensation like this of the letters of a lifetime brings prominently before the mind the variations in Walpole's epistolary style. No greater contrasts could be found in any author than the fanciful, Frenchified letters written from the country in 1743, and the dignified narrative, only a year or two later, of the fate of Kilmarnock and Balmerino. Though the extracts are made with the especial object of illustrating the manners of that age, not a few of them are applicable to the present day. The mania for collecting which Walpole satirised more than a century ago flared up as fiercely a few years since. The growth of London is not less marked now than when he wrote in 1776 "Rows of houses shoot out every way like a polypus." Conway's experiments on smoke are alluded to more than once, and the spread of smoke has become a greater evil with us every year since then. This little volume of some

three hundred pages should give many a young reader a permanent pleasure.

The History of the Reign of George III., for Army Candidates and Students. By Oxon. (Sonnenschein.) From its title it may be inferred that this is merely a cram-book, and of no historical value whatsoever. Of its class it is good, for it is clear and concise, and abounds in tabulated statements which army candidates can commit to memory. For understanding history it is useless, but for acquiring the facts necessary for answering examination questions it is really valuable. Like all other cram-books compiled by men who have no real knowledge of the history they attempt to analyse, it abounds in loose statements which would grievously mislead "students," but which will not do much harm to "army candidates." Thus on one page the author speaks of the Vendean War, and makes five mistakes in his five remarks. La Vendée was not finally conquered by Westerman at Le Mans in 1793, but by Hoche in 1795; the attack on Granville can certainly not be called a "brilliant deed;" Larochejacquelin was not their great leader, and was far inferior to both Cathelineau and Charette; the Vendéans were not "a brave peasantry led by their priests and gentry to fight for their king," but were roused into rebellion by the demand of their young men for the desperate war on the frontiers; they certainly did not treat their prisoners generously, but with ruthless cruelty. Yet the statements of "Oxon" are in consonance with received opinions, and he borrowed them from the ordinary books which continue, and will continue, to make the usual mistakes. The book is, of course, as dry as a cram-book must be, but the Preface is amusing, and concludes with this sentiment:—

"In conclusion, the author hopes that the work will assist some of the sons of the stately homes of England, whose grandfathers fought in the battles here described, to enter that profession so pre-eminently fitted for gentlemen—the service of their country and their Queen."

Bonifaz und Lul: Ihre angelsächsischen Korrespondenten. Erzbischof Lul's leben. Heinrich Hahn. (Leipzig.) Since Canon Bright's book no work so important as the present treatise has appeared relating to the Old English Church. Careful and methodic in treatment, brief and clear in style, and full of good matter, it is worthy of a follower of von Ranke and Röppel. It is a record of a peculiarly interesting period of our Church history—a period wherein English Churchmen abroad appear in a more prominent position than they have ever since taken up. Their culture, their favourite studies, their attitude toward the leading questions of the age, their biographies, are all alike deserving of most careful study. No student of the early ecclesiastical or secular history of England or Germany can fail to welcome Herr Hahn's book, or peruse it without much profit.

Der englische Investitur-streit: Als anhang, die quellen und ihr abhängigkeitsverhältnis. Dr. Maximilian Schmitz. (Innsbruck.) This is a useful little study of a question whose wide bearings and real influence are only beginning to be truly judged. It strives to make clear the position and ideas of Anselm with regard to what was, after all, the main problem of his age. The greatest philosopher the Middle Ages produced was forced to take part in the active politics of his time, in spite, in some degree, of his own wishes. This fact will ever lead English historians to take warm interest in a struggle the outcome of which, as regards England itself, is of less relative importance than other pettier conflicts. Dr. Schmitz's discussion of the authorities for the period is worth reading. It is a pity that

Eadmer has been hitherto so neglected in England; a new and correct edition of his charming *Historia Novorum* would have been welcome any time during the last half-century. For one's own part, one can hardly agree in the author's unduly severe judgment of Eadmer's credibility. Properly used, Eadmer is invaluable, his enthusiasm for his master being no small proof of his worth; and it is comparatively easy, when once the personal equation is estimated, to weigh his statements judicially. The old paradox of Macaulay, that Boswell was a good biographer because he was such a fool, will not bear examination; Boswell was wise enough to see his hero's greatness, and we must not condemn Eadmer because he loved the man who was best worth loving of all he knew.

THE *Transactions* of the third session of the Birmingham Historical Society opens with the presidential address of Prof. Seeley, delivered on October 26, 1882. The volume also contains a paper by Mr. J. Bass Mullinger on "An English College in the Olden Time;" two by the Rev. A. Jamson Smith on "The Lollards" and "Wat Tyler's Rebellion;" and one by Mr. G. J. Johnson on "The Conflict in English History between Private Ownership of Land and the Ownership of the State and the Community."

NOTES AND NEWS.

A NEW work by Vernon Lee may be expected early this spring, under the title of *Euphorion*. It consists of a series of studies of the antique and the mediæval in the Renaissance. *Euphorion*—the name given by Goethe to the marvellous child born of the mystic union of Faustus and Helena—fitly represents the Renaissance, taking life from the Middle Ages, but nurtured by the spirit of antiquity as the child born of Helena takes life from Faustus. About one third of the book has already appeared at various times as separate articles in *Reviews*; the remainder is new matter. *Euphorion* will be published, in two volumes, by Mr. T. Fisher Unwin.

MISS BETHAM-EDWARDS, having already explored the west, east, and east-central regions of France, will this year make a sojourn of many months in the Pyrenees and Languedoc. One of her objects will be to visit that line of coast described so learnedly, yet with such lively interest, by M. Chas. Luthéric, in his valuable contribution to French archaeology, *Les Villes mortes du Golfe de Lyon*.

MESSRS. GRIFFITH & FARRAN will issue immediately a new edition of the Dean of Wells' fine poem *Lazarus*, which has been for some time out of print. We understand that the Dean has a new volume of poems in hand, which will be published by the same house.

A NEW edition, in one volume, of the *Free Trade Speeches of the Right Hon. C. P. Villiers* is in the press, and will be published immediately by Messrs. Kegan Paul, Trench, & Co.

MR. ARTHUR J. EVANS, who is a special authority on all matters connected with Ragusa, has made for Dr. Murray an historical investigation of the statement current already in the seventeenth century that the name "argosy" is derived from the city and republic of Ragusa, with the result of finally deciding the question in the affirmative. "Argosy," in its earlier forms *argusea*, *argosee*, *ragusee*, is simply *una Ragusea* [nave], plural *Ragusee*, common in Italian documents of the sixteenth century. Ragusa was itself also known to Englishmen as *Argoise*, *Argusa*, *Aragosa*, whence the transposed forms *argosea*, *argosy*. It has been shown that the merchant caracks of Ragusa, so famous for their size and capacity, were well known in England.

BARON TAUCHNITZ, of Leipzig, has this week published a Continental edition of the Queen's new book, of which he has acquired the copy-right for the Continent.

MR. T. WEMYSS REID's novel, *Gladys Fane*, is about to be re-issued in a popular form in one volume, the previous editions having been exhausted. As a proof of the popularity that this book has gained, it may be added that *Gladys Fane* is now appearing in Australia as a serial in the *Sydney Echo*.

WE hear that Mrs. Charles Oppenheim is engaged on a Life of Giordano Bruno.

M. PAUL BLOUET, assistant master in St. Paul's School, is preparing for publication by the Clarendon Press a work in two volumes entitled *L'Eloquence de la Chaire et de la Tribune françaises*. Vol. 1., "French Sacred Oratory," containing extracts from the best funeral orations and sermons of Bossuet, Bourdaloue, Massillon, Fléchier, and Mascaron, with historical, biographical, and critical notes, will appear very shortly.

DR. BERNARD has just sent to press with Messrs. Sonnenschein a volume entitled *Adventures in Servia*, illustrated with numerous sketches from his own pencil. The author formed one of the Ambulance Brigade during the Russo-Turkish War.

COPIES of Bishop Bryennios' important book, *ΔΙΑΔΥΝΑΜΙΑ ΑΠΟΚΑΛΥΨΕΩΣ*, just printed at Constantinople, have reached London, and are obtainable at Messrs. Williams and Norgate's.

A VOLUME of *Chess Studies and End-Games*, systematically arranged by the veteran B. Horwitz, with a Preface by the Rev. W. Wayte, will be published next week by Mr. Jas. Wade.

MESSRS. HODDER & STOUGHTON's announcements for the spring season include the following:—*Kadesh-Barnea: its Importance and Probable Site*, including *Studies of the Route of the Exodus and the Southern Boundary of the Holy Land*, by the Rev. Dr. H. Clay Trumbull; *Wycliffe and Huss*, by the Rev. Dr. Loserth, translated by M. J. Evans; *The Grounds of Theistic and Christian Belief*, by the Rev. Dr. George P. Fisher; *Howard, the Philanthropist, and his Friends*, by the Rev. Dr. Stoughton; *Capital for Working Boys: Chapters on Character Building*, by J. E. McConaughy; *The Messages to the Seven Churches of Asia Minor*, by Canon Tait; *Biblical Lights and Sidelights: being a Cyclopaedia of Ten Thousand Illustrations, with Thirty Thousand Cross References, from the Bible*, by the Rev. C. E. Little; *Earth's Earliest Ages, and their Connection with Modern Spiritualism and Theosophy*, by Mr. G. H. Pember; *Talks with Young Men*, by the Rev. Dr. J. Thain Davidson; *Is God Knowable?* by the Rev. J. Iverach, being a new volume of the "Theological Library;" *Cluny Macpherson: a Tale of Brotherly Love*, by A. E. Barr; *George Fox and the Early Quakers*, by A. C. Bickley; *The Twofold Life*; or, *Christ's Work for us, and Christ's Work in us*, by the Rev. Dr. A. J. Gordon; *Anecdotes for Sermons*, being a new volume of the "Clerical Library;" *Heart-fellowship with Christ: Prayers and Meditations for Every Sunday in the Year*, by the Rev. W. Poole Balfour; and a new and illustrated edition of Dr. Macaulay's *Across the Ferry: First Impressions of America and its People*.

MESSRS. GRIFFITH & FARRAN will shortly publish a work by the Rev. W. Frank Shaw, entitled *The Preacher's Promptuary of Anecdote: Stories, New and Old, Arranged, Indexed, and Classified for the Use of Preachers, Teachers, and Catechists*. The 100 stories which the book contains are selected to illustrate the subjects which would be handled in the pulpit, or when addressing children at evening classes, &c.

THE same publishers also announce *Primrosea*,

an *Elegy in four cantos on the Earl of Beaconsfield*, to be ready by April 19; another book of the *Don't* class, to be called *You Should; Traveller's Joy on the Wayside of Life*, being a volume of Selections by Ellen Gubbins; and three new volumes in their series of "Taking Tales"—*Second Best*, by S. J. Cross, *Saturday Night*, by F. Bayford Harrison, and *Little Betsy*, by Mrs. E. Relton.

IT is almost disheartening to mention the success of the *Don't* class of publication. It is said that of the original edition of *Don't* seventy thousand copies have been disposed of in America; while of the five English editions, with the same title and very much the same matter, the Leadenhall Press heads the list with a record of forty thousand. *You Shouldn't* (Leadenhall Presse) is of the Mark Twain type, and of a more humorous and perhaps rather too pronounced flavour.

A NEW work by the late Grenville Murray, entitled *High Life in France under the Republic*, will be published next week by Messrs. Vizetelly, who also announce an English translation of M. Zola's *Nana*, illustrated by French artists.

THE new little *Lent Manual* by the Rev. T. B. Dover, with Introduction by Canon King, published last week by Messrs. Sonnenschein, has already run into a second edition.

MESSRS. WILSON & M'CORMICK, of Glasgow, will publish next week the first number of the *Glasgow University Review*, a new illustrated monthly. The same publishers will issue immediately *How Glasgow Ceased to Flourish: a Tale of 1890*.

A TRANSLATION into French of some of the experiences of McGowan, the Edinburgh detective, is being prepared by the Comtesse Agénor de Gasparin.

AT the annual general meeting of the members of University College, London, held on February 27, the following were admitted as life governors:—(1) As having special claims by reason of benefits conferred or services rendered—Mr. A. S. Harvey, Mr. J. C. C. M'Caul, and Prof. H. Morley; (2) as distinguished in literature, science, or art—Mr. R. Ellis, Mr. J. Fergusson, Prof. Marks, and Prof. Burdon Sanderson; (3) as eminent in public life or in the cause of education—Mr. A. J. Mundella and Mr. John Simon.

THE Working Men's College, founded by the Rev. F. D. Maurice and his fellow-workers, has not prospered like the City of London College, the Birkbeck Institute, the King's College Evening Classes, &c. After twenty-six years' existence, the college still cannot pay its way without help. Notwithstanding £184 of subscriptions and donations last year (of which Mr. A. Macmillan generously gave £100, and the Grocers' Company £25), a balance is still due to the college treasurer. But the Fabric Fund has £79 to the good. The committee purpose to raise the students' fees, and hope, with them and fresh gifts, to make both ends meet hereafter.

MR. WILLIAM MAY, for nine years principal cataloguing assistant at the Liverpool Free Library, has been appointed Librarian to the Birkenhead Public Library, in succession to the late Mr. Richard Hinton. Mr. May carried out the whole of the arrangements of the Exhibition of Library Appliances held at the meeting of the Library Association in September 1883.

MR. JOSEPH FORSTER will deliver a course of four lectures at the Crystal Palace—"Dickens," "Emerson," "Beaumont Newhall," and "Victor Hugo."

IN our notice last week respecting the approaching election to the Professorship of Ecclesiastical History at Cambridge, by an error of omission the Chair is made to appear

worth about £1,000 a-year instead of, as is the fact, about £750 a-year. The statement should have run as follows:—

"The professorship is endowed with an annual income of about £750 a-year arising from a fixed annual payment of £500, together with the annual dividend (now £250) of a fellowship at Emmanuel College which has been assigned to the Chair."

AT the meeting of the Clifton Shakspeare Society held on February 23, the following papers were read:—"The Supernatural Element in 'The Tempest,'" by Miss Louisa Mary Davies; "Prospero," by Miss Constance O'Brien; and "The Uninteresting Character of 'The Tempest,'" by Mr. L. M. Griffiths.

A MEMBER of the Folk-Lore Society writes to us:—

"In Mr. York Powell's interesting and able review of Grimm's *Teutonic Mythology* (ACADEMY, February 23) reference is made to the universal belief among our English and Irish peasantry 'that a man will suffer from such ills as are wont to accompany pregnancy, nausea, neuralgia, and the like, if his wife be lucky enough to escape them.' Just to show that folk-lore is in many cases but a too free and illogical argument based on facts, I may perhaps be allowed to say that I am to-day acquainted with three persons, one living in Sussex, one in London, and one in Northants, who invariably suffer from neuralgia or vomiting when their wives are *en route*, the ladies themselves having a very happy time of it."

AMERICAN JOTTINGS.

THE last week's mail does not bring any news of importance about the Dorsheimer Bill. The amendment extending the term of foreign copyright from twenty-eight years, or life, to twenty-eight years with renewal for fourteen years more, which is the term of municipal copyright, seems to meet with general (though not universal) approval. It is whispered that the powerful publishing firm of Messrs. Harpers Bros. may oppose the measure unless a clause requiring "domestic manufacture" be introduced; but, on the other hand, Messrs. Scribner's Sons have announced that they will be content to leave this matter to the protection of the tariff.

THE question of stage-right, or the right of representing plays, &c., presents no difficulty. It has been decided some time ago in America that the author of an unpublished play, even if an alien, possesses at common law an exclusive right of representation, which is in some respects more valuable than his statutory right in this country. Music stands on a somewhat different footing. A MS. score is, of course, in the same position as a book in MS., or an unpublished play; but music, once published, is like a book, in which an alien can under no circumstances claim copyright. Sir Arthur Sullivan has got over the difficulty as regards "Princess Ida" in this way. He keeps his orchestral score in MS.; but the pianoforte arrangement has been made by an American, and copyrighted by him both there and here. This is all that will be published even in England.

THERE seems some hope that Washington will at last have a library worthy of the Federal Government. The Senate has passed a Bill appropriating 500,000 dollars (£100,000) to begin the work. The ultimate cost is estimated at more than three million dollars (£600,000), to provide accommodation for 3,000,000 books.

MESSRS. HOUGHTON, MIFFLIN, & Co., of Boston, announce a new and complete edition of Mr. E. C. Stedman's poems, which will contain many written since the appearance of his last volume.

MR. HERBERT SPENCER's articles on current politics are appearing also in America in the *Popular Science Monthly*; and his friend Prof.

Youmans writes of the series that "the future papers will probably bear much more directly upon American political problems than the present."

THE author of *The Breadwinners*—a novel which seems to have made a deserved sensation in America—is resolved that his name shall not be revealed. He gives as his motive that "I am engaged in business in which my standing would be seriously compromised if it were known that I had written a novel."

THE *Critic and Good Literature* (we cannot undertake always to give this "combined journal" its full title) contains in its number for February 9 a sort of symposium by several writers on the question whether payment by a proportion of the profits or in a lump sum is more advantageous to the author.

ARNOLD HENRY GUYOT, the friend of Agassiz, and for thirty years Professor of Geology at Princeton College, died on February 18, at the age of seventy-six. A native of Switzerland, he first made his reputation by his discovery of the laminated structure of glaciers, and by his careful study of erratic boulders in the Alps. In 1848 he followed Agassiz to the United States. He wrote a series of books on geography, and has left ready for publication a work on *Creation*.

FRENCH JOTTINGS.

IT falls to M. Victor Charbuliez, as directeur of the Académie française at the time of the death of Henri Martin and Laprade, to receive their successors, MM. de Lesseps and François Coppée. All the forty fauteuils are now full.

THE Municipal Council of Paris has voted 10,000 frs. (£400) to the committee formed to celebrate the centenary of Diderot, being the same amount as was voted in the cases of Voltaire and Rousseau, on the condition that it be spent in erecting a statue of Diderot in Paris. There is also to be a local celebration at Langres, Diderot's birthplace, on July 30.

A STATUE of George Sand, by M. Millet, is to be unveiled at La Châtre on July 15.

THE scheme for placing a public library in every municipal quarter of Paris is progressing, though slowly. Thirty-eight such libraries are now in existence, with a total of about 100,000 volumes. Last year the number of additions was 12,000 volumes, and the number of readers was 514,000, being an increase of 151,000 on the previous year.

THE *Revue politique et littéraire* of February 23 opens with a review of some nine pages, by M. Emile Deschanel, of M. Paul Bourget's recent book, *Essais de Psychologie contemporaine*.

VISITORS to Paris are reminded that the magnificent series of tapestries formerly in the Château de Boussac (Berri) are now removed to the Cluny Museum. Magnificent they are, and very interesting it is to read at the same time George Sand's novel of *Jeanne*, wherein she describes the Château de Boussac and its scenery.

IT appears from a letter of Fraire Dominique Dauterlin, lately published in the *Archives historiques de la Gascogne*, that in 1550 Malchus, the servant who struck our Lord, was still shown in the flesh to pilgrims at Jerusalem. He was in a crypt under Pilate's house, buried in the ground up to the navel, red-haired, long-faced, with a large beard, from thirty-five to forty years of age, dressed in white. His first speech to visitors was always *Sic respondes pontifici*? Afterwards he told them each their name, country, lineage, &c., speaking good German, Latin, French, and other tongues. He ended by asking of each

when the Judgment Day would come, and beat his breast, without regarding those present. "It is a thing very frightful to see," says the Friar, "and is one of the wonders of Jerusalem."

THE *Revue critique* of February 18 has an interesting review by M. d'Arbois de Jubainville, the new member of the Académie des Inscriptions, of M. A. Bertrand's first series of lectures at the Louvre on "Gaul before the Gauls, according to the Monuments and Written Evidence."

A TRANSLATION.

FROM THE FRENCH OF LOUIS BOUILHET.

My lamp hath burned out, drop by drop, alone;
My fire's last ember falls with dying sound:
Without a friend, a dog, to hear me moan,
I weep abandoned in the night profound.

Behind me—if I would but turn my head,
Sure I should see it—stands a phantom here;
Dread guest who came when my life's feast was spread,

Spectre arrayed in rags of vanished cheer.
My dream lies dead—how bring it back in truth?
For time escapes me, and the impostor pride
Conducts to nothingness my days of youth,
Even as a flock whereof he was the guide.

Like to the flood of some unfruitful deep,
Over my corpse aslumber in the tomb
I feel e'en now the world's oblivion creep,
Which, yet alive, hath lapped me half in gloom.

Oh! the cold night! Oh! the night dolorous!
My hand upon my breast atremble bounds:—
Who knocks inside my hollow bosom thus?
What are those ominous beats, those muffled sounds?

Who art thou, art thou? Speak, thou tameless thing,
That strugglest pent within me unreprieved!—
A voice cries, a voice faint with passioning,
"I am thy heart, and I have never loved!"

JOHN ADDINGTON SYMONDS.

MAGAZINES AND REVIEWS.

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums* shows how much is being done by Jewish scholars for history and philology with the slenderest pecuniary means. The February number contains a remarkable description, from trustworthy sources, of the Jewish sect founded by Sabbatai Zewi in the seventeenth century, which still survives at Salonichi under the protection of an enforced Mohammedanism. Dr. Egers gives details with regard to Hebrew acrostic poetry, especially that of Abenezra. The same scholar not long since gave extracts from the long-lost *Diwān* of Abenezra, a MS. of which now exists in the Royal Library at Berlin. In one of the poems the philosopher-poet refers in affecting language to the news of the change of religion of his son Isaac. Dr. Egers' edition of the *Diwān* will be awaited with interest. The various serial articles by Dr. Graetz, Dr. Bacher, and others already mentioned still move slowly on towards completion.

In the last number of the *Nordisk Tidskrift*, Dr. Oscar Montelius, the Director of the Historical National Museum at Stockholm, gives the results of his studies concerning the prehistoric population of Sweden. He concludes that a Germanic race has dwelt in the Scandinavian North for about 4,000 years, the people of the Bronze age having been the same there as that of the Iron age—namely, Teutonic. Dr. Montelius fully agrees with those who hold that the Getic and other Thracian populations which, at the time of Herodotus, dwelt in Danubian quarters were of the Germanic stock, akin to the Scandinavians.

MACAULAY'S NEW ZEALANDER.

MR. SEELEY, in his extracts from Horace Walpole's Letters, which is noticed in another column of the ACADEMY, remarks that more than one writer has found the original of Macaulay's New Zealander in a passage in Walpole, which imagines a "curious traveller from Lima" visiting England and giving a description "of the ruins of St. Paul's." Others, he adds, have traced the same idea in the works of such diverse authors as Volney, Kirke White, Mrs. Barbauld, and Shelley. Walpole's letter was first published in 1843, and Macaulay's phrase appeared in 1840, but Mr. Seeley settles this chronological difficulty by the suggestion that the essayist had seen the letter of Walpole when the latter's MSS. were in the possession of Lord Holland. Almost at the very day that Mr. Seeley's volume reached us, there arrived by a curious coincidence from New Zealand the reprint of a paper which Mr. W. Colenso read before the Hawke's Bay Philosophical Institute on this "hackneyed quotation" of Macaulay. Mr. Colenso, too, refers to the passages which Mr. Seeley has cited; but he believes that the source from which the illustrious essayist and historian took his inspiration was the following sentence from "the able Preface to the English quarto edition of La Billardiere's celebrated voyages . . . in search of the unfortunate La Perouse," published in 1800:—

"If so, the period may arrive when New Zealand may produce her Lockes, her Newtons, and her Montesquieus, and when great nations in the immediate region of New Holland may send their navigators, philosophers, and antiquaries to contemplate the ruins of ancient London and Paris, and to trace the languid remains of the arts and sciences in this quarter of the globe."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BIBBE, A. Die Entwicklung d. Naturgefühls bei den Griechen u. Römern. 3. Thl. Kiel: Lipsius. 4 M.
DEVEZE, J. Athanasius Coquerel fils: sa Vie et ses Œuvres. Paris: Fischbacher. 3 fr. 50 c.
DIETZ, E. Auguste Stahl, un Explorateur africain, mort au Gabon pendant l'Expédition française de 1890. Strasbourg: Vohmho. 1 M. 20 Pf.
GONCOURT, E. de. Chérie. Paris: Charpentier. 3 fr. 50 c.
GROSS, G. Die Lehre vom Unternehmerrgewinn. Leipzig: Duncker & Humblot. 5 M.
JELLINER, G. Oesterreich-Ungarn u. Rumänien in der Donaufrage. Eine völkerrechtl. Untersuchung. Wien: Hölde. 2 M.
MAINS, le Duc du. Méditations sur le Sermon sur la Montagne, publiées pour la première fois par A. Mellier. Paris: Palmé. 10 fr.
MATAJA, V. Der Unternehmerrgewinn. Wien: Hölde. 5 M. 60 Pf.
RUELL, E. Le Congrès européen d'Arenzo pour l'étude et l'amélioration du Chant liturgique. Paris: Firmin-Didot. 3 fr.
SAX, E. Das Wesen u. die Aufgaben der Nationalökonomie. Wien: Hölde. 3 M.
SÉE, J. Journal d'un Habitant de Colmar de Juillet à Novembre 1870. Paris: Berger-Levrault. 7 fr. 50 c.
WEDDIGEN, F. H. O. Lord Byron's Einfluss auf die europäischen Litteraturen der Neuzeit. Hannover: Weichelt. 2 M.

THEOLOGY, ETC.

- CODRUS Teplensis, der, enth. "Die Schrift d. neuen Gezeuges." 3. Thl. Augsburg: Hütler. 6 M.
D'ERCOLE, P. Il Teismo filosofico cristiano teorico e storicamente considerato. Parte I. Le contraddizioni e le infondate cinescostrazioni del Teismo. Turin: Loescher. 7 L. 50 c.
ROSEMONT, A. de CHAMBRUN de. Esai d'un Commentaire scientifique sur la Genèse. Paris: A. Lévy. 7 fr. 50 c.
ZENONIS (S.), Episcopi Veronensis, Sermones. Ed. J. B. C. Giurlari. Verona: Münster. 25 L.

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- FWALD, A. L. Die Eroberung Preussens durch die Deutschen. 8. Buch. Halle: Waisenhaus. 3 M.
FORNERON, H. Histoire générale des Empires pendant la Révolution française. Paris: Plon. 15 fr.
HERTZBERG, G. F. Griechische Geschichte. Halle: Waisenhaus. 4 M. 50 Pf.
KOBELER, G. Zur Schlacht v. Tagliacozzo am 23. Aug. 1268. Breslau: Koenner. 3 M.
LEDBUR, K. v. König Friedrich I. v. Preussen. Beiträge zur Geschichte seines Hofes, sowie der Wissenschaften, Künste u. Staatsverwaltung. Jener Zeit. 2. Bd. Schwerin: Schmale. 7 M.
MOSKAW, X. Cartulaire de Mulhouse. Vol. 1 et 2. Colmar: Barth. 22 M.

PIERSON, A. Nieuwe studiën over Johannes Kalvijn. Amsterdam: van Kampen. 2 fl. 50 c.
SCHUBERT, R. Geschichte der Könige v. Lydien. Breslau: Koebner. 3 M.
SOUBCHES, Marquis de. Mémoires sur le Règne de Louis XIV. publiés par le Comte de Coenac et E. Bertrand. T. III. Paris: Hachette. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

EICHLER, A. W. Beiträge zur Morphologie u. Systematik der Marantaceen. Berlin: Dümmler. 6 M. 80 Pf.
JACOBS, H., et N. CHATELAIN. Le Diamant. Paris: Masson. 20 fr.
LEHMANN, J. Untersuchungen ü. die Entstehung der altkrystallinischen Schiefergesteine. Bonn: Hochgürtel. 75 M.
PRECHURLE, O. F. Expédition danoise pour l'observation du Passage de Vénus 1882. Copenhagen: Høst. 3a.
UNSCHELD V. MELASFELD, Ritter. Terrainlehre e. gesonderte Wissenschaft, als Vorschule f. Geologie. Wien: Holder. 12 M.

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CARSTENS, B. Zur Dialectbestimmung d. Mittelenglischen Sir Pirumbras. Eine Lautuntersuchung. Kiel: Lipsius. 1 M. 20 Pf.
COSLIN, P. J. Altwestsächsische Grammatik. 1. Hälfte. The Hague: Nijhoff. 1 fl. 90 c.
DUTENS, A. Essai sur l'Origine des Exposants casuels en Sanscrit. Paris: Vieweg.
DUVAL, R. Les Dialectes néo-araméens de Salamas. Textes sur l'Etat actuel de la Perse et Contes populaires. Paris: Vieweg.
GERING, H. Isländzkæventyri. 2. Bd. Anmerkungen u. Glossar. Halle: Waisenhaus. 7 M. 60 Pf.
JELLINGHAUS, H. Zur Einteilung der niederdeutschen Mundarten. Kiel: Lipsius. 2 M. 40 Pf.
JUVENALIS et Persii fragmenta Bobiensia ed. a G. Goetz. Jena: Neuenhahn. 40 Pf.
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LUEBBERT, E. Commentatio de Pindaro Olisthenis Sicyonii institutorum censore. Bonn: Cohen. 3 M.
ROSNY, Léon de. Zitu go kyau-Do si kyau. L'Enseignement de la Vérité, Ouvrage du philosophe Kobandasi, et l'Enseignement de la Jeunesse. Livr. 1. Paris: Leclerc. 5 fr.

CORRESPONDENCE.

"THE SEA-BLUE BIRD OF MARCH."

Preston Rectory, Wellington, Salop: Feb. 20, 1884.

"The sea-blue bird of March," of which the Laureate speaks in the well-known stanza—

"When rosy plumelets tuft the larch,
And rarely pipes the mounted thrush;
Or underneath the barren bush
Flits by the sea-blue bird of March"—

has long been a puzzle to naturalists. Various birds have been suggested, as the kingfisher, blue tit, and swallow, but only to refute their claims. The swallow has the best pretension to be the bird in question; but swallows rarely arrive in this country so early as the time indicated—namely, in March. The rare piping of the thrush and the barren bush seem to indicate a cold and inclement season in that "roaring moon of daffodil," when swallows, even in the Isle of Wight, would hardly ever, if ever, appear. The kingfisher is no more a bird of March than of any other month in the year, and the same may be said of other sea-blue birds which have been suggested. Mr. Whitley Stokes' interesting reference to Alcman's fragment speaks of the *κηρύλος* of the spring generally, not of March definitely. It is quite impossible to say positively what the *κηρύλος* and the *ἀλκυών*, or more correctly *ἀλκυών*, are. Greek writers generally mention two kinds of *ἀλκυών*—one marine and voiceless, the other terrestrial and musical (see Aristot. *H. Anim.* viii. 5); the *κηρύλος* is mentioned as being the male of the halcyon, but it is not easy to reconcile their accounts with any known species of birds; popular tradition has long associated the halcyon and the kerulus with the kingfisher; Schneider, however, had great doubts, and so had Aldrovandi. The former writes, "utriusque natura nobis adhuc ignota esse videtur." Still, Aristotle's account of the bird's colour, blue, green, and purple, and of its size, being a little larger than a sparrow, of its feeding on fish, and constructing its nest of fish bones, is true of the kingfisher, and of no other bird; and, therefore, that in all probability the *ἀλκυών* of the Greeks, and the *alcido* of the

Latins, though the accounts are mixed up with much that is erroneous and mythical. But what is the Laureate's "sea-blue bird of March"? and echo answers "What?"

W. HOUGHTON.

A FINN SONG ON ST. STEPHEN'S DAY.

Hull: Feb. 22, 1884.

The following song, which is sung at Korpo (a parish composed of many islands lying off the south-west corner of Finland) on St. Stephen's Day, will, I believe, be found interesting by many. The villagers go out very early in the morning, armed with lamps and torches, and sing the following while they stand on the steps outside the houses:—

"Stephen was an ostler;
For that we are thankful.
He waters his five foals
All for the bright star.
But no daylight is seen yet,
For the stars in heaven are twinkling,
Two of them were red,
They earned well their food.
Two of them were white;
They were like the others.
The fifth was a piebald one,
And on that Stephen rides.
Before the cock crew
Was Stephen in the stable.
Before the sun rose,
Bit and gold saddle on,
Stephen rides to the well.
*For that we are thankful.
He scooped up water with a horse bell
All for the bright star
But no daylight is seen yet,
Although the stars in heaven are twinkling."

In one or two places the original is very obscure, but, on the whole, the above is a literal translation. So far as I have been able to investigate the matter, the people have no notion what the words they are singing mean. Their ideas are plainly shown in the little verse which follows, where the praises of corn-brandy as a stomachic are loudly proclaimed. It would be interesting to know what the five foals signify, and the connexion between Stephen and horses, for in the Finnish towns everyone goes out driving in the afternoon of St. Stephen's Day, and this custom is called "driving Stephen."

The folk-lore collector, of course, only collects, and leaves his materials for others to classify or explain; but still, when one is continually coming across strange tales and forms, the thought will crop up—did somebody invent all this strange medley, or was the world once a lunatic asylum, or is there method in this madness? The curious stratification found in some tales, especially in the Magyar collection, appears to be worth considering as a help to the solution of the problem.

* This refrain, I have been told, is intended as thanks to the people of the house for the good things they give the singers; but the construction clearly points to the translation I have adopted (vide *Notes and Queries*, December 22, 1883, where there are some slight variations).

W. HENRY JONES.

TORKINGTON'S "PILGRIMAGE."

Upper Clapton: Feb. 23, 1884.

This story has been edited by Mr. W. J. Loftie for Messrs. Field & Tuer, who have published it as the "Oldest Diary of English Travel." The public, for whom this edition is meant, ought to know that many portions of Torkington's text are copied from the previously written "Pilgrimage" of Sir Richard Guylford, which was edited for the Camden Society by Sir Henry Ellis in 1851, from a copy printed by Pynson in 1511. Torkington's "pilgrimage" is alleged to have been made in 1517. I have gone over the two books together, and find the Torkington scribe copying and imitating to

such an extent that it is doubtful how much, if any, of his so-called pilgrimage is a genuine record. Alongside of every possible form of resemblance is every possible form of variation, suggesting that the Rev. Sir Richard Torkington was a master in the arts of literary fraud. I cannot understand how the facts I have indicated came to be overlooked by the editor of Torkington.

B. H. COWPER.

"THE RIVERSIDE SHAKESPEARE."

Dublin: Feb. 23, 1884.

In common with other students of Shakspeare I owe much to Mr. Grant White's keen yet genial criticism, and I should be sorry if words of mine misrepresented him. But when he says that he has not seen Spalding's study of "The Two Noble Kinsmen," it means that he has not cared to see it. It is not difficult to procure a copy of the original edition; the Barton Collection, Boston Public Library, contains one with inserted letters by Lord Jeffrey, and an autograph letter from Spalding. Mr. White has been from the first a vice-president of the New Shakspeare Society, and it is strange that he should not be aware that the society republished Spalding's admirable essay in 1876 (a fact noted in my Shakspeare Primer). Writing, doubtless, in haste, he speaks of having consulted Spalding on "Richard III." If this is not a printer's error (and Mr. White has seen no proof), I am sure Mr. White remembered before his letter was half-way across the Atlantic that it was Spedding, not Spalding, who wrote on "Richard III."

I thought I had given Mr. White the benefit of his excellent precedent for taking the washer-woman's advice, when I referred in his own words to the "eminent example," and I supposed I might still indulge in a few innocent impertinences. I am grateful to Mr. White for having forgiven my levities. My serious contention was, that a skilled student perceives many real difficulties in Shakspeare which never strike an ordinary reader, because such a reader glides at once and unconsciously into an erroneous interpretation. So it is with the Bible and so with Shakspeare; careful study often at first obscures and finally illuminates the text.

EDWARD DOWDEN.

London: Feb. 24, 1884.

May I inform my friend Mr. Richard Grant White that the New Shakspeare Society, of which he is a vice-president, in 1876 reprinted Prof. Spalding's criticism of "The Two Noble Kinsmen," with a summary of his argument, side-notes to the text, a Memoir of the writer by his friend the late Dr. John Hill Burton, the historian of Scotland, and Forewords by myself, extracting from the *Edinburgh Review* Prof. Spalding's modification of his positive opinion in his Letter as to Shakspeare's share in the play, and declaring that the question was insoluble? My own strong conviction—come to after long wavering and hesitation—is that Shakspeare never wrote a line or word of the play, and that Fletcher's fellow-worker has yet to be discovered. Mr. Robert Boyle says he was Massinger.

F. J. FURNIVALL.

PS.—We shall include "The Two Noble Kinsmen" in our *Old-Spelling Shakspeare*, but shall print it all in small type, as spurious.

THE MOON AND THE HARE.

Barton-on-Humber: Feb. 23, 1884.

Commenting on my letter on Moon and Hare myths, Mr. Lang says (*ACADEMY*, February 9), "The Great Hare of all mythic Hares is Michaboz," who "ought to be the Moon, I presume;" but he adds that Dr. Brinton says Michaboz is the Dawn or the

Light, and gives philological reasons. Prof. Sayce, when noticing Brinton's account of this myth, says, "Michabo had his home on the verge of the east [cf. the abode of the lunar Kirké at the *Ἀντολὴ* 'Hælios'], whence he sent forth the luminaries on their daily journey," just as Kirké sent Odysseus. "His name is derived from *michi*, 'great,' and *wabos*, which, though it means 'hare' [as the white animal], properly signifies 'white.'" Michaboz, therefore, equals "the Great White One," a title excellently suited to Selênê Leukotheê; and this White Hare reminds us of the lunar White Cat of the fairy tale.

Mr. Lang adds that "When mythopoeic man spoke of a Hare, he probably meant a Hare *sans phrase*." But, in this case, how was man mythopoeic? The animal, too, must have strangely changed its habits from the days when it was wont to dance when the Lion died, spit on the Bear's cubs, laugh at the dying Eagle, guard the cave of the wild beasts (cf. *Kirké*), and defend the Lambs (Stars) from the Wolf (Darkness). ROBERT BROWN, JUN.

SCIENCE.

RECENT WORKS ON CICERO.

M. Tullii Ciceronis De Natura Deorum Libri Tres. With Introduction and Commentary by Joseph B. Mayor. Vol. II. (Cambridge: University Press.)

M. Tullii Ciceronis de Finibus Bonorum et Malorum Libri Quinque. The Text Revised and Explained by James S. Reid. In 3 vols. Vol. III., containing the Translation. (Cambridge: University Press.)

M. Tullii Ciceronis Pro Publico Sestio Oratio ad Iudices. With Notes, &c., by the Rev. H. A. Holden. (Macmillan.)

THE second volume of Prof. Mayor's edition of the *De Natura Deorum* does not complete the work, as the editor had intended that it should, but only contains the text of the Second Book, with a critical and explanatory Commentary. The increase in the scale of his notes is due to the fullness with which it has been necessary to discuss the scientific views of the ancients, so far as these furnish the basis for Cicero's arguments. Few students are likely to find fault with the editor for the scale on which he has planned this portion of his commentary. It may be said, indeed, that it is just the lack of trustworthy assistance on such points which has stood in the way of the more general reading of a treatise which yields to none of Cicero's philosophical works in historic interest. Great as are the merits of Schömann's edition in many respects, it left much to be desired; and even if his notes had been put within reach of the large, but happily diminishing, class of students in our universities who cannot use a German commentary, they would have needed great expansion in this direction. That undergraduates should be encouraged to study for themselves at first hand the Greek writers on physics, astronomy, and physiology, as Prof. Mayor desires, is a counsel of perfection not very likely to be realised under present or immediately future circumstances. Hearty thanks are therefore due for the thoroughness with which Prof. Mayor has worked these indispensable sources for the benefit of his readers, and for the fullness with which he has quoted the most important passages, instead of amassing, after the fashion of some editors, a pile of references which the student will be probably unable, and certainly unwilling, to consult for himself. But the wide limits which the editor has allowed himself (about four pages of explanatory notes to one of text) have rarely, if ever, led him into discursiveness. The only instance which I have noted is almost, but not quite, laudable. The ludicrous nonsense quoted from *Moses and Geology*, the production of a gentleman who has recently been appointed, under high patronage, as a quasi-official demolisher of "modern scepticism," well deserves to be pilloried; but a fitter place for the pillory might perhaps have been found than in the pages of what will long be recognised as the standard edition of a great literary work.

But Prof. Mayor's attention has not been concentrated on the substance of his author's thought to the neglect of the language. Questions of syntactical construction are carefully discussed, with contributions, here

and there, of great value from Mr. Roby; the etymology of important words and names is well treated, and the text, in some places sadly corrupt, is judiciously handled. Occasionally, Mr. Mayor offers an emendation of his own which is a real contribution to the settlement of the text (cf., e.g., sec. 47).

On the whole, this volume well keeps up the promise of the first, and must be regarded as one of the most valuable contributions made for many years past by any English scholar to the study of Cicero.

A few points may be noted for consideration. The note on augury on sec. 9 is misleading without a reference forwards to that on *augurs* and *haruspices* on sec. 10, and that on *Cynosura* (sec. 105) is hardly intelligible without that on *Phœniceæ* (sec. 106). In the story about Ti. Gracchus (secs. 10, 11) the point seems to turn on the double meaning of *rogator*, which is recognised by the editor but not applied. The authority for the Semitic origin of the name Mopsus, which is not generally accepted, might as well have been quoted. Vaníček is perhaps too often cited as the authority for derivations which he only gives as propounded by others. The number of the augurs, according to Sulla's constitution, has no bearing on the *collegium* to whom Ti. Gracchus wrote (sec. 11). "The qualitative force of *omnis*" is not a very clear explanation of a usage which might have been illustrated more fully from Cicero (cf. Halm on Cat., iii. 2, 5). The "Homa-drink of the early Aryans" should have been mentioned by its original and more familiar name of Soma rather than by the Persian form of the word. On *anfractus* (sec. 47) the remarks of Corssen (i² 397) might have been taken into account; on *Saturnus* O. Meyer's view, preferred by Nettleship, is at least worth discussing (ib. 418). The slight character of these suggestions may be taken as some evidence of the singular fullness and accuracy of a commentary which, though containing, as Conington used to say, some thousands of propositions on the most various subjects, affords so little scope for correction or supplement.

Mr. Reid's translation of the *De Finibus* is published in advance of his text and commentary, because his plan required him to complete the translation before writing out the commentary, and there seemed to be no reason why students should not be able to use the former even before the latter was issued. It would be a signal advantage if more commentators would follow Mr. Reid's plan, and complete a translation, whether intended for publication or not, before issuing a body of notes; we should then have far fewer of those pretentious guides, who are profuse of their assistance where the path is perfectly straightforward, and fail the reader only when he is likely to find himself in a difficulty. As to Mr. Reid's translation, it is likely to find little favour with those critics who think that the success of a version is to be measured by the extent of its departure from the form of the original. Cicero's syntax is followed as closely as the English language permits, and the student is nowhere left in doubt as to the way of taking any passage. This is the aim which the translator has set before him, and he has attained it with remarkable success.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 3, 8 p.m. Royal Institution: "Scenery of the British Isles," VI., by Dr. A. Gekke.
6 p.m. Royal Institution: General Monthly Meeting.
5 p.m. London Institution: "Beach Studies," by Mr. Arthur Severn.
8 p.m. Royal Academy: Lecture on Sculpture, by Mr. E. J. Poynter.
8 p.m. Aristotelian: "Perceptual Conception: a Vindication of Idealism," by the Rev. E. F. Scrymgeour.
8 p.m. Society of Arts: Cantor Lecture, "Building of London Houses," III., by Mr. B. W. Eddis.
8 p.m. Victoria Institute.
- TUESDAY, March 4, 8 p.m. Royal Institution: "Animal Heat," I., by Prof. Gamgee.
8 p.m. Society of Biblical Archaeology: "Handicrafts and Artisans mentioned in Talmudical Writings," by Dr. S. Louis.
8 p.m. Civil Engineers: "Hydraulic Propulsion," by Mr. Sydney W. Barnaby.
8.30 p.m. Zoological: "A Revision of the Fishes of the Genera *Sicydium* and *Leptocis*, with Descriptions of Five New Species," by Mr. W. R. Ogilvie Grant; "Description of New Asiatic Diurnal Lepidoptera, chiefly from Specimens in the Calcutta Museum," by Mr. F. Moore; "Note on *Anas capensis*," by Count T. Salvadori.
- WEDNESDAY, March 5, 8 p.m. Society of Arts: "The Progress of Electric Lighting," by Mr. W. H. Preece.
8 p.m. Geological: "The Structure and Formation of Coal," by Mr. E. Wethered; "Strain in Connection with Crystallisation and the Development of Perlitic Structure," by Mr. Frank Rutley; "Sketches of South-African Geology, I.—A Sketch of the High-level Coal-fields of South Africa," by Mr. W. H. Penning.
8 p.m. British Archaeological: "Finger Nail Lore," by Mr. H. Syer Cuming.
- THURSDAY, March 6, 8 p.m. Royal Institution: "The Older Electricity," II., by Prof. Tyndall.
7 p.m. London Institution: "The Aurora Borealis," by Prof. Schuster.
8 p.m. Chemical: "Studies on Sulphonic Acids, I.—The Hydrolysis of Sulpho-compounds and the Recovery of the Benzines from their Sulphonic Acids," by Dr. Armstrong and Dr. Miller; "The Behaviour of the Nitrogen of Coal during Destructive Distillation and a Comparison of the Amount of Nitrogen left in Cokes of Various Origin," by Mr. Watson Smith; "Some Experiments to determine the Value of Ensilage as a Milk- and Butter-producing Food," by Mr. Thos. Farrington.
8 p.m. Linnean: "The Relations between Instinct and other Vital Processes," by Prof. St. G. Mivart; "Indian *Cyperus*," by Mr. C. B. Clarke; "Metamorphosis of *Filaria sanguinis hominis* in the Mosquito," by Dr. P. Manson; "Afghanistan Algae," by Dr. J. Schaarschmidt.
- FRIDAY, March 7, 8 p.m. Philological: "Personal and Place Names," by the Rev. E. Maclure.
8 p.m. Society of Arts: "The New Bengal Rent Bill," by Mr. W. Seton-Karr.
9 p.m. Royal Institution: "Bicycles and Tricycles," by Mr. C. V. Boys.
- SATURDAY, March 8, 8 p.m. Royal Institution: "Photographic Action," II., by Capt. Abney.
8 p.m. Physical: "Experiments illustrating an Explanation of Hall's Phenomena," by Mr. Sheffield Bidwell; "Note on Hall's Phenomena," by Prof. S. P. Thompson and Mr. Colman C. Starling.

The closer any passage is examined, the clearer it is seen how the force of every word and of every collocation in the original is preserved. At the same time, this is done without any unnecessary stiffness; and an English reader may go through the book, not, indeed, without feeling it to be a translation—a delusive ideal, which has to answer for so much reckless travesty—but without once pausing at any forced or obscure construction. It might appear hardly possible that the vigilance of the most accurate scholar should not have failed him occasionally in carrying out a task which must often have been wearisome, and only at rare intervals very inspiring. But a careful comparison of every line of this version with the original has only brought to light one solitary passage where the translator's words do not appear to be a fairly defensible rendering of the original. Unless Mr. Reid is translating from an emended text, his version of *se texit* in i. 35 seems due to an unlucky reminiscence of ii. 73. There are, of course, more instances than this where it is open to doubt whether the happiest English equivalent has been chosen. The most important of these is the formula *prima naturae*, which Mr. Reid renders "primary endowments of nature." Now the confused way in which Cicero, as Madvig showed, uses this phrase is enough to baffle any translator, and doubtless Mr. Reid in his commentary will point out the misleading results of this confusion. But his rendering brings out almost too sharply the want of lucidity in Cicero's language in passages like the following:—

"And this purpose . . . must be laid down to consist in the attainment of as many as possible from among the most important of those primary endowments which harmonise with nature's plan" (iv. 25; cf. v. 18).

In iv. 8, Mr. Reid's rendering of *ad genera formasque generum* by "to the species and the classes which contain the species" may, perhaps, admit of defence; but it is in such startling contrast to Ciceronian usage that it will need defence in the commentary, especially when it has been immediately preceded by the translation of *ut res in partes dividatur* by "the division of a class into species." Naturally, a few inconsistencies have not been avoided: "those who are subject to death" is used in one sense in i. 49, in quite a different, and a more correct, sense in ii. 40; "recalcitrant," in i. 53, does not express *pugnantibus*, which must mean "at variance with each other;" "perspicuous," in ii. 15, is a better rendering for *illustris* than "dazzling" in i. 71; in this last section "catching" may be suggested in the place of "lending his ear to," and *magistra ac duce natura* are surely taken in the wrong place; in ii. 21, "the most authoritative" from its position would not be understood by the English reader to be the explanation of *κύριαι*; in ii. 67, is the tense of *nominari* consistent with the rendering given to *schola*, which certainly is not the only alternative? In ii. 82, "more cultured" is ugly in itself, and doubtful from the context as a rendering of *humanus*; for "morals," in iii. 1, "morality" would be more natural; in iii. 52, it would have been better to render *promota* by "promoted," reserving "advanced" for *praeposita*, for which it is used in sec. 53. Whether "complacent" is now legitimate English for *faciles* (ib.) is

doubtful, though Addison uses "complacency" for *facilitas*. In iii. 57 *bene audire a parentibus* can hardly be "to be of good report in the eyes of his parents;" in iv. 25 *nosmet ipsos commendatos esse nobis* seems much stranger than "that we look with favour on our own existence," and denotes rather what is brought out in the next clause, that the tendency to self-preservation is implanted in us by nature; in v. 27 *enodatus* is perhaps "somewhat simply," rather than "in great detail." On one point Mr. Reid has sometimes pushed a good principle too far. He knows very well that the school-boy's rendering of *enim* by "for," while absolutely incorrect for earlier Latin, is often unsatisfactory for Cicero; but he carries his aversion to it so far that he often avoids using it where it is quite the most natural expression; and in the same way "now" frequently replaces "for" as a rendering of *nam*, not always to the advantage of the argument. In ii. 117 the force of the *nam* *enim* . . . *naque* is thus obscured, to the unquestionable injury of the sense. But again I must apologise for the notice given to such trifles. There are not many translations which would repay the minute study needed to observe such points, and still fewer which would stand the scrutiny. That they have been mentioned at all must be taken as a tribute to the remarkable excellence of a version which will be widely accepted as a model of the style to which, at least, one great university endeavours to train its *alumni*.

It is, perhaps, almost sufficient to record the appearance of Dr. Holden's edition of the oration *Pro Sestio*. All interested in the study of Cicero know by this time just what they have to expect from a commentary by Dr. Holden. The present work is constructed on the same lines as his edition of the speech *pro Plancio*. There is the same fullness of grammatical explanation, the same careful use of the most recent German editions, the same liberal supply of close and often happy renderings. By a curious oversight, the editor has omitted to mention that his introduction is a literal translation of that by Halm, which, though excellent as usual, might have been with advantage supplemented and recast for English students. An ordinary school-boy will certainly be puzzled when he reads of "the regent of the Commonwealth," and will not find it easier to identify "the three regents" unless he is familiar with Mommsen to a degree which would render the whole introduction superfluous. The oration is one which has many difficulties, though not of such a nature as to make it unfit for reading in schools; and Dr. Holden has done good service in issuing so useful an edition of it. Its value is considerably enhanced by the numerous notes which Mr. Reid has contributed. A scholar is happy who can give to so many of his friends the gleanings of the grapes of Ephraim, while he presses for himself the vintage of Abi-ezer.

A. S. WILKINS.

CORRESPONDENCE.

THE TRUE DATE OF BUDDHA'S DEATH.

Oxford: Feb. 16, 1884.

I was much pleased to see in Prof. Peterson's letter, published in to-day's ACADEMY, that

Pandit Bhagvanlāl, to whose careful researches we owe already so many useful discoveries, has brought new and important evidence in support of my opinion that the date 486 (A.D. 430) in the Kāvi grant ought not to be reckoned from the Vikrama era (see *India, what can it teach us?* p. 285). I had read Mr. Fleet's objections to my theory, or, to speak more correctly, to Mr. J. Fergusson's theory, in the pages of the *Indian Antiquary* (November 1883, p. 293), but I thought it better not to answer his criticisms for the present. I have always felt a very high regard for Mr. Fleet's extremely important contributions to Indian archaeology and chronology; and, though his remarks seemed to me not quite fair, I did not think that they called for an immediate reply. Mr. Fleet says that the only substantial objection which I brought forward against the date which he had assigned to the Kāvi inscription was that it would be destructive of my own theory that the Vikrama era was only invented by Harsha-Vikrama of Uggayini in A.D. 544. But surely this is hardly a fair statement. It might be fair, if coming from a lawyer, who cares for victory only, but not as coming from a scholar, who cares for truth. Mr. Fleet holds that the era of Vikramāditya began 56 B.C. I hold that it was invented in A.D. 544. We are both looking out for inscriptions either to confirm or to refute our respective theories. Mr. Fleet thinks he has at last discovered one inscription bearing a Vikrama date, though without the name of Vikrama, before A.D. 544, thus completely upsetting my theory. I should have been delighted if it were so; but I pointed out that it would seem strange that, between 56 B.C. and A.D. 544, this Kāvi inscription should be the only one dated according to an era which we are asked to believe was introduced nearly 500 years before, without ever occurring on any inscription whatsoever. I therefore recommended caution. I never ventured to refer the date of the Kāvi inscription to the Saka era; but I looked forward to some such *terminus a quo* as Pandit Bhagvanlāl has now discovered—namely, about A.D. 245—that is, just 300 years before the date when the Vikrama era was calculated, and 300 years after the date from which it was calculated. The fact remains, therefore, that, so far as we know at present, the Vikrama era has never been found on any inscription before A.D. 544.

It is always well, in researches which depend on discoveries that may spring upon us from day to day, not to be too positive, and not to be in too great a hurry. It is now more than twenty-five years ago that, in my *History of Ancient Sanskrit Literature*, I laboured very hard to establish the date 477 B.C. as the real date of Buddha's death. Owing to the uncertainty of Kandragupta's reign, I allowed a latitude of about ten years, but adopted A.D. 477 as the best working hypothesis. Some scholars have accepted that date, others have doubted it, others, again, have advanced some arguments against it. I still hold to it, though not with such unreasoning pertinacity as to consider any modification of it impossible. Nay, I feel so conscious of the purely tentative character of all dates before Alexander's invasion of India that when my friend Mr. Bunyiu Nanjio brought me the following extract, which, in the most startling manner, seems to confirm the date which I assigned to Buddha's death, I said to myself, what I now say publicly, that it is almost too good to be true. However, Mr. Bunyiu Nanjio's translation ought to be published, and everyone may then form his own opinion.

Mr. Bunyiu Nanjio writes:—

"In A.D. 664, or a few years later, under the great T'han dynasty (A.D. 618-907), T'ao-s'ien (Dō-sen), a Chinese priest and a contemporary of the famous

Houen-thsang, compiled the Tāthān-nēi-tien-lu (Dai-tō-nai-tien-roku), or Catalogue of the Buddhist Books, in sixteen fasciculi [see No. 1483 in my Oxford Catalogue]. In fasc. 4a, fol. 20a sq., under the notice of a work on the Vinaya, he writes: "Shān-kien-phi-pho-shā-lūh (Zen-kem-bi-ha-rhā-ritsu, or Sudarāna-vibhāṣā-vinaya, No. 1125), a work in eighteen fasciculi, was translated by the foreign Śramaṇa Saṅghabhadra, whose name is translated Kun-hsien (Shu-ken, lit. "company-wise"), in the reign of the Emperor Wu (Bu), A.D. 483-493, of the former T'ang (Sei) dynasty, A.D. 479-502."

"He then continues: 'There is a tradition, handed down from teachers to pupils, that after Buddha's Nirvāṇa, Yü-po-li (U-ha-ri, i.e., Upāli) collected the Vinaya-piṭaka. Then on the 15th day of the 7th month of that year, when he had received the Tsz'-tsz' (Zi-shi, lit. "self-throwing off restraint," i.e., Pravāraṇa or Pavāraṇa, or Invitation), he worshipped (the MS. of the) Vinaya-piṭaka with flowers and incense, and added one dot at the beginning of the Vinaya-piṭaka. Thus he did every year in the same way. When Upāli was going to enter Nirvāṇa he handed it (i.e., the Vinaya-piṭaka) over to his disciple Tho-siē-ku (Da-sha-ku, i.e., Dāsaka). When Dāsaka was going to enter Nirvāṇa he handed it over to his disciple Sū-ku (Shu-ku, i.e., Saunaka or Sonaka). When Saunaka was going to enter Nirvāṇa he handed it over to his disciple Sīlā-pho (Shitsū-ga-ba, i.e., Siggava). When Siggava was going to enter Nirvāṇa he handed it over to his disciple Mu-kien-lien-tsz' (Ti-sū-mu (Mokuken-ren-shi Tai-shu-moku, i.e., Maudgalyāyana-putra Tishya, or Moggaliputta Tissa (see Dīpa-vamsa)). When Maudgalyāyana-putra Tishya was going to enter Nirvāṇa he handed it over to his disciple Kān-tho-pho-shū (Sen-da-batsu-sha, i.e., Kāṇḍavagga) (see Dīpa-vamsa)."

"Thus these teachers handed it over successively till the present teacher of the Law of the Tripiṭaka." This teacher of the Law of the Tripiṭaka brought (the MS. of the) Vinaya-piṭaka to Kwān-ku, or the province Kwang (i.e., Canton). When he was embarking homewards from there, he handed (the MS. of the) Vinaya-piṭaka over to his disciple, Sā-kī-pho-tho-lo (San-ga-batsu-da-ra, i.e., Saṅghabhadra).

"In the 6th [read 7th] year of the Yü-miā (Yei-mei) period, A.D. 489, Saṅghabhadra, together with the Śramaṇa Sā-i (Sō-i, a Chinese priest), translated this Sudarāna-vibhāṣā (-vinaya), in the Ku-lin-sz' (Kiku-rin-si, lit. "Bamboo-grove monastery," i.e., Vesuvana-vihāra), in the province Kwang (i.e., Canton). He stayed there keeping the An-ku (An-go, lit. "easy-living"). In the middle (i.e., the 15th day) of the 7th month of the 7th [read 8th] year of the Yü-miā (Yei-mei) period, A.D. 490, the cycle of which was Kān-wu (Kō-go), when he had received the Tsz'-tsz' (Zi-shi, or Pravāraṇa), he worshipped (the MS. of the) Vinaya-piṭaka with flowers and incense, according to the law or rules of his preceding teachers, and added one dot (to the MS.). In that year, A.D. 490, there were 975 dots in all, one dot representing one year."

"In the first year of the Tā-thuā (Dai-dō) period, A.D. 535, under the Liān (Riō) dynasty, A.D. 502-556, Kāo Poh-hsiu (Kio Haku-kiu, a Chinese) met Huñ-tu (Gu-do), a teacher of the Vinaya who was practicing painfully at the Lu-shān (Ro-san, or the Lu mountain, in China). From him he obtained this record of the dots having been added by holy men successively after Buddha's Nirvāṇa. The date in it (as marked by the dots) ended in the 7th [read 8th] year of the Yü-miā (Yei-mei) period, A.D. 490, under the T'ang (Sei) dynasty. Then Poh-hsiu (Haku-kiu) asked Huñ-tu (Gu-do), saying: "Why do we see no more dots added after the 7th [read 8th] year of the Yü-miā (Yei-mei) period?" Huñ-tu (Gu-do) answered: "Before that (year) there were holy men who entered on the path, and who added these dots with their own hands; but I, who am deprived of the path, being an ignorant person, might only take hold of and worship it (the MS. of the Vinaya-piṭaka), and should never dare to add a dot."

"Poh-hsiu (Haku-kiu) (afterwards) counted the number following these old dots down to the 9th year of the Tā-thuā (Dai-dō) period, A.D. 543, the cycle of which was Kwēi-hāi (Ki-gai), under

the Liān (Riō) dynasty, A.D. 502-556, and obtained the total number of 1,028 years."

"Following this number counted by Poh-hsiu (Haku-kiu), Kāā-fān = counted it from the 9th year of the Tā-thuā (Dai-dō) period, A.D. 543, down to the present year, the 17th year of the Khāi-hwān (Kāi-kwō) period, A.D. 597, the cycle of which was Tia-sz' (Tei-shi), and obtained the total number of 1,082 years."

"If so, (only a little more than) a thousand years have just elapsed since the Tathāgata's Nirvāṇa. We are (therefore) not yet very remote from the time of the Sage (lit. still near to the Sage), so that we should heartily be glad and rejoiced. May we altogether diligently and sincerely promulgate the Law left (by the Sage)!"

"The Japanese sound of the Chinese characters is added after each Chinese name, whether it is a transliteration or an original."

"Pavāraṇa . . . the festival held at the termination of the Buddhist vassa or Lent."—Childers's *Pāli Dictionary*, p. 374; cf. Oldenberg's *Buddha* (Eng. trans.), p. 374.

"447 B.C.—'Sacred Books of the East,' vol. x, part i., p. xlvii."

"397 B.C. • 353 B.C. '300' B.C. • 233 B.C."

"The name of this teacher is not given, but he was evidently the teacher of Saṅghabhadra, as seen below."

"This name is still used by the priests of the Shin-shin, and also some other sects, in Japan for the summer term in the theological colleges. This term corresponds to the rainy season in India, when Buddha and his disciples are said to have lived or stayed together in one place, and discussed the law."

"The 6th and 7th year (i.e., A.D. 488 and 489) must be changed into the 7th and 8th year (i.e., A.D. 489 and 490), not only because the cycle of the latter year, given in the text, corresponds to the 8th year or A.D. 490, instead of the 7th year or A.D. 489, as the text reads, but also because the distance between two later dates, given in the text below, is exactly in accordance with this emendation."

"I.e., 975 (A.D. 490) + 53 (A.D. 543) = 1028."

"Fē Kāā-fān was the compiler of a Catalogue of the Buddhist books in A.D. 597 (see No. 14 in Appendix iii. of my Catalogue)."

"This word 'present' seems to have been taken from Kāā-fān's writing, because Dāo-sūen was only about four years old in A.D. 597, and his Catalogue was completed not earlier than A.D. 664."

"I.e., 1028 (A.D. 543) + 54 (A.D. 597) = 1082."

It would follow from these statements, as translated by my friend, Mr. Bunyiu Nanjio, that there was a MS. of the Vinaya-piṭaka in existence at the time of Saṅghabhadra, say A.D. 490, which contained 975 dots, and that each of these dots was believed to mark one year. This would give the year 485 as the year in which the MS. was written by Upāli, immediately after the death of Buddha. The dots were counted by Kao Poh hsiu in A.D. 535, by Kāā-fān in A.D. 597, not very long, therefore, before A.D. 664, when the story was written down."

The objections to this statement, as written down in A.D. 664, are palpable. First of all, we do not know that Upāli actually wrote a MS., and we read in the Mahāvamsa that the Piṭakattaya and the Aṭṭhakathā were not written down before the reign of King Vattagāmani, 88-76 B.C. (see my Introduction to the Dhammapadam, "Sacred Books of the East," vol. x, p. xiii.). Secondly, even if Upāli wrote a copy of the Vinaya-piṭaka, it is not likely that that identical copy should have been carried to China. Thirdly, the process of adding one dot at the end of every year during 975 years is extremely precarious."

Still, on the other hand, there was nothing to induce a Chinese Buddhist to invent so modern a date as 485 B.C. for the council held immediately after Buddha's death. It runs counter to all their own chronological theories, and even the writer himself seems to express surprise that he should find himself so much nearer to the age of Buddha than he imagined. Let scholars accept the tradition for what it is

worth. Whatever their conclusions may be, they will all be grateful to Mr. Bunyiu Nanjio for having brought this curious tradition to their knowledge. For the present, and till we get new materials, I feel inclined to agree with my friend Prof. Bühler, when in his *Three New Edicts of Asoka* (1877, pp. 19-20) he says:

"For all practical purposes, the date for the Nirvāṇa, 477-78 B.C., fixed by Prof. Müller, by Gen. Cunningham, and others, is perfectly sufficient. The new inscriptions show that it cannot be very far wrong. The two outside termini for the beginning of Kāṇḍagupta's reign are 321 B.C. on the one side, and 310 B.C. on the other. For this reason, and because the Ceylonese date for the beginning of the Mauryas, 163 A.S., must now be considered to be genuine, the Nirvāṇa must fall between 483-82 B.C. and 472-71 B.C. If, therefore, the date 477-78 for the Nirvāṇa should eventually be proved to be wrong, the fault cannot be more than five or six years one way or the other."

F. MAX MÜLLER.

THE ORIGIN OF CHINESE CIVILISATION.

Louvain: Feb. 20, 1884.

The remarkable researches of M. Terrien de La Couperie have cast an unexpected light on many obscure points in the history of Chinese mythology. It is scarcely possible any longer to doubt that a large number of the traditions which we find in the historians of the Celestial Empire had their origin in the land of Accad, or at least to the west of the Hindu Kush. The ingenious comparisons made by M. de La Couperie will have carried conviction to most minds. But from the manifest analogies can we conclude that the primitive civilisation and religion of China had this same origin? I can scarcely admit this conclusion, and that for two reasons—(1) The historians who relate these legends date from a late epoch. Some of them, such as Lopi and Lieu-ja, wrote in the twelfth century A.D. The creation and propagation of these myths is usually attributed to the degenerate disciples of Lao-tse. The orthodox Chinese and the ancient historians inveigh with energy against the products of the imagination of the Taoists, whom they charge with corrupting the true and ancient doctrine. (2) The authentic histories and the most ancient canonical books, such as the *Shu-king* and the *Shi-king*, make no allusion to these myths, and even teach a doctrine which excludes them. Above man there is only Shan-ta, the Sovereign Lord, the Lord of Heaven (in Manchu *Bergi-Bi, Abka-i-Han*), Sovereign Master of the World and of the Empires; and, besides, very inferior spirits whom man has to reverence, for they may to a certain degree be useful to him. Beyond this, there is nothing supernatural. I intend shortly to discuss this question. Does it not result from these facts that, if the Chinese myths were borrowed from the West, especially from the land of Accad, this borrowing only took place at a recent epoch, and that the original civilisation of China comes from another source? Such is my conviction. I submit these reflections to the distinguished scholar whom University College has just called to occupy so important a chair.

C. DE HARLEZ.

SCIENCE NOTES.

THE Clarendon Press will shortly publish *Memoirs, Addresses, and Fragments* of the late Prof. Rolleston, arranged and edited by Prof. William Turner, with a biographical memoir by Dr. E. B. Tylor. These two volumes contain a selection of the most important essays contributed by Prof. Rolleston to the *Transactions* of various learned societies and to scientific journals, together with several addresses delivered before the British Association and

other learned bodies. The contents have been arranged in the following sections:—I. Anatomy and Physiology, in which are included a number of important Anthropological Memoirs; II. Zoology, including the author's contributions to Archaeo-zoology; III. Archaeology; IV. Addresses, and Miscellaneous Papers. A list of Prof. Rolleston's published writings, arranged in chronological order, is prefixed; and the work is illustrated with a portrait of the author, and various plates and wood-cuts.

A SECOND series of six penny science lectures will be delivered at the Royal Victoria Coffee Hall, beginning on Tuesday, March 4, under the auspices of the Gilchrist Educational Trust. The lectures will be as follows:—Prof. H. G. Seeley, on "Ancient English Dragons;" Mr. W. Lant Carpenter, on "Air, and Why We Breathe;" Dr. P. H. Carpenter, on "Fossils, and What They Teach Us;" Mr. Edward Clodd, on "The Working Man 100,000 Years Ago;" Mr. E. B. Knobel, on "The Planets;" Mr. J. W. Groves, on "The Dangers and Safeguards of Beauty in Animals." All the lectures will be illustrated with dissolving views by means of the oxy-hydrogen light.

PHILOLOGY NOTES.

PROF. H. KERN writes to us that the Senate of the University of Leiden has conferred upon Pandit Bhagvānlāl Indrajī the degree of Doctor of Letters *honoris causa*, in acknowledgment of his eminent merits as a student of Indian palaeography and archaeology.

THE Académie des Inscriptions has nominated M. Stanislas Guyard, one of the editors of the *Revue critique* (perhaps best known in England for his ingenious contribution to the deciphering of the Vannic inscriptions), for the vacant chair of Arabic at the Collège de France.

THE sale of Dr. Burnell's collection has been followed at no great interval by that of Prof. Macdonall's books. The latter, though a man of little note outside the Queen's College of Belfast, was a profound philological scholar, and a veritable *helluo librorum*. As usual, Mr. Quaritch's name stands foremost among the buyers.

THE third play of Aristophanes, edited by the Rev. W. W. Merry for the "Clarendon Press Series," is the *Frogs*, which will be published immediately.

THE new number of *Hermes* has a valuable article by Dr. Mommsen on the recruiting of the Roman Imperial Legions.

THE *Philologische Rundschau* of February 23 contains a review, by Mr. Ellis, of the Bishop of Lincoln's *Conjectural Emendations*.

THE sixth volume of the "Annales de Musée Guimet" consists of a French translation of the *Lalita Vistara*.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, Feb. 18.)

THE Rev. Prof. Beal contributed a paper (which, in his absence, was read by Mr. R. N. Cust) entitled "Further Gleanings from the *Si-yu-ki*," the Chinese name for the account of the Western nations by the Chinese pilgrim and traveller, Hiouen Tsang. Mr. Cust stated that this work was translated into French by the late Prof. Stanislas Julien (Paris, 1853-58); that later publications, and notably the excavations at Amravati and Bharhut, have thrown much light on many passages previously obscure; and that the writer of the paper, himself the author of *The Romantic Legend of Sakya Buddha*, has, by his Chinese studies and literary acumen, made many new and satisfactory suggestions. In this paper he advanced several hypotheses of great ingenuity, but which, at the

same time, demand further study and reflection. Thus he traces back to an event in the life of Buddha the first germ of the famous "Open Sesame" incantation in the story of the Forty Thieves of the Arabian Nights, and also the Western legend of King Arthur and the Cappadocian one of St. George and the Dragon.

EDUCATION SOCIETY.—(Monday, Feb. 18.)

E. BLAIR, Esq., in the Chair.—A paper was read by Mr. Fleay, entitled "A Few Thoughts as to the Relations of Theory to Practice in Education." Mr. Fleay criticised modern methods of education as involving too much bookwork. Precepts, he allowed, had great value, but they contributed nothing to the formation of good habits, which can be obtained by exercise in right doing, and in that way only. Objection was taken to the fondness of teachers for grammar. Knowledge of grammar is not knowledge of a language. The value of unconscious work was dwelt upon, for the best art, it was asserted, is always unconscious. Education itself, in Mr. Fleay's view, was not a science, but an art to be developed by practice and test.—A discussion followed, in which Mr. H. C. Bowen, Mr. Bryant, Mr. Spratling, and others took part. It was urged that there is a science of education, though it is as yet imperfect, and that the best methods of good teachers have a foundation in principle. Exception was also taken to the view that the highest action is unconscious.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Feb. 20.)

JOSEPH HAYNES, Esq., V.-P., in the Chair.—Sir P. de Colquhoun read a paper on "Pagan Divinities, their Origin and Attributes." He first treated of the domestic gods of the Romans, showing how closely the conception of the family was bound up with it. Every father of a family was both its priest and its judge, and with him the public priesthood could not interfere. He also referred to a like domestic religion still existing among the Hindus of India, where he presumed it originated, these two facts, in his judgment, demonstrating the early connexion, as Aryans, between the Romans and the Indians. He also showed the difference between the domestic deities of the Romans and the protecting saints of the Roman Church, the one being founded on ancestral, and the other on adoptive, protection. He then passed on to the general deities of the pagan pantheon, to which he attributed an Egyptian origin through the Pelasgic tribes, which inhabited the whole area antecedent to the Greek immigration, before which time he showed that the Pelasgians adored generally the phenomena of nature.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 21.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. Freshfield exhibited and gave an account of the parish books of St. Stephen Coleman Street. The parish was originally included in that of St. Olave Jewry, and was constituted a separate parish in the reign of Henry VI. At that time the patronage belonged to the priory of Buckley, Suffolk, but, by a grant of Elizabeth, the election of the vicar was given to the parishioners. The oldest of the books commences in the reign of Henry VI., reciting the constitution under which the parish was governed, and giving inventories of the church property in 1466 and in 1542. At the earlier date the goods consist of plate, jewels, books, vestments, and hangings; but many of these are missing in the later list, the antiphonars and manuals not of Sarum use being marked as sold. There is also a description of a sepulchre with angels to be placed round it, and stained cloths for hangings, with the figures of the apostles. The accounts show the expense of setting it up annually. Pews appear to have existed from the commencement. The parish registers begin in 1538; and the first portion is a remarkably fine specimen of calligraphy, the handwriting being more like that of a fourteenth- or fifteenth-century chronicle than a sixteenth-century business book. The following unusual names occur:—Drynkmylke, Silvertoppe, Formerbeker, Karkeke, Wanwalmerbecke, Carnatte, Swordebrake, and Farncofre. The first vestry book, commencing in 1622, has the

subscriptions of the vicar and parishioners to the Solemn League and Covenant, and the appointment of a committee to decide on the fitness of those desirous of partaking of the Communion. Mr. Freshfield referred to several of the vicars, one of whom, Mr. Davenport, left England to take charge of a church in Newhaven, America; and also to two distinguished parishioners—Isaac Pennington and Owen Roe, who assisted at the trial of Charles I. Some of the church plate was also exhibited, bearing, as a sort of crest, a cock in a hoop.

FINE ART.

A. H. MARSH.—The "ART JOURNAL" for MARCH contains an Etching of "HOMELESS," painted by A. H. MARSH.
FREDERICK SANDYS.—The "ART JOURNAL" for MARCH contains a Facsimile of a Drawing by F. SANDYS, entitled "TEARS."
F. W. W. TOPHAM.—The Picture, "A MESSENGER OF GOOD TIDINGS," by F. W. W. TOPHAM, is engraved by F. JOUBERT in the "ART JOURNAL" (No. 64.) for MARCH.

ART BOOKS.

The Liber Studiorum. By J. M. W. Turner. Vol. II. (Autotype Company.) Undoubtedly the best reproduction of the *Liber Studiorum* hitherto effected is that which the Autotype Company is slowly bringing to completion. The second volume—for they choose to divide it into three volumes—is now before us, accompanied, like the first, was, with notes by Mr. Stopford Brooke. The third may be expected before the year is out; and then the student who cannot afford *Liber Studiorum* itself will have within his reach that which, for some purposes, is a fairly efficient substitute for it. The modern mechanical processes have made within the last few years a remarkable advance, but it may be said, pretty confidently, that they will never really attain the perfection of the prints they reproduce. With *Liber Studiorum* they must, to the very end, have an especial difficulty, or rather a difficulty which presents itself whenever a strongly etched line invites, but does not yield itself, to reproduction. Rembrandt's plates and Méryon's were not so savagely bitten as the plates of Turner. Impressions from them are not found embossed in the same way; yet Rembrandt is never reproduced quite satisfactorily, and Méryon is never reproduced in a way that approaches completeness. And in the present reproductions of the greatest serial of Turner, the organic lines, so strong in the originals, are, with hardly any exception, feeble. The facile criticism that pronounces the reproductions equal to the original prints is simply that of an eye that is untrained and inexperienced. Every connoisseur in London knows better, but that is no reason why the reproductions should not fairly be welcomed by a large class of students of the art of Turner. They display, almost as well as the originals themselves, his secrets of composition; they make evident that range of subject which it was one of the objects of the *Liber Studiorum* to exhibit; and they serve as a general introduction to the art of the master. Moreover, it is a pleasure to look upon the subject of print after print, reading, at the same time, the sympathetic and suggestive, and sometimes learned, commentary of Mr. Stopford Brooke. Mr. Brooke's knowledge of *Liber* is extraordinary. His eye is faultless, and his memory exact and capacious. A further reason why the book of reproductions now under notice may fairly commend itself to many who are beginning to be interested in Turner is the very high price that the originals have now for some years commanded. Though it is true that good impressions of the second and later states may still be got—if people do but possess the necessary eye—at a price cheap out of all proportion to that demanded for a "first state" merely because it is a first state, still the money paid must, in most cases, be considerable; and as for fine first states of very

fine subjects £20 and £25 a-piece is not now considered too much for them. Nor are these prices likely to decline, for the number of impressions that can come into the market at any one time is extremely small. This, however, is the commercial side of the question—the practical side, we would rather say. A consideration of it affords, after all, the most potent reason for possessing oneself of the reproductions. If the possession of the diamond must perforce be denied, good old French paste is yet capable of affording a certain measure of pleasure. It is near the rose, if it is not quite the rose. Or, to take a simile that will more commend itself to the student—if not to the fair—an electrototype of a Greek coin takes even in good collections the place of the original, which the collector must pronounce to be *introuvable*.

Some Modern Artists and their Work (Cassells) is a collection of articles published sometimes at long intervals in the *Magazine of Art*, and the illustrations have no doubt also figured in that publication. Mr. Wilfrid Meynell has edited the volume—that is, he has, we believe, to some extent shortened the contributions. A large number of artists are considered by various writers; and, while several by no means of the first eminence have afforded to them the serviceable advertisement of a notice, it is singular that painters of the rank of Mr. Millais, Mr. Albert Moore, Mr. J. D. Linton, and Mr. Macbeth should be omitted. In articles which do not, as a rule, confine themselves to the critical analysis of artistic work, but take the reader into the recesses of the private studio, and dwell with unctious upon its luxuries, the tendency, of course, is to be something more than courteous. And in very many of the articles in this book that tendency has not been avoided. So that the imagination conjures up a vision of the somewhat artificial relations that are likely to exist at lunch-time between the accomplished interviewer—he is nowadays not seldom an art critic of standing, and therefore a writer of note—and the artist who is always modest, always agreeable, and always happily garrulous about those circumstances of his life and work which the public will most enjoy to believe in. We trace in the book in several of the articles—those from the more accepted writers are, of course, exempt from this charge—too facile an enthusiasm for the art that is produced amid expensive surroundings, and sometimes the very presence of these surroundings appears to have assumed the form of a virtue. We like Mr. W. W. Fenn's account of Mr. Briton Riviere, for at least it is simple and direct if it is necessarily somewhat slight. But two of the more serious articles in the book are those by Mr. Monkhouse and Mr. Gosse respectively on Mr. Legros and Mr. Hamo Thornycroft. Here, too, the illustrations are singularly good. The admirable wood-cut from the "*Repas des Pauvres*," Legros' pathetic picture of the sordid life of the Communist in Upper Rathbone Place, justifies at once to the eye that is unfamiliar with the original the exalted estimate which Mr. Monkhouse forms of Mr. Legros' austere art; while the particular view of Mr. Thornycroft's "*Artemis*" which is here given displays that fine quality of vivacious energy which is a note of the work, and causes us to read with all the more pleasure the curiously neat sentences in which Mr. Gosse has expressed a well-founded opinion on what must be Mr. Thornycroft's future. Notwithstanding the less pleasant characteristics we pointed out in the beginning, the volume of Mr. Meynell's editing will be a useful gift-book; and it has, in these days of luxury, when folios at three guineas a-piece are wont to lie on the bookseller's counter as about the most appropriate of trifling Christmas-boxes, the agreeable advantage of being a cheap one.

Art in Devonshire. By George Pycroft. (Exeter.) The art of a county which boasts such names as Reynolds and Prout, Benjamin Haydon and Solomon Hart, seems to clamour for a historian. Mr. Pycroft's small book occupies, though it does but partly fill, an empty place. By a diligent derangement of Redgrave's Dictionary he has made a topographical distribution of all the dead artists of England, and is proud to be able to claim for Devonshire the honour of having produced, after Middlesex, a greater number of painters than any other county. Out of thirty-three artists known to have been born in Devonshire and found worthy of mention by Redgrave, Mr. Pycroft finds he may claim fifteen as painters of the first rank. It may be questioned, however, whether the modern art student is so familiar with the names of Brockedon, Gendall, or Crosse as he should be if, indeed, they deserve this distinction. A fastidious taste might demur to James Northcote; good painters, but not surely the best, were the landscapists Lee and Ambrose Johns; there would be objectors to Cosway for his infinite littleness, and to poor beaten Haydon because blinded in the light he only upheld; the distinguished name of Charles Eastlake could not have been earned by the brush; John Cross painted no more than one picture. Subjected to a narrow enquiry Mr. Pycroft's list of fifteen might thus be a little curtailed; but the record of the Devonshire artists would yet be full of interest. The miniature painters of the sixteenth century, John Shute and Nicholas Hilliard; James Gandy, the pupil of Vandyck, and favourite artist of Reynolds—these solid names of the early time, with a goodly list in the eighteenth century, suggest ample material for a good book, and have actually been the occasion of one which it is convenient to have, and not difficult to read. Mr. Pycroft's short biographical sketches are alphabetically arranged; so far as they refer to the dead, they seem all to have been drawn from easily accessible sources. Where living artists are in question, Mr. Pycroft certainly (perhaps, very naturally) does more justice to Exeter, his native town, than he does to a yet more active centre, Plymouth. In this section are some serious omissions and seemingly random inclusions. In any account of Plymouth art the name of Arthur Shelley should appear. For the pleasure of some chance western reader, we must quote two lovely examples of James Northcote's venomous speech. Being shown a picture said to be by Reynolds, he called out to his sister, "Nancy! look here what he hath brought me; what they call a Sir Joshua! No Sir Joshua at all, but a copy by that baste Lawrence!" Another time, when Solomon Hart remarked injudiciously that Lawrence's "*Calmady children*" made a perfect picture, he got a reply more curt than courteous:—"What d'y'e mane by a perfect picter? I never saw a perfect picter in my life. I've been to Rome, to the Vatican, and seen Raphael, and I've never seen a perfect picter by Raphael! You talk like a fule! A perfect picter by Lawrence, good God!"

MR. WYLLIE'S SKETCHES OF THE THAMES.

THE Fine Art Society has opened a delightful little exhibition of sea and long-shore sketches by Mr. W. C. Wyllie. Mr. Wyllie is one of the most esteemed juniors at the Institute and, doubtless, a future member of the Royal Academy. He has gifts of originality along with the technical merits that come of a successful training. It is, perhaps, true that his method in oil painting is even preferable to his method in water-colour; but his water-colour is at least

admirable, though we will not deny that it may also be faulty. He was yachting all last autumn, it appears, but did not go farther to sea than about Ramsgate Pier. He loitered off Margate, again off Sheerness, Gravesend, Tilbury, and Northfleet, and then pursued the Thames to almost the heart of London—having painted the tower of Limehouse church and the wharves thereby. The scenes in which he worked have artistic interests of their own, which are apparent to the unprejudiced observer, but to which the conventionally minded remain blind. We greatly prefer Mr. Wyllie's work when it lies near the docks and the wharves than when it is on the more open waters, where there is little to draw but wave and sky. To draw or paint a sky with proper effect, Mr. Wyllie demands that it shall be just a little smoky. Thus the sky of his "*Northfleet*" is a success; while the skies of those scenes of his choosing in which the heavens are clear and the sea blue are comparatively a failure. He draws waves very dexterously, and yet is not altogether without error as to wave-form. The sailor population has not engaged him very much, and his gentlefolk on the P. and O. boats are not people with whom you at once desire to experience the charms of conversation. But what Mr. Wyllie does so very well is the shipping itself. We doubt if any professedly marine painter ever knew more about the build of a boat, its rigging, its appearance in troubled or in calm waters. He draws boats in a crowd, as in "*Fiddler's Reach*," where everything seems inclined to collide, yet nothing does collide; and he draws a boat in the more placid waters of the mid-stream off Tilbury riding quietly and at ease. And all the buildings—many of them very temporary buildings—that stud the river banks are his especial property. He knows the sheds, the warehouses, the river-side taverns, the cement works. Notwithstanding what we must deem to be his deficiencies as a draughtsman of changing skies, or of the rolling surges of the open sea, Mr. Wyllie's work, within his more especial province, is of admirable vivacity and freshness. More, perhaps, than he is himself aware of, he has discovered his own themes, and treated them in his own way. Not only will his drawings be popular, but they will deserve to be so. Many of them, we should like to add, are to be reproduced in one of those art volumes of which the Fine Art Society enjoys the speciality. The book will be written by Mr. Grant Allen, and these reproductions will be its most appropriate ornament.

THE EGYPT EXPLORATION FUND.

MR. W. FLINDERS PETRIE, whose recent work, *The Pyramids and Temples of Gizeh*, at once placed him in the front rank of scientific explorers, has been engaged by the President and Committee of the Egypt Exploration Fund to conduct operations in the Delta. Recognising, as stated in its prospectus, the paramount importance of excavating the rich and extensive mounds of Zoan or Tanis (the modern Sān), the society, aided by the generous and warm co-operation of Prof. Maspero, has succeeded through the agency of Mr. W. F. Petrie in obtaining on a satisfactory basis the necessary concession from the Egyptian Government. Mr. Petrie (having, in the interests of the Egypt Exploration Fund, just completed a preliminary archaeological tour in the Delta) is accordingly now gone to Sān, where by this time he will have begun work with a large body of excavators.

M. Naville, who opened the society's first campaign, just twelve months ago, with the discovery of Pithom in the Wady Tumilat, is too busily engaged in the completion of his great variorum edition of the *Livre des Morts* to repair at present to the scene of operations;

but he will continue to edit the inscriptions discovered in the course of the society's excavations.

It will readily be understood that the society owes much of the success which has attended its negotiations in the above matter to the good-will of the Khedive, and to the interest taken by his Highness in the history and antiquities of Ancient Egypt.

CORRESPONDENCE.

BEWICK COLLECTORS.

London: Feb. 25, 1884.

Public attention being just now directed to the works of Bewick, can you afford me space for a brief critical notice, which may not be without interest for his admirers and for collectors, and which certainly concerns his fair fame as an engraver? I have had occasion lately to examine the Rev. Thomas Hugo's *Bewick Collector*, "containing impressions of 2,000 wood-blocks, engraved for the most part by Thomas and John Bewick," in which the student would naturally seek for examples of the artist's work—I would say, of the work of Thomas Bewick; we may let pass the productions of the brother. What this collection really contains I purpose here to set forth.

Nos. 1 to 12 (*Fisher's New English Tutor*) are certainly not by Bewick.

"13—26 (*History of all Nations*) are not his. "R. P." is engraved on four, and also on later cuts.

"26—84. Not a hint of Bewick.

"85—100. The refuse of some printing-office, and utterly worthless.

"102—111. (*Horn-Book Alphabets*.) Boys' work.

"112—239. Refuse again. 235, 236, 238, 239, may be Bewick's.

"240—276. ("The series of wonderfully beautiful cuts" of *Hastie's Reading made Easy*.) Not beautiful; and interesting only as showing how very poor his early work was.

"278—301. Earliest work, and worthless.

"302—307. ("May be Hodgson's.") They are not Bewick's.

"310 has Lee's name to it.

"311 has Hodgson's name, and is noticeable as being better engraved than anything by Bewick of early date.

"312—396. Nothing of any value.

"397—432. Nothing to be identified as his.

"433—436. Cuts from *Select Fables* (1784), spoiled in printing.

"437—440. Cuts apparently done for the *Fables* of 1818, but not used.

"441—455. Cheap office-work; some little better work, probably from his hand.

"457—505. Cuts by John Bewick.

"506—637. Not one worth printing.

"638, 639. (From *British Birds*.) COPIES of the Dog with a kettle tied to his tail, and of the smaller design of a Beggar attacked by a dog; the latter a copy from Clennell.

640, 641, 642. Not Bewick's.

"644. COPY of a cut by Wm. Hughes.

"646, 647. COPIES: cut without reversing.

"655. COPY of a cut drawn by Harvey for Hood's *Dream of Eugene Aram*.

"679. BAD COPY of a tail-piece by Clennell.

"802. Has Green's name.

"805. COPY of a cut by Bonner.

"847. COPY from Harvey.

"854. Green "del. et sculp."

"857. Not Bewick's.

"858. By Bonner.

"860, 864, 865. All by Green.

"881—927. ("The series of cuts used in *The Hive*," 1806.) 920 to 927 are not in the *Hive*. They, as well as the principal of those in the *Hive*, are by Clennell, whose name is on the title-page.

Nos. 928—966. May be by anybody.

"967—979. (*Goldsmith and Parnell*) and

"981—993. (*Somerville's Chase*.) Both series of importance; but the cuts of the first badly printed; and the cuts of the second, though fairly printed, much worn.

"1012. A good and well-printed cut from the *Sportsman's Friend*.

"1013—1018. (*Bunyan's Pilgrim's Progress*.) Not a line of Bewick in them, for all that Mr. Poole (publisher), of Taunton, prints Bewick's name under one.

"1019—1045. (*Sovereigns of England*.) Unworthy of Bewick, if by him.

"1061—1099. (*Burns*. "Among the best productions of the artist.") Some small insignificant tail-pieces may be his, but the larger cuts are not.

"1104, 1105, have the Bewick stamp.

"1111. A dead horse. As good as the best tail-pieces to the *Birds*, fairly printed, and in fair condition.

"1117—1125. (*Thornton's Herbal*.) I see nothing of Bewick's hand here.

"1156—1226. (*A Description of 300 Animals*, 1812.) Described by Hugo as "quite equal to those in the *Quadrupeds* and *Birds*," but much smaller, without backgrounds, and inferior in every respect. 1129, 1131, 1134, 1146, are by Harvey and Orrin Smith; Smith's name as engraver on them. 1137, 1142, 1143, 1149, 1181, 1213, are also Harvey's drawing, and of a later date than Bewick.

"1227—1253. Fishes: well worth giving.

"1254—2009. (*More book-work, broad-sheets, racing-cuts, shop-cards, &c., &c.*) So worn and battered and badly printed, or so bad in themselves, that respect for Bewick's fame should have required their destruction.

Among these last 755 cuts, the single exception to the common worthlessness is "1330, the "Old Man and Dog toiling through the Snow." None else were worth printing, even if Bewick's; but many have no relation to him. One bears the name of Peckham, one is by Austin, one by Welsh; some are bad 'prentice work, some are but pieces of broken blocks—*débris*.

I have not a word to say against Mr. Hugo's good faith. But, for his judgment! He seems, in his simple, ignorant enthusiasm, to have caught at anything and everything which anybody said was by Bewick, with such result as I have here desired to make clear. Among his 2,009 cuts I reckon 65* which would have been worth printing, if printed well, and not hidden under a heap of rubbish. There are other Bewick collectors whom it may be of use to notice.

W. J. LINTON.

REYNOLDS' "TRAGIC MUSE."

Ealing: Feb. 22, 1884.

In his descriptive Catalogue of the Reynolds Exhibition at the Grosvenor Gallery, Mr. F. G. Stephens says, of the grand idealisation of Mrs. Siddons contributed by the Duke of Westminster, that M. de Calonne gave Sir Joshua eight hundred guineas for it, and that Lord Grosvenor bought it in 1822 for more than double the sum. "The version at Dulwich was, as Northcote told us, painted by Score, one of Sir Joshua's assistants, and was, according to Malone, sold to M. Desenfans (whose collection is at Dulwich) for 700 guineas."

All this may be correct, so far as it goes. But it omits information of at least equal importance.

In the first place, a book that Mr. Stephens frequently, and very properly, quotes shows

that grave doubts beset the statement here attributed to Northcote. In Leslie and Taylor's *Life of Reynolds* we are assured that, according to Miss Fanshawe, Mrs. Siddons did not think that the Grosvenor picture was the work of Reynolds at all, and declared positively that "the original was at Dulwich College." Now, if that was really the opinion of the sitter, it is surely not enough to state, on the authority of Northcote, that the Dulwich picture was the work of Mr. Score, without affording any hint of the positive assertion of Mrs. Siddons herself. For she was, by all accounts, not the sort of person to make such an assertion without any grounds.

To show that Mr. Stephens is not exhaustive in his account of this picture, it may be added that there is a *replica* at Langley Park, which was given to the grandfather of Mr. Harvey by Sir Joshua as his own work. As this picture at least is an undoubtedly authentic work of the master, it ought certainly to have been mentioned, when we are told of that belonging to Lord Normanton.

Perhaps Mr. Beek, the accomplished and courteous secretary of the Grosvenor Gallery—himself an excellent artist and judge of works of art—may be able to throw some light on the evidence of Northcote. Of course it is quite possible to admit that the Grosvenor version may be genuine without casting doubt upon that at Dulwich. It is certain that Desenfans was a competent collector; and one does not see why he should have paid 700 guineas (it is noted in Sir Joshua's Diary as sold to M. Desenfans in June 1789 for £735) for a copy by Score. The price was a very high one, in those days, even for the master's own work.

H. G. KEENE.

NOTES ON ART AND ARCHAEOLOGY.

MR. J. M. GRAY, whose notices of exhibitions and other art matters in Scotland have been for some years past a valued feature in the ACADEMY, has been nominated to the curatorship of the national portrait gallery shortly to be established at Edinburgh. The appointment yet awaits the confirmation of the Government, which contributes £10,000 to the new institution, being the same amount as is offered by an anonymous benefactor.

MR. E. J. GREGORY will contribute to the next exhibition of the Academy not exactly a large, but an elaborately wrought, picture of a scene on the Thames. The nature which it depicts is somewhat in accord with the "summer redundant" of Mr. Browning's verse. Never were the skies bluer, nor the leafage greener. In front of this admirable vision of June or July weather, there passes a trifling incident, drawn with Mr. Gregory's usual tact, from the life of the day. There is a house-boat, and a lady in a pink gown, and a younger girl in a navy-blue walking dress. Near them is the tussle—we can hardly say the combat—of several swans, one or two of which would appear to have acquired a vested interest in the bounty bestowed upon them by the party in the house-boat, and to resent the intrusion of fresh comers. This is the story of the picture, of which, of course, the real interest consists in the treatment, at once daring and beautiful, of line and hue. It is safe to say that the new painting will do much more than was done by the "Piccadilly" of last year to advance the reputation of one of our younger Associates. It is of great freshness and of distinguished originality. Mr. Gregory is likewise engaged on a water-colour drawing representing a girl on a tricycle, and a dog bounding excitedly by her side.

WE are glad to hear that Mr. Whistler may shortly exhibit a group of small works executed but lately. These would seem to divide them-

selves into two series; one of them of labours suggested by the artist's last visit to the Cornish coast—of which the readers of the *World* have from time to time been made aware in Mr. Whistler's own engaging fashion—and the other of small oil paintings depicting the effects in certain back shops of Chelsea. We shall be interested in seeing to what extent these artistic studies continue the line begun by Mr. Whistler in his earlier French etchings, such as "The Rag Shop" and "La Marchande de Moutarde."

MR. BROCK's bust of Longfellow has this week been placed in Post's Corner. It is said by those who had an intimate acquaintance with Longfellow to be an excellent portrait, and it is unquestionably a most spirited artistic performance. The poet is arrayed in the robes of a "D.C.L.," the detail of which is neither too much ignored nor too much insisted upon. The poet has an air of vigorous health and hearty spirits. The bust does not represent him precisely in old age. Mr. Brock has also almost completed his statue of Sir William Temple. The statue itself will shortly be placed *in situ*, while the plaster model will be sent to the Royal Academy. This is likewise capable sculptor's work, but we must consider the Longfellow infinitely more attractive.

AN exhibition of drawings in black and white, executed for Messrs. Cassell & Co.'s fine art publications, is to be opened at Mr. Leggett's Galleries, 62 Cheapside, on March 1.

M. N. DE WAILLY has had printed as a pamphlet, which is circulated with the current number of the *Gazette archéologique*, the discourses delivered at the funeral of François Lenormant by three of his colleagues—M. Heuzey, president of the Académie des Inscriptions; M. Delisle, director of the Bibliothèque nationale; and M. R. de Lasteyrie, one of the editors of the *Gazette archéologique*.

A NEW museum has been formed at Rome, in the Baths of Diocletian, to contain the mural paintings that have been found pretty frequently of late years in the course of the excavations. It will be under the charge of Sig. Fiorelli.

SIG. GAMURRINI, the Government archaeologist for Tuscany and Umbria, reports, upon an Etruscan balance and weights recently found at Chiusi (Clusium), that they prove Clusium retained its Etruscan standard of weight to a late time. The Etruscan pound was equal to 212.2 grammes; the Roman pound was equal to 327 grammes.

M. PH. BURTY writes to us:—

"M. Gaston le Breton, the director of the pottery museum at Rouen, which is one of the most important in France, has drawn up a descriptive and historical account of its treasures, accompanied by numerous illustrations of specimens remarkable for their intrinsic beauty or their rarity. This work, which can be obtained in London from M. Dulau, is a valuable contribution to the history of the origin of *faïence* in France."

It may be ranked among the curious coincidences of journalism that Miss Amelia B. Edwards in England and Prof. Maspero in Egypt, without collusion or previous correspondence upon the subject, should not only have been moved to make public their views as to the necessity of establishing a more extended system of local archaeological conservation in the valley of the Nile, but that these two independent appeals should have chanced to be published in London on the self-same day (Saturday, February 23), the one in the columns of the ACADEMY and the other in the *Times*. An unfortunate *lupus calami* (probably a slip of the translator's pen) makes Prof. Maspero, in the above-named letter, attribute the excavation of the city of Pithom, this time last year, to the *Palestine* Fund, instead of to the Egypt

Exploration Fund. Even more singular is it, however, that Col. Scott Moncrieff, in his own letter introducing that of Prof. Maspero to our contemporary, should ignore the discovery of Pithom by means of English money, take no account of the brilliant services of M. Naville, and remark that "England can send forth no Egyptologist to share the work" of Prof. Maspero. This, too, in face of the fact (duly mentioned in Prof. Maspero's accompanying letter) that Mr. W. Flinders Petrie is even now actually beginning work at Zoan (Sân) as the accredited agent of an English society.

MUSIC.

RECENT CONCERTS.

THE Philharmonic Society commenced its seventy-second season last Thursday week, February 21. The programme did not contain a single novelty. Mr. Carrodus played Beethoven's Violin Concerto, and the performance was a masterly one; the brilliant and difficult Molique *cadenza* which he introduced into the first movement gained for him enthusiastic and well-deserved applause. Miss Clara Asher, the young and clever pupil of Mr. George Mount, was heard in Mendelssohn's *Capriccio* in B minor (op. 22). Mdme. Patey sang the "Inflammatus" from Dvorák's "Stabat Mater," and Haydn's "Spirit's Song." The former piece, with its curious mixture of styles, is interesting, but loses much of its effect by being given in detached form. It was well sung by Mdme. Patey. The programme included, besides, Beethoven's "Egmont," Spohr's "Power of Sound," and Gounod's "Saltarello," composed expressly for the society. Respecting these well-known works nothing need be said. Mr. Cusins having resigned, the conductorship this season will be in the hands of four honorary musicians; we gave the names a few weeks ago. Mr. George Mount wielded the *bâton* on the first evening. Under ordinary circumstances we should wait till the various candidates had offered themselves for trial, and then name the one whom we thought the most suitable to place at the head of the orchestra of this old-established society; but we feelable to pronounce judgment now at any rate on the first evening. On many occasions we have spoken of the late *chef-d'orchestre*, Mr. Cusins, and frankly expressed our opinion that he was not the man to lead the band to honour and fame. But his faults were negative; those of Mr. Mount, on the other hand, are positive. His mode of beating time is confusing, and now and then inaccurate; and, indeed, so absorbed does he become in the management of his stick and in the reading of his score that *tempo*, balance of tone, phrasing, marks of expression, everything, in fact, essential to the faithful rendering of a work, is frequently spoiled, if not ignored. We have nothing to say against Mr. Mount either as a man or as a musician; but his *début* at the Philharmonic Concerts will not increase his reputation, and can have done no good to that of the society. Brahms' new Symphony was originally announced for the second concert, March 6; but it has been changed to No. 2 in D.

On Friday evening, February 22, Bach's "Christmas Oratorio" was given by the Sacred Harmonic Society at St. James's Hall. The work was only intended for use in church, and the six sections of which it is composed were to be performed on different occasions, as indicated by the titles—first, second, or third days of the festival of Christmas, New Year's Day, Sunday after New Year's Day, and the festival of the Epiphany. So far as the character of the music is concerned, the performance of the whole work involves no inconsistency, but there is too much of it. Hence, on Friday, some of the movements were considerably

curtailed, and others omitted. The solos are interesting, the chorales wonderfully fine, and the choruses contain much of Bach's most pleasing and genial workmanship. Some of the chorales were sung unaccompanied, others supported by the organ. Yet Bach has throughout indicated the use of the organ and doubled the voice parts, with strings and wind instruments. There were also other deviations from the score for which there seems to be no authority. In the solos the harmonies indicated by the *continuo* were filled up by the organ, but in such a faint and uncertain manner as to be scarcely audible, and thus much of the music sounded all top and bottom. Moreover, the organ part was not given in the true Bach spirit. The performance on the whole was very good, though at times slightly wanting in delicacy. The choir sang splendidly. The solo vocalists were Miss Annie Marriott, Mdme. Patey, Mr. Harper Kearton, and Mr. Bridson, and they all deserve praise. In the unavoidable absence of Mr. Hallé, Mr. W. H. Cummings conducted.

An interesting concert was given on Friday afternoon at the Blüthner Pianoforte Rooms, Kensington. Mr. Carrodus played two movements of Mendelssohn's Violin Concerto, and songs were contributed by Mdme. Sterling and Mr. Oswald; but the principal feature of the afternoon was the playing of Mdme. Marie Krebs on a piano with the new arrangement of the strings known as the "overstrung scaling." To each note is added a fourth string, tuned an octave higher, which, by its "overtone reinforcement," adds greatly to the power and richness of the sound. Mdme. Krebs, in a variety of solos by Beethoven, Schumann, Liszt, &c., showed off to advantage the qualities of the instrument.

Mr. A. C. Mackenzie's dramatic Cantata, "Jason," produced at the Bristol Festival of 1882, was performed for the first time in London by the Borough of Hackney Choral Association last Monday evening, under the direction of Mr. E. Prout. The *libretto*, by Mr. W. Grist, is skilfully arranged; and the composer, who has written excellent music, owes not a little to the vigour and flow of the verses. In the first part of the work we have the building of the ship, the invocation of Jason, and the departure of the Argonauts. In the second part Jason meets the royal maiden, Medea, and we have the love scene, the conflicts with the fire-breathing oxen, the armed men, and the sleepless dragon who guards the golden fleece; and the return of Jason and his companions to their native land. We do not purpose to review each number in detail, but to give the general impression made upon us by the work. Earnestness of purpose, dramatic power of expression, a frank acknowledgment of the influences of the present day, and respectful adherence to the form and style of the past—all these we find in Mr. Mackenzie's music. In listening to it we feel in presence of a man who is steadily but surely feeling his way to independence and originality. "Jason," in spite of occasional weakness, is a work of remarkable power and great promise. The most striking numbers are the choruses in the first part, the orchestral *intermezzo* "On the Waters," Jason's *scena* and air in the second part, and the concluding chorus. The solo vocalists were Miss Fusselle, who did not do full justice to her part, and Messrs. J. W. Turner and M. Tufnail, who were fairly successful. The choir sang well, and the orchestra, which had a difficult and important part to fulfil, did its best; but the limited opportunities for rehearsal caused at times a slight unsteadiness. The hall was filled and the work well received.

On Tuesday evening last, Mr. Willing gave an extra concert in aid of a fund for restoring churches near Coventry. The programme was

one of special interest. There was, first of all, the Fifty-seventh Psalm, composed for tenor solo, chorus, and orchestra by Mr. E. H. Thorne. This short work, written for Mr. Willing's Choir, is one of very great merit; the music is clever and interesting. The opening solo and chorus and the concluding number are delightfully fresh and well developed. Mr. Charles Chillee sang the solo part with much taste, but not sufficient power. After this came a selection from Handel's Oratorio "La Resurrezione," written at Rome in 1708. We believe it has never been given in England. In the score, which is in the musical library at Buckingham Palace, Handel has made use of several instruments, now obsolete—viz., the theorbo, the lute, the viola da gamba, and, of course, the cembalo, the backbone of the orchestra of the eighteenth century. A note in the programme-book attracted special attention; it was as follows:—"Handel's instrumentation will be adhered to, and no additions whatever made." In spite of this promise, "additional accompaniments," and not of the best, were used in the aria "O voi dell' Erebo." The viola da gamba part in "Ferma l'ali" was simply omitted; this, indeed, was not an addition, but a subtraction. Of course, the part left out could not be given; but some other instrument or instruments ought to have replaced the obsolete viola part, so as to approach as nearly as possible to the composer's intentions. And, again, the cembalo part is absolutely necessary to recitatives, arias, and choruses. To perform the Oratorio without harpsichord, or piano, or substitutive accompaniments was simply to render much of Handel's music ridiculous. To give only one instance: the aria "Caro figlio" is written in the score for voice and violoncello part—a mere sketch. The cembalo evidently filled up the harmonies or played an independent part, as indicated in the concluding symphony; but Mr. Willing only gave the voice and violoncello part, thus making a perfect caricature of the song. The music, if not great, is very graceful and pleasing. Two of the most interesting numbers were omitted: the first, the Angels' Song, with violins divided into four parts, and Maddalena's aria "Per me gia," with some very interesting and feasible orchestration. The Oratorio only contains two choruses; these were both given, and well sung by the choir. The solo vocalists were Miss J. Griffin, Mdme. Enriquez, and Messrs. Chillee and Santley. The programme concluded with Mendelssohn's "Athalie," and the verses were recited by Mr. Santley. J. S. SHEDLOCK.

OBITUARY.

WE have to record the death of Mr. John Pyke Hullah, LL.D., in London, on February 21. He was born at Worcester in 1812, and in 1832 became a student of the Royal Academy of Music. He was first known as a composer; nearly half a century ago his Opera "The Village Coquettes" was produced at the St. James's Theatre. The singing classes which he held, first at Exeter Hall and afterwards at St. Martin's Hall, did much to spread the knowledge of music among the people. In 1872 he was appointed Inspector of Training Schools for the United Kingdom. He wrote many essays and papers on the history and science of music for various periodicals. *The History of Modern Music and Music in the House* are two of his best-known works. Dr. Hullah was a contributor to the ACADEMY in its early days; and long and ably written articles in our columns on music and musicians of the eighteenth century, and other subjects, gave proof of his musical knowledge and literary ability. Dr. Hullah held many appointments, and was honorary member of musical societies in Rome and Florence.

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MONDAY, MARCH 17th, at 4 P.M. A Paper will be read by THEODORE PINCHES, Esq., M.R.S., entitled "OBSERVATIONS on the LANGUAGES of the EARLY INHABITANTS of MESOPOTAMIA." W. S. W. VAUX, Secretary R.A.S.

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LITERATURE.

Shakspeare's Predecessors in the English Drama.

By J. A. Symonds. (Smith, Elder, & Co.)

It is an agreeable surprise to find that, on completing his great work on the civilisation of Renaissance Italy, Mr. Symonds has turned his attention once more (for we learn from the Preface of the present volume that it was projected already twenty years ago) to the literature of Elizabethan England. Mr. Symonds is one of the most eminent of a class of critics which, whatever philistines and pedants may say, may be considered as important to our happiness only less than the artists about whom they write. Art and literature can never become a real study to any but an infinitesimal portion of intelligent mankind; nor is it in the least desirable that they should do so. Their usefulness consists in their enjoyment—in the fact of their being not an occupation, but a recreation; an interlude in our life, and not a constantly present interest. But in order that the beautiful things of literature and art be thus enjoyed without effort, it is necessary that those who are to enjoy them should have them put within their reach, or rather in their way; and for this a special class of minds becomes necessary. Between the artist who creates and the ordinary man who enjoys there is nearly always necessary a mediator—an artist descended by a few steps from the level of artistic creation, or an ordinary man raised by a few degrees nearer thereunto; a someone gifted with a keener sight and a more powerful instinct of locality; above all, a someone able to spare more time than ourselves for becoming acquainted with all the roads, and paths, and points of view of this particular artistic country through which we are to be led. There are certain philistines who imagine that every man ought to be able, at once, to enjoy thoroughly every real work of art; who cry out that, if our attention must be directed, there can be no really artistic appreciation on our part—which is much the same as expecting a man to find his way in a strange town where he has just arrived, or to guess correctly at the character of a stranger of whose antecedents he knows nothing. We require to have our attention directed to new things, either by their resemblance to things already familiar, or by being deliberately stopped by someone who knows them better than ourselves; and to say this is surely not to libel our aesthetic faculties. How much more do we not see when we are taken a new walk by a friend who is familiar with it; how much better do we not enjoy a new gallery in company with someone who will lead us at once to his favourite pictures; how much more do we not enjoy a new piece of music if the performer pauses and says, "Now listen to this passage—to that modula-

tion;" and how much more (particularly if that friend who leads us the new walk has a special eye for scenery, if that person who takes us over the gallery, or who plays for us the piece of music, is a real artist or a real musician) is our power of perception reinforced by his, and does enjoyment come to us, as all real enjoyment should, without effort, unsought, to unfatigued minds!

I have enlarged on this subject because I have a strong notion that the worthy people who consider art and literature from the merely scientific point of view—who find good art and bad art, good poetry and bad poetry, equally handy to put under their microscope, equally suggestive of treatises to be read by similar scientific persons—would greatly like to preach a crusade against all such as write of literature and art for the benefit of those to whom they are mere pastimes, forgetting that, according to the platitude I have already pronounced, the only reason why good art is preferable to bad art, and good poetry to bad poetry, is that the first can afford more enjoyment than the second, that enjoyment is, therefore, the use of art, and that the men who help us to enjoy it are, therefore, the men most profitably employed about it. I have enlarged upon this point particularly, because it seems to me that our Elizabethan drama is exactly one of those forms of art which have been most abundantly discussed by scientific persons for the benefit of scientific persons, and least satisfactorily expounded by men specially endowed to enjoy for the benefit of the world at large, capable of similar, but less deliberately and originally obtained, enjoyment; and because Mr. Symonds' present book appears to me exactly fitted to create in the minds of intelligent readers that atmosphere in which the full perfume of the Elizabethans can be appreciated, that light in which their form and colour can be enjoyed. I think I have said enough (though this platitude is one of those which is never sufficiently taken to heart) on the subject of good art and good poetry being useful in proportion as they are enjoyed. My second proposition divides into two propositions—namely, that the Elizabethan dramatists do not at present afford the full enjoyment which they ought, and that Mr. Symonds' new book is peculiarly fitted to bring those Elizabethan dramatists more into what I may call current enjoyment.

That the Elizabethan dramatists, the immediate predecessors, the contemporaries and immediate successors, of Shakspeare, do not constitute part of the usual aesthetical food of cultivated, but unliterary, men and women is a fact which anyone, looking round among his circle of acquaintances, may verify for himself. For one Englishman or Englishwoman who knows a line of Marlowe, of Webster, of Ford, of Beaumont and Fletcher, we might count five or six, perhaps nine or ten, people who are familiar with Dante and Leopardi, Goethe and Heine. Dante and Leopardi, Goethe and Heine, are poets of the first order, men who stand alone; while Marlowe, Webster, Ford, Beaumont, and Fletcher are, whatever their greatness, merely second-class Shaksperes. This is true; but, on the other hand, they are English, while the others are foreign; and, as a rule, there is more possibility of comprehension, of sympathy, hence of enjoyment, with poets in our own

language than with aliens. Be this as it may, the fact, I think, remains, and may be very simply tested by finding out how many among our more intelligent friends possess Lamb's volume of selections from the Elizabethan dramatists—a book which cannot be read from the circulating library any more than the Bible, and which is therefore either possessed or ignored. The proportion of possessors of this book is small, as is proved by the small number of editions through which it has passed. Now I think one may safely say that, if that volume of Lamb's were in the hands of every man or woman caring at all genuinely for poetry, the old dramatists would have contributed, in proportion to their wealth, to the general fund of poetical enjoyment of the world. No one except a student need give much more of his time and attention to the Elizabethan drama. The number of plays, even by men like Marlowe, and Webster, and Beaumont and Fletcher, which will repay perusal as wholes is very small; and perhaps it would be better to read "Hamlet" or "Romeo and Juliet" a second time than to read the whole of "Dr. Faustus" or "The Duchess of Malfy" a first time. And, except with the view of learning the taste of the times, and learning also in what dreary and loathsome rubbish the finest pearls of poetry may be embedded, no ordinary human being can be counselled to read the whole of a play by Tourneur or Marston—nay, even the whole of a play by Ford. The desideratum, therefore, is that a book like Lamb's *Selections* be brought within everyone's ken. But, as no one feels any interest in the absolutely unknown, or looks out in the map a place whose name awakens no associations, so also a book like Lamb's falls only accidentally into the hands of those to whom it may give pleasure; and, even when it does thus accidentally come to hand, this collection of fragments from poets all nearly equally unfamiliar to the general reader, and all nearly equally great (thanks to Lamb's cunning selection) in the samples presented, leaves in the mind a certain void, a certain barrenness. The interest which we feel in a passage from Tourneur or Heywood or Dekker requires, in order to take root and fructify, that we should have pointed out to us the connexion and the comparative importance of each of these men, their position as related to their superiors. This is what Mr. Symonds' new book will accomplish; and to have accomplished this is—always bearing in mind my premiss that the usefulness of art depends upon its enjoyment—a piece of work incomparably higher and more useful than would be the most elaborate study made for the benefit of students. Mr. Symonds is as the artist, the connoisseur (he is both united), who leads us through a gallery; nay, rather, he is, or will be to many persons, the man who actually teaches the way to the gallery and unlocks its doors.

Mr. Symonds' book is, as I gather from various allusions, the first part of a work upon our drama of the late sixteenth and early seventeenth centuries; the second volume, presumably, will deal with Shakspeare; the third, with Shakspeare's immediate successors—Webster, Ford, Beaumont and Fletcher, Massinger, and so forth. The first one treats of the origin of the literary form

which Shakspeare brought to perfection, and of the men who immediately preceded him; it is the history of the evolution of our great romantic stage, of the gradual fusion of mediæval dramatic traditions and Renaissance poetical tendencies, of the various necessities which made the Shaksperian play what it became. But, being a history, it begins with a definition of the organism whose evolution it traces, and it contains at every step definitions of the factors which compose this organism.

Such being the scheme of the work, no man could be better adapted for its execution than Mr. Symonds; since, while equalling Mr. Swinburne in special erudition and in æsthetic instinct, he far surpasses the author of *A Study of Shakespeare* in his scientific mode of thought. Of Mr. Symonds' special learning only a specialist, and one equal to himself, has a right to speak; and to speak of special learning in the case of a book like this seems to me like speaking of the chemical composition of paints and varnishes in the presence of a great picture. The study of the many-sided civilisation of Renaissance Italy has given to Mr. Symonds, or, rather, has developed to the utmost, an extraordinary power of showing the various constituents of an intellectual organism, and of making us follow the process by which they unite and take form. The separate chapters, for instance, on the Mystery, the Miracle, the Masque, can be surpassed, in this particular kind of half-analytical, half-synthetical interest, only by the general summing up of the nature of the romantic drama as a whole. On the other hand, Mr. Symonds' instinct as a poet, the particular bent of his own endowments—as seen, for instance, in his sonnet on the genius of Eternal Slumber and the last sonnet of his *Animi Figura*—gives him a sympathy and an intuition for the art of the Elizabethans which is as valuable to his readers (to return to my old simile) as is the sympathy and intuition of a colourist for Titian, or of a tint-and-light-and-shade artist for Velasquez, to the fortunate persons who accompany him through a gallery. This personal bias, when united to scientific impartiality like that displayed by Mr. Symonds, is, to my mind, one of the most valuable qualities in a writer of the class which, as I have said, is next in importance, as regards the world's æsthetic enjoyment, to the class of actually creative artists.

Thus, I would instance the admirable pages in which Mr. Symonds analyses Marlowe's characters, and finds as their universal constituent the *amour de l'impossible*. To some readers it may seem that a certain predilection for that same *amour de l'impossible* (manifested especially in his finest sonnets) on the part of Mr. Symonds himself may have made him particularly and excessively keen to its existence in Marlowe. We may differ from this personal judgment, each of us receiving, according to his individual nature, a somewhat different impression from a work of art; but does not this personality of judgment lend a higher value to criticism by making us feel that we are exploring an artistic region with the assistance, not of a system of finger-posts and milestones, but of a human being like ourselves—a stranger, perhaps, but, for the moment, a comrade and a friend?

VERNON LEE.

"*The Cup*" and "*The Falcon*." By Alfred Lord Tennyson, Poet Laureate. (Macmillan & Co.)

SEVERAL years have elapsed since the first performance of these dramas on the stages of the Lyceum and of the St. James's Theatres. They are at length given to the reading world, and curiosity as to their literary merit, apart from their stage success, can be satisfied. The present writer had no opportunity, unfortunately for himself, of seeing "*The Falcon*" acted; in the case of "*The Cup*," he felt, in common with most of the spectators, great difficulty in estimating the play with eyes undazzled by Miss Ellen Terry's acting of the part of Camma. Mr. Irving's Synorix was but a pale presentment in comparison with that great actor's larger efforts; but Miss Terry's Camma would have redeemed a far feebler play. Now, however, that her magical influence is withdrawn, and admiration of the brilliant setting of the play has become a memory, what shall be said of the play *in se*? This, at least, may be said, by way of prelude, and in justice alike to writer and reader of this review, that it is no light thing to estimate a work of the hand that wrote "*In Memoriam*," even in a branch of poetic art not specially his own.

The drama of "*The Cup*" describes the attempt of Synorix, ex-Tetrarch of Galatia, to possess himself of Camma, wife of Sinnatus his successor in that office. This he endeavours to accomplish by the anonymous gift of a cup, once consecrated to the Galatian Artemis, of whom Camma is a votary; and by a disguise and an assumed name he worms himself into the companionship of Sinnatus, and partly into the confidence of Camma, upon whom he imposes by feigning a commission from Rome to arrest Sinnatus for "playing patriotism" and desiring the emancipation of Galatia from her yoke. Eventually, he persuades Camma to go forth, unknown to her husband, to plead with Antonius, the Roman General, for leniency towards him. Antonius, so Synorix assures her, will pass at dawn before the temple of Artemis; and, having persuaded her thus, Synorix lurks, with a body-guard, to seize and carry her off when she appears for her interview with Antonius. A lingering suspicion determines Camma to go armed with a dagger, and to bid Sinnatus follow her at a short interval. Confronted with Synorix, she detects his treacherous intent; and, as he attempts to drag her away, Sinnatus enters and seizes him, but is stabbed with the dagger which Synorix has wrested from Camma. With his dying breath he bids Camma take refuge in the temple; and the curtain falls upon Synorix, baulked of his prey, standing over the body of Sinnatus. The second act shows Camma, now priestess of Artemis, solicited by Synorix, now Tetrarch of Galatia for the second time, to ignore the past, and wed with him honourably. The fickle populace have again adhered to the once detested Synorix; and Camma, to the surprise of all, consents to his proposal, stipulating only that the ceremony shall immediately follow the crowning. When they meet before the altar of Artemis, Camma calls for the bridal wine, and, pledging Synorix in the cup of act I., bids him pledge her in return. But the wine is poisoned; and Camma lives just long enough to see her vengeance

consummated by the agony and death of Synorix, and then passes away herself, dis-crowned and triumphant, with the vision before her eyes of Sinnatus' spirit welcoming her to the Happy Isles.

At the risk of tediousness, I have given this *résumé* of the play, that those who have not seen it on the stage may judge of its sufficiency as the material for a tragedy. Confessing ignorance whether it is based on any historical occurrence or is purely fictitious, I would venture an opinion that its inherent capacities have been unduly curtailed by its compression into two short acts. With all his wealth of imagination, the poet seems to have shrunk here from sketching character, and has given us action and little else. Sinnatus is almost a shadow, and rather a clownish shadow, too; Synorix, as the would-be genial but unscrupulous sensualist, is sketched with just enough care to tantalise us with the desire of a fuller presentment. As it is, we are forced to pass him, saying, as Mr. Browning says of the poor unknown corpse in the Morgue,

"Oh! women were the prize for you!"

and there an end. Mr. Swinburne's comparison between Tennyson and A. de Musset never struck me as reasonable before perusing this play; but I must own that Synorix might have been sketched by the hand that half-drew Lorenzaccio. Even Camma herself, though drawn with far more energy, and at the beginning of act II. with masterly skill, leaves an impression too vague for a heroine.

It is pleasant to turn from criticism to gratitude and praise, even of one whose praise is in all men's mouths. The Poet Laureate is seldom happier than in describing tropical or half-tropical scenery. Has he often done better than this?—

"CAMMA. O look—one grove upon the mountain—white

In the sweet moon as with a lovelier snow!
But what a blotch of blackness underneath!
Sinnatus, you remember—yea, you must,
That there three years ago—the vast vine-bowers
Ran to the summit of the tree, and dropt
Their streamers earthward, which a breeze of May
Took ever and anon, and opened out
The purple zone of hill and heaven; there
You told your love; and like the swaying vines—
Yea—with our eyes—our hearts, our prophet hopes
Let in the happy distance, and that all
But cloudless heaven which we have found together
In our three married years!" (act I., so. ii).

One hand, at least, has not lost its cunning after nearly fifty years of toil.

Again, though in a very different strain, how strong is the following passage (act II., pp. 62–63), where the messenger of Synorix brings Camma the proffered crown of Galatia, to be worn by her as his bride, and craves for an answer:—

"CAMMA. Tell him there is one shadow among the shadows,
One ghost of all the ghosts—as yet so new,
So strange among them, such an alien there,
So much of husband in it still—that if
The shout of Synorix and Camma sitting
Upon one throne, should reach it, it would rise
HE—HE, with that red star between the ribs

And my knife there—and blast the King and me,
And blanch the crowd with horror."

And once more, when, with her revenge completed, Camma feels the "potent poison quite o'ererow her spirit"—

"O women,
Ye will have Roman masters. I am glad
I shall not see it. Did not some old Greek
Say death was the chief good? He had my
fate for it,
Poison'd. [Sinks back again.] Have I the
crown on? I will go
To meet him, crowned! crowned victor of my
will—
On my last voyage—but the wind has failed—
Growing dark too—but light enough to row.
Row to the blessed Isles, the blessed Isles!
Sinnatus!
Why comes he not to meet me? It is the
crown
Offends him—and my hands are too sleepy
To lift it off. [Phœbe takes the crown off.]
Who touched me then? I thank
you. [Rises with outspread arms.]
There—league on league of ever-shining shore
Beneath an ever-rising sun—I see him—
'Camma, Camma!' Sinnatus, Sinnatus!"

[Dies.]

It may well be, as said above, that the memory of Miss Terry's acting adds a glamour to this final scene; yet, in any case, it is a scene of memorable beauty.

If, on the whole, "The Cup" appears somewhat thinly and slightly worked out, it is nevertheless substantial and robust compared to "The Falcon," which is not a drama at all, but one dramatic scene. Count Federigo degli Alberighi, Filippo his foster-brother, and Elisabetta his nurse dwell together in a cottage hard by the castle of the Lady Giovanna, now a widow with one sickly son, but in earlier days the girl-love of Federigo. For her sake (deeming himself rejected when she carelessly lets fall upon the grass a chaplet of mountain flowers which he gives her as a love-gift) he has been to the wars in search of death, but only found a prison; returning, he finds her widowed, and has dwelt for years, poverty-stricken and saddened, within sight of his idol, but loved only by his nurse and Filippo, and by his falcon,

"The full trained marvel of all falconry."

Lady Giovanna, meanwhile, held back from any remarriage by her brother, and absorbed in the care of her daily fading Florio, reckes lightly of the longing of her old lover till on a day the sick child takes a craving for the Count's falcon as the one gift that would revive his drooping spirit. Lady Giovanna, scarcely knowing how hard a boon she is asking of the Count, bids herself to his morning meal, designing to return to him a diamond necklace which he has sent to her anonymously, but not undetected, and to beg the bird for her Florio. But on the news of her approach the Count feels the true pang of poverty. There is but one spoon in the pantry, and that is broken, one dish of prunes in the larder, one salad in the garden, one bowl to hold it in, and that Elisabetta, in her flurry, lets fall; and as for fish, flesh, or fowl, only the noble falcon, who must die that her ladyship may eat.

Much skill—a skill like Scott's in a similar situation in *The Bride of Lammermoor*—is needed to keep this plot from lapsing from the simple to the farcical. I cannot but think

that (on p. 124) the line is overstepped. Elisabetta, bringing in the murdered falcon on a dish, avers, "*Here's a fine fowl for my lady; I had scant time to do him in. I hope he be not underdone, for we be undone in the doing of him.*" This is to speak in character, doubtless. But there must have been sore peril of rousing irreverent laughter on an English stage. The defects of the falcon as an article of diet might be ignored, but, when suggested, they are fatal. Nevertheless, it is touching enough when the Lady Giovanna, returning the necklace, begs the falcon for Florio; the revulsion of disappointment in the Count, to have lost his bird-friend and the chance of gratifying his idol at once, is very bitter. But, when she learns of his sacrifice, the bars of prescription and of family feud break before the rush of her new and grateful affection, and the scene closes in their happy betrothal. Melodrama? yes; but there is a touch of nature in the simple tale that seems so much fitter for Boccaccio than for the dramatic muse of a man of genius. The prettiest thing, perhaps, in the piece, is the Count's song (p. 118) when Giovanna asks the history of the withered wreath and scroll.

"Dead mountain-flowers, dead mountain-meadow flowers,
Dearer than when you made your mountain gay,
Sweeter than any violet of to-day,
Richer than all the wide-world wealth of May,
To me, tho' all your bloom has died away,
You bloom again, dead mountain-meadow flowers."

But, in the main, there seems little to admire in "The Falcon," except the wistful, half-despairing tenderness of Federigo. Scorned, disappointed, prematurely aged, hoping against hope, he shows how a generous courtesy is lord over all these feelings.

It is not easily possible that the Laureate's reputation should now be raised. Assuredly these two dramatic sketches will not raise it. But yet there are passages in "The Cup" which kindle in us the hope of his Ulysses, that

"Something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with gods."

E. D. A. MORSEHEAD.

Glimpses of Greek Life and Scenery. By Agnes Smith. (Hurst & Blackett.)

EVERY lover of Greece must hail with pleasure each new book of travels in that country which tends to increase the interest of English people in Greece and spreads the knowledge that it is not only delightful, but quite safe, to travel there. Miss Smith's *Glimpses*, though slight and not very methodical, are lively and pleasant; and, to those who know the country from visits a few years ago, they give many hints of new roads and improved accommodation, though much is still wanting. The most alarming feature in her travels is the execrable weather from which her party suffered during all her trip (May 1883). This was very unlucky; during two springs which I spent there we should have been often glad to see a shower. The weather was steadily hot and fine, and this, I fancy, is the rule to which her experience was an unpleasant exception.

Her book is very handsomely printed, and nicely illustrated, especially with a good map at the close of the volume. If it falls among general readers it will meet with general approval for its liveliness and evident fidelity; but if it fall among the pedants she is likely to hear some complaints. And, unfortunately, Greek studies are regarded by the pedants as their special property. Having myself failed to satisfy some of them with a book on the same subject, I can warn the authoress that her considerable knowledge of both ancient and modern Greek will rather inflame than allay their ire. She makes allusions so learned that most scholars will be puzzled with them—e.g., (p. 62) "proving that Aspasia was not wrong in her praises of Attica," and in her enumeration of classical heroines (p. 51), "*Androcleia and Alcida*, daughters of Antiphenus, and Alcestis, not to speak of poor Evandra"! When she does this the pedants will be sure to expect from her critical accuracy; and what will they say to *Paidon's Nike* (at Olympia, p. 216), *O. K. Müller* (p. 41), "the hill of Musaios where the old seer sang and was buried" (p. 39). When speaking of the theatre of Dionysus at Athens, she exclaims (p. 36), "How much would one give to have been present at a single *night's* representation!" and she goes on to describe the splendid view over the bay of Phaleron from the theatre. The view is, indeed, *over* the bay, but into the blue sky; nor is the sea visible from any part (I think) of the theatre. That the Greeks who went to the play enjoyed at the same time a splendid view of the sea is an error long since exploded. The stage scenery was constructed so as to exclude any such view. Yet one of the party had a good eye for scenery when she compared the coasts of Greece to those of Kerry, in Ireland—a very just comparison.

Her geography is sometimes puzzling, as when she speaks as if she had seen Hydra before Mount Taygetus, on her approach to Attica from the south (p. 14), or of Mount Cyllene and Sicyon as being adjacent (p. 108), or of Erymanthus as on her *right*, and the Gulf of Corinth on her *left*, as she looked from the neighbourhood of Vostitza. But these trifles will only mislead people who use the book as a guide-book. As the authoress is Scotch, she is, perhaps, not to be blamed for the following funny statement (p. 109):—"We give expression to an opinion that Greece is the loveliest country we have yet seen—an opinion [she adds in a note] considerably modified as we passed through the *St. Gothard Tunnel*"! What wonderful visions she must have had in the tunnel! I have gone through it more than once, and always found it pitch-dark and very stuffy. She speaks (p. 218) of a village in which no one could read, as they had no school or master. This anecdote should not mislead the reader into the belief that primary education is generally backward in Greece; as a matter of fact, the people are quite over-educated.

With these notes, to show that the book is worth reading through carefully and criticising, I conclude, wishing Miss Agnes Smith every success as regards her sympathetic and pleasant diary, and trusting she may have fairer weather if she again visits the Greek Alps.

J. P. MAHAFFY.

James Skinner: a Memoir. By the Author of "Charles Lowder." With a Preface by Canon Carter. (Kegan Paul, Trench, & Co.)

BORN the author and the editor doubt whether the public will think this book is wanted, and the best answer to be given to the question is that it does not matter much. Mr. Skinner's life was quite interesting enough to be recorded for those who may care for it, whether they are many or few. His claims to be remembered are that for the five or six years he was at St. Barnabas he was the leading "ritualist" of the period; that his tenacity led to as many points as possible being fought in the once famous Westerton case; that he did much to promote the revival of confession, more to promote the revival of direction; that among the small but important circle of clergy who invite confessions he had a high and deserved authority; and that the spectacle of a bright and joyous nature adapting itself harmoniously to the requirements of an austere form of piety is always interesting.

As a director, Mr. Skinner would have been remarkable at Port Royal. He had in perfection the gift of caring tenderly for everyone who consulted him, and being severe upon all; of keeping conscience restlessly alive, and then teaching its victims to live quietly and orderly in the uncomfortable condition into which they had been brought. Many of his letters are given, apparently with the sanction of the recipients—a precaution which seems sometimes to have been omitted in the case of Keble. Perhaps the best is to a lady with an inherited tendency to insanity, which, thanks to Mr. Skinner, never realised itself; her "great trouble" was that her father objected to confession, though he allowed her to consult Mr. Skinner, who thought confession bad for her. At the same time, though one sees it is all very well done, the doubt whether it was worth doing remains. One feels that it is very much the day of small things which it is so natural and so wrong to despise; all the letters of spiritual counsel leave us asking whether such an inner life is really so much more important than the outer life, in which most people are so much more at home. It is characteristic that in discussing the claims of Rome Mr. Skinner dwells much more upon the question, What is the pious course for a born Anglican? than upon the objective merits of either system. His contribution to the latter problem was a sufficiently original theory that the undivided Church was in possession of plenary inspiration, while, when it was divided, the inspiration of the parts was less than plenary—a theory which, among other curious corollaries, certainly leads, as his correspondent saw, to the conclusion that every country would have its own rule of faith, all different, none perfectly trustworthy.

Mr. Skinner was sufficiently prominent at one time to make his memoirs an historical document in other ways; for instance, we have Hurrell Froude's letter to Perceval on the commencement of the Tractarian movement, and the less welcome information that Dr. Pusey spoke in private of Card. Newman's change of allegiance as a "fall," while in public he generously refused to condemn one who "had been called to work in another part of the vineyard." We have, too, some curious notes

of a conversation in 1879 with Dollinger, who, it appears,

"had never intended to wound him [Newman], not even that the opinion expressed about him should be published; this through indiscretion of a correspondent who had written to ask for opinion of present position of Church politics. But now, having been challenged to defend his own accuracy as to the consistency of Newman's writings with Ultramontane authority, he had a great mind to prove it by an induction of examples—(1) St. John had great difficulty, though sent to Rome for the purpose, to keep the *Apologia* off the 'Index'; (2) the whole theory of the development dogma, as advanced by Newman, runs so counter to the infallibility theory that the book could not fail to be condemned if it were known and read. Pope Leo probably never read it, and would not be interested in it (not a theologian, but a statesman). He would read Newman's defence of the temporal power, and this would suffice to commend him for the Cardinalate, added to the great personal merits of the case."

As to Manning: "I was in London," Dollinger said,

"in 1851, when Manning had just been received into the Roman communion, and he called on me to express his grateful thanks for being the means of this event, in that I had taught him to believe that truth was possible to a Roman Catholic theologian; heretofore he had felt that Roman Catholics were compelled by their system to reject truth, but since he had read my historical manual he had learnt, for the first time, that historical truth was paramount as the foundation of theology. This same man, even before the Vatican decree was pronounced, made a violent attack upon me because I had been so absurd as to declare that truth was a superior power to any authority whatsoever."

There are some attractive sketches of Mr. Skinner's life as garrison chaplain at Corfu, where he was unusually successful in bringing soldiers to confirmation, and witnessed a very picturesque funeral procession of a Greek archbishop, who was borne to his grave robed, seated on his archiepiscopal throne, with two hundred priests in copes, with lighted candles, chanting before him, and followed by all the civil and military authorities, and many thousand people from all parts of the island. Another pretty picture is of the idyllic life he led at Newland, a lonely parish near Malvern, where the Beauchamp family were building almshouses in the best "Young England" spirit; and few things are more pathetic in their way than the story of his daughter who died there at eighteen, in 1868—the date which years before she had placed on a fancy sketch of her own tombstone. That episode alone ought to commend Miss Trench's latest book to the large public which devoured the memorials of Catherine and Craufurd Tait.

G. A. SNECOK.

The Camden Miscellany. Vol. VIII.

THE subjects of these nine tracts all have relation to the seventeenth century, and five of them belong to the history of our Civil War. First come four letters of Wentworth, written in 1632 and 1633, "having an interest as showing intimacy with the husband of Lady Carlisle." Their only connexion is in the name of the person addressed, yet even on these fragments Wentworth's stable purpose and solid judgment have left their mark. To how low an ebb English diplomacy had come

in August 1632 Mr. Rawson Gardiner has told us (*Personal Government of Charles I.*, ii. 249). Wentworth still longed for the restitution of the Palatinate, though its prince "seems to me to be in the land where all things are forgotten." The "sudden blaze" of Gustavus Adolphus does not dazzle him. The Swedish king may be in full career of success, but he has no hold on the countries overrun by his troops.

"The house of Austria hath a root, and will up again; the King of Swede can have no time to make more than one fault, and that proves remediless, if it should chance to befall him; therefore methinks still it were well we were not altogether swallowed up in the contemplation of his last battle of Leipsic."

Wentworth warns his correspondent against the sudden and self-seeking advances of Lord Holland and his faction, eager to strengthen themselves against the Treasurer Portland.

"I am one of those that believe no miracles; but that friendships which are to be trusted grow up *per media* upon some noble precedent existent matter, where those which are skipped into thus *per saltum* are for the most part only to serve turns and deceitfully temporary, and therefore ever to be suspected."

He is no less shrewd in detecting the drift of the Dublin officials "to keep the deputy as ignorant as possibly they can, that so albeit not in peace [? place], yet he may be subordinate to them in knowledge." He promises himself in time "to sound the depth they covet so much to keep from me." A note sent "with a whole kennel of hounds" shows him a keen sportsman—"The subject I am upon is rich and noble, and loss it were to give it over so quickly." In June 1633 the Queen is "something sad, and looks very much paler than she useth to do"—so early had the shadow of the coming woe begun to fall. The last of these letters ends ominously:

"I have a heart can willingly sacrifice all that ever I have for his Majesty (if I do not deceive myself) with a cheerfulness and faith extraordinary; only I am fearful, that while impossibilities are expected at my hands, the best I can do should not be accepted, nay, imputed unto me as a crime."

Subjoined is a poem on Strafford's illness, seven years later, on his final return from Ireland. It expresses the general anxiety, and a hope that the value of the unpopular Lord Deputy will be at last acknowledged as the pilot in the coming tempest:—

"For with a storm we all are overcast
And Northern storms are dangerous at last."

Not many pages farther on, Mr. Cartwright presents us with the elaborate self-vindications of Strafford's foe, Lord Savile. Though a courtier, in personal attendance on Charles, he had allowed his sympathy with the popular cause to hurry him into forgery. He affixed the signatures of English peers to the invitation sent to the Scotch. But the time came when the Parliament went on, and he stopped. He was for peace, when peace was no longer possible; and he claims to have drafted the conciliatory proclamations of Windsor and Nottingham. Denounced as a malignant for performing his sworn duty to Charles, imprisoned by the King for trying to save his house from plunder by coming to terms with Hotham, ill-will and ill-luck followed him.

Acquitted of a traitorous design of seizing the Queen, he was again imprisoned for speaking disrespectfully of that royalist Oxford parliament which Charles himself styled "mongrel." His composition with Hotham being once more brought against him, he would have been dealt with by martial law had not the peers refused their consent. Released "under condition he should depart this kingdom" Savile immediately came to London, surrendered himself to the Parliament, and was flung into the Tower. And so, pleading the injuries sustained from one party as his merit with the other, a prey to anxiety, poverty, and disease, his brief candle flickers out of history. We know that he was alive in 1653, and know no more. His misfortunes may well have been mainly owing to his moderation, which he had very frankly expressed in the earlier days of the struggle (December 1642)—

"I would not have the K. trample on the parl' nor the parl' lessen him so much as to make a way for the people to rule us all . . . I love religion so well as I would not have it put to the hazard of a battle. I love liberty so much that I would not trust it in the hands of a conqueror. For as much as I love the King, I should not be glad he beat the parl', though they were in the wrong."

The most curious and important contribution is that by Mrs. Gardiner—a secret negotiation with Charles I. The narrative she has prefixed to the documents is careful and clear, and the documents are excellently edited; but they do not tell all the story, and are supplemented by news letters, Parliament-journals, and hypothesis. What is thus made visible is a choice spectacle of folly and knavery. Basile's question, "Qui diable est-ce donc qu'on trompe ici?" is appropriate to most stages of the transaction. Only the barest outline can be given here. In the autumn of 1643 Capt. Ogle, a royalist prisoner in Winchester House, was visited by certain "leading men," who bewailed the imminent establishment of Presbyterianism, but suggested that, with the help of the "Moderates"—the great majority—who had so far assisted the Parliament, the war might be brought to an end, and the King, on fair terms, might be reinstated in his just power. For the attainment of this end nothing more was requisite than that these moderate men should be assured of the King's "performance according to his protestations and declarations." But any alarm of a royalist plot "to rear Popery and tyranny on the ruins of the Parliament" would compel them, in sheer despair, to continue their passive and unwilling support of the King's enemies. In this posture of affairs Ogle saw an opportunity for bringing about the union of the Moderates and the Independents. The latter had begun to turn upon the Covenant by a "very high and daring petition" that it should not be enforced on the unwilling. (Of this petition no other trace has been found, but we know from a document here printed for the first time by Mr. Gardiner how bitterly Cromwell was accustomed to speak of the Scotch and the Covenant.) Ogle therefore wrote to Lord Bristol, fully stating these circumstances, and urging the King's acceptance of certain proposals, differing but little from those which Charles had offered at the outset

of the war. So far all is intelligible, and not much farther. Mrs. Gardiner has bestowed much pains upon her subject, but whether this mystery of double-dealing has been fully revealed may well admit of doubt. The share in the transaction which is assigned to Charles is dwelt upon to his disadvantage. It is, perhaps, too readily taken for granted that "it was not his object to effect a peace," but to obtain two Parliamentary garrisons. And, in reference to a previous negotiation for peace, we are told that his willingness to treat with Roman Catholics for the recovery of his power "had the great disadvantage that it destroyed belief in his sincerity." But it may be said that the whole account here given of this Brooke-Read affair is taken from the Parliamentary pamphlet, *A Cunning Plot*; that, whether it were prudent or not for Roman Catholics to meddle in such a business, the main condition pressed upon the King was the establishment of the Protestant religion; and that there was absolutely nothing in the terms proposed that would have profited the Roman Catholics. The Commons' resolution against "the fair and specious pretence of peace" is based on the assertion that the promoters of the affair were "known Papists and Jesuits"—an allegation only half true. But on the one article of hatred to Popery all were agreed; and the agreement was dexterously used to excite popular prejudice against the King, and to conceal the dissensions which not long after burst forth in open quarrel. But, for the present, with feasting and sermons, bonfires and psalms, these awkward matters were kept out of sight, and the union of the jarring sections was proclaimed with solemn, effusive hypocrisy. Even Mrs. Gardiner, thorough Parliamentarian as she appears to be, cannot refrain from expressing her misgiving that these gentlemen protest too much. As to Ogle's negotiation, its line was at first single and civil. The leading minority of active and violent Roundheads knew their danger. They might be left at the mercy of the King should the moderate men make terms with him. They could not openly withstand the desire for peace felt by all disinterested Englishmen; but, if its advocates made, or could be represented as making, their propositions available for securing military advantages, the goodness of their end would be forgotten in the indignation excited by the means. In this instance the reader has not enough evidence before him to determine on which side the real treachery lay. Were the friends of peace tricked out of the fulfilment of their honest wishes by the unhappy accident of having for their agent a tool and a fool? Was the resolution of the House of Commons, charging the King personally with attempting the ruin of the kingdom by fair pretences, a just verdict on real facts and genuine documents, or the foregone conclusion of a long series of tortuous intrigues?

The letter in which Manchester states the grounds of his quarrel with Cromwell is here recovered for us by Mrs. Gardiner from the Tanner MSS., where it has lain unnoticed, because the Catalogue has assigned it to Sir William Waller. It cannot be said to add much to our knowledge; but it is far more satisfactory to have the charges under Manchester's own hand than on hearsay in scattered notices.

The selection from the Lauderdale papers contains letters from the Earl of Cassilis, Burnet's father-in-law; from Lord Rutherford, and from Lord George Douglas. The squabble of Cassilis with the Chancellor Glencairn, the difficulties and jealousies attendant on Lord Rutherford's position as Governor of Dunkirk—a "poor Scots body" persecuted by the world—and the struggles of Lord George to get the arrears of his regiment paid by Louvois—the magnificent Louis confessing "Je suis court d'argent"—are the subjects of the correspondence. Mr. Osmond Airy, the editor, is to publish for the Camden Society three volumes of selections from the Lauderdale papers. In the interest of that undertaking, it is almost a pity that these fragments—too much resembling the "remainder biscuit"—should have anticipated the store of valuable and important matter which, it is understood, will follow them.

To the zeal of the Director, Mr. Gardiner, we owe a contribution from the other side of the Channel. It is a memorandum drawn up by M^{me}. de Motteville for the use of Bossuet in his funeral sermon on Henrietta Maria. It records some characteristics of one whose history is not yet perfectly known, and affords a glimpse of the great preacher at work upon one of his great discourses. M. Hanotaux has remarked the most obvious deviations of the sermon from the memorandum. The Queen's heroic order, when pressed by the Parliament cruisers, to blow up her ship rather than let it be taken, is passed over by Bossuet as inconsistent with the character of a Christian princess. And with the courtly audacity usual in such circumstances, he praised her avoidance of all approach to uncharitable speech, though the memorandum had expressly, if delicately, indicated her carelessness in that regard.

The correspondence of the Haddock family—to which Mr. Maunde Thompson has furnished a memoir, pedigree, and full annotation—illustrates the family-life of the sturdy sea-captains who (as Blake put it) "kept foreigners from fooling us" during the ten years of Constitution-mongering we call the Commonwealth. The letters extend into the eighteenth century. In their staid formality, domestic detail, and ever recurring commendations to the different members of the household, they are a prose song of duty with a humdrum burden. But, like Spenser's poem, they deal with fierce wars as well as faithful loves. Strains of higher mood are found in the frequent sea-fights with the Dutch, French, and Spaniards, not to mention an expedition against Nabobs obnoxious to the Honourable East India Company.

Sir George Duckett gives with due elucidation the two letters in which Monmouth pleads for his life to the King and Queen. They were both suppressed at the time; and a curious story is here given of James in exile, six years after, declaring that till then he had never heard of them. He is reported to have added that "it was in his inclination to have saved the Duke's life, if he could have had any proper assurances that the Duke was disposed to have made a sincere discovery." Very good; but James actually saw his nephew after his capture, as nobody who has read Macaulay is likely to forget.

A choice morsel is reserved for the close of

the volume. Mr. Cartwright presents us with some town-talk of 1684-90, touched with a light but dexterous hand, in the letters of Richard Thompson, of York, to his brother Henry. The prevalence of actions of *scandalum magnatum*, brought or threatened in vindication of the character of (say) Villiers, second Duke of Buckingham; Dryden's dedication of Plutarch; the antiquarian doings of "Tom Rymer" (who is also "engaged in laying down further rules for the reformation of the stage"); the offence taken at King William's reserve; the reversal of Russell's attainder, are among the topics glanced at. The sprightly writer has the knack of retelling "idle stories which fly about town"—*vide list*:

"T'otherday one Mr. Evelyn, son to the virtuous Evelyn, and Mr. Forster, with another gentleman, were all in a certain music club-room, after having drunk to a great pitch, and it happen'd that one of 'em, finding himself disposed to be musical, took up a violin, and began to fumble upon it. Mr. Evelyn, having likewise an harmonious soul, was resolv'd to bear some part in the music, and, being able to do nothing else, kept time with a great heavy case-knife that laid very conveniently for the purpose upon the table; the other gentleman, Mr. Forster, while his camarades were in the heat of action, chanc'd by ill-luck to lay his finger on that part of the table upon which his neighbour beat time, and whether it was that the man's ill genius guided his hand, or how it came about, *adhuc sub judice est*, but he cut the poor finger off, with the greatest dexterity imaginable, inasmuch that the surgeons do all admire the man's address in nicking the joint so critically."

R. C. BROWNE.

NEW NOVELS.

A Real Queen. By R. E. Francillon. In 3 vols. (Chatto & Windus.)

In London Town. By Katharine Lee. In 3 vols. (Bentley.)

Meadow Sweet; or, the Wooing of Iphis. By Edwin Whelpton. In 3 vols. (Smith, Elder, & Co.)

A Beggar on Horseback. By Mrs. Power O'Donoghue. In 3 vols. (Hurst & Blackett.)

Personal Recollections of Peter Stonnor, Esq. By Charles Blatherwick. (Chapman & Hall.)

A NEW novel by Mr. Francillon is always an intellectual treat. Whatever faults of construction his stories may occasionally possess, they never fail to reveal a strong vein of originality. We cannot understand the caprice of the public in regard to him. That he will be more widely read in time to come we feel convinced; meanwhile, we would give a hearty word of praise to his latest romance, *A Real Queen*. It is as singular in its plot as it is striking in its characters. It is clever and uncommon from cover to cover. But there are many things in it to which the average novel-reader will not take kindly, and which he will be apt to regard as far-fetched and *bizarre*. Æneas Fane, the dabbler in antiquities, which are found for him by Silver Moldwarp, is, like the man who dupes him, a vividly drawn character. The same may be said of Laurence Derwent, with his strange history, and his mesmeric power over Rosamond Fane,

the "real Queen." But we must leave the reader himself to explore the Pix Knoll, Fane's great archaeological field, "a treasure-house of ever fresh antiquity to which Pompeii was a poor modern invention, only fit to amuse the vulgar, and the British Museum little more than a lumber-room." In the plot of this book there are some incidents over which we can fancy the reader exclaiming, "Impossible!" "Absurd!" but we are justly reminded by the author that life is full of the most extraordinary surprises.

"There is no mystery of life greater than the manner in which we regard so simple and so common a thing. After all, it is infinitely more wonderful that a man should live than that he should die: for he spends his moments amid a flight of poisoned arrows, and every instant that he escapes is a new miracle."

Something of the mystery and the ever-recurring tragi-comedy of life we have here, and the work had for us in its perusal a powerful and unflinching interest.

The promise which the author of *A Western Wildflower* held out is fully redeemed in her new work. *In London Town* is not only extremely readable as a story, but deserving of warm commendation for its ability. There is a refreshingly quiet humour in some of the characters, while the book is by no means destitute of stronger and more serious qualities. The figure of the old man, Thorold, a descendant of an ancient family, who believes that he has been defrauded of his rights, is a very striking and even pathetic one. His wrongs madden him until he brings himself within the meshes of the law by "conveying" a deed away from the British Museum—a document supposed to bear upon his alleged ancestral estates. His Italian wife had left him one child, Fiametta, who inherited to the full her mother's fierce nature. When her father is arrested, she takes him a poisoned dagger in order that he may avert disgrace by suicide; and, when he dies, she believes that she has been the agent of his death. Remorse pursues her, until she discovers from David Everest that her father had died a natural death, and that he (Everest) had secured the dagger and preserved it. Fiametta is bitten by the wildest of Socialistic doctrines; and, as her lover, David, remarked, "When lovely woman stoops to political economy, and finds too late that there is such a thing as an unearned increment," &c., there is no arguing with her. We cannot understand, however, why Fiametta's mother, who had belonged to the Italian party of freedom, was thereby, and necessarily, "above such small considerations as belief in any future," nor why her husband should regret his sacrifices on behalf of "united Italy." Many noble men and women willingly sacrificed everything to that cause, nor were they all without faith in the immortality of the soul. In the end Fiametta discovers that Christianity and Socialism are not the same, "for the Christian's maxim is 'All that is mine is yours,' and the Socialist's is only 'All that is yours is mine.' If there were more Christians there would be fewer Socialists, perhaps." Besides the characters already mentioned, there is a fine old Rector devoted to liturgical studies, and with a horror of womankind; there is David's mother, always scheming for her good-humoured son; there is a charming girl, Helen, who declines to be spoiled by the

stump orators of her own sex; and there are also one or two Samaritans who give us better views of human nature. This is a good, sound, interesting, and healthy novel; and one that it is impossible to read without feeling the better for it.

Mr. Whelpton's story is redolent of the farmyards and the fields of Lincolnshire. He has admirably caught the spirit as well as the detail of bucolic life; and it is no small tribute to his skill that he is able to enlist our interest in characters which would be generally regarded as essentially commonplace. Of course there is that in every man and woman which removes them from the commonplace could we but get at it, and this the author has done by a quick and lively sympathy. Iphis Cowlamb makes an excellent heroine; and the deviations of her wooing, with her ultimate happiness, are worth following by the reader. A "pastoral," as this professedly is, does not afford much scope for strong and tragic writing, but there are one or two scenes in the course of the story by no means devoid of power. Altogether, what we like best about the work is—first, the manifestly true local colouring, and, next, the extreme naturalness of the characters. We do not find the farmer's daughter aping the girl of the period, nor is the hind made to converse like a philosopher. Mr. Whelpton may be congratulated on his panorama of rural life and scenery.

A great portion of Mrs. Power O'Donoghue's novel is very unpleasant reading. The first and second volumes, and, indeed, some portion of the third likewise, form but a sickening picture of how certain women and certain gallant officers manage to live. Colonel Blount compels his ward to assist him in cheating at baccarat; while Lady Kissie, another prominent character, lures men to their ruin, causing one at least to blow his brains out on her account. In one scene we are introduced to Lady Kissie when she was in an unusually good humour:

"She had won a big thing on the Derby, and not lost more than the half of it at Ascot later on. She had wormed a great secret out of one diplomatist, and sold it profitably to another; had played whist against Zelleford, and won; had backed her luck the previous night at poker—had 'huffed,' 'doubled the ante,' and won the entire pool," &c., &c.

Many of her actions not specified are yet more heartless than these. The irrepressible Irish Question comes up in the third volume, and the case is pretty fully stated against the landlords. The title of the novel is not very apposite; but amid much that is miserable and infamous we do become, to a certain extent, interested in Honor Bright, the heroine. But the novel, as a whole, is not one for which we greatly care.

The Stonnor Recollections have, we believe, already appeared in serial form, but they were well worth reprinting in a volume. Mr. Blatherwick has a fine sense of fun, and some of his situations are irresistibly comic. All his sketches are very readable; and, from the power and the humour they display, we hope to see some lengthier and more connected work from his pen.

G. BARNETT SMITH.

BOOKS OF TRAVEL.

The Never Never Land: a Ride in North Queensland. By A. W. Stirling. (Sampson Low.) This is a pleasant account of a journey through the northern sheep country of Queensland, undertaken with the view of buying a station; but for that purpose the journey was undertaken in vain, for at that moment *everything was at the very top*, and Mr. Stirling found that, unless he was prepared to go to the outside limits of civilisation, it would be impossible to purchase. Here is his description of the downs of North Queensland:—

"Riding over the treeless downs of North Queensland is the most dreary thing ever undertaken. Nothing changes; mile after mile is traversed without—as far as the traveller can see—altering his position or surroundings in the least, until almost any kind of variety would gladly be welcomed as a relief. Hours seem days, miles leagues, and the end no nearer at mid-day than it was in the early morning. . . . One of the most remarkable things about this part of Queensland is the absence of all life; with the exception of the brown snake, already mentioned, and a stray crow or two, we saw no living thing during the whole day's journey, nor should I imagine that the advent of the white man in this part of the continent has made much difference. The want of water prevented the aboriginal from ever making it his home, and the marsupials I know never abounded."

The curse of the country is drink. The author tells us that but for drink nine out of every ten men would be rich and independent, and the colony worse off for labourers than it is now. The difficulty is for a working-man to avoid it; if he goes into a public-house, he finds others at the bar, one of whom is sure to *shout*—that is, order drink for all; then, to avoid being thought mean, the others must in turn do the same. Sometimes the landlord *shouts* to start the thing. One might suppose that in the tropics this habit of drinking would be destructive of life, but it does not appear to be so, as the death-rate of Queensland rarely exceeds fourteen or fifteen in the thousand. The explanation probably is that the drinking is not continuous. The labourer drinks nothing but tea while employed on a station; but when he receives several months' wages in a lump, then he goes and drinks it all out. The author was especially struck by the extent to which the working-men flung away their money. Multitudinous as are the books on Australia, there are few which give a popular account of Queensland, and we can safely recommend the present work as both practical and readable. The reader must not, however, expect any explanation of the strange name of "the Never Never Land."

Day-Dawn in Dark Places: a Story of Wanderings and Work in Bechwanaland. By the Rev. John Mackenzie. (Cassells.) The writer of this book (Mr. Mackenzie) is one of the missionaries of the London Missionary Society. In this volume he gives an account of his life and labours at Shoshong, the town of the Bamangwato tribe of Bechwanaland, from 1862 to 1867. It may be objected that he has put off publishing till too late. He does not tell us why he has waited so long, but we trust this delay will not prejudice any against what is really a very interesting and unaffected narrative. Shoshong contains 30,000 inhabitants, and is the largest of all the Bechwana towns, and indeed one of the largest in South Africa. The first missionary who visited it was Dr. Livingstone, in 1842; Dr. Moffat was there in 1855; and Mr. Mackenzie found a Lutheran missionary, Mr. Schulenburg, already installed there. It tells well for both that they worked heartily together, as well in Sunday services as in school teaching. Indeed, Mr. Mackenzie is thoroughly free from bigotry and cant, and it is much to be wished that all missionaries in South Africa were like

him; we should then hear fewer and less well-founded complaints of meddling in politics and mischievous intrigues. There are many curious and amusing stories in his work illustrating both the acuteness of perception and the manners and customs of the natives. The author has not neglected natural history, and he seems to be a good shot and rider. No one who reads his book can doubt for a moment that he is the right man for a missionary to a savage people. The numerous wood-cuts are not bad, but we would willingly exchange half of them for a good map.

"*Our Sceptred Isle, and its World-wide Empire.*" By Alexander Macdonald. (Sampson Low.) The title of this little book is no guide to its contents. Mr. Macdonald's object seems to be to treat of and encourage emigration, not necessarily to our own colonies, but to colonies mainly peopled from the British Islands. We cannot say that he has produced either a very useful or readable book. Well-educated people will learn nothing from it; and, if the book is intended for the young or ignorant, they will be perplexed by the multitude of figures and statistics, which do not always bear out the deductions drawn from them. The author takes the opportunity of giving us his opinion on the land question in England. He is infected with the usual commonplaces and the usual ignorance on this subject; happily, however, he does not approve of confiscating the property of land-owners! To prove the evils of the land tenure of this country he quotes figures showing that the average yield of the years 1875-80 was less than that of previous years without an allusion to the extraordinary succession of disastrous seasons and bad harvests which prevailed in that period. Again, he makes the yield per acre in England in the year 1879—one of the most unfavourable years in the past half-century—the subject of a contemptuous remark, but is careful to conceal what the average yield per acre in the United States of North America is. Can he be ignorant that the three countries which are the best cultivated, and in which the return per acre is the largest, are England, Belgium, and Lombardy, in all of which some system of landlord and tenant obtains? We must protest against the nineteenth-century worship which runs down the productions of every other age. Mr. Macdonald says of the monuments of Rome: "Though admiring their beauty and grandeur, one will ask what a pity that so little of the labour bestowed upon these works had reference to the useful." He afterwards, in a note, admits that the Romans were great road-makers; but apparently he has never heard of their aqueducts, which would seem to be essentially useful and to prove how well the Romans, practical people as they were, knew how to give to works of utility a monumental character.

Our Colony of Natal. By Walter Peace. Published by Permission of the Natal Government. (Stanford.) Mr. Peace is the emigration agent for the Government of Natal. Since he has been in England he has been so struck by the astounding misconceptions entertained by the people of this country, educated and uneducated, as to what colonisation implies that he has been constrained to write the present book, as he himself says, because "I could not help it." We doubt its being much read; it is a class of book, of which we have had many before, which, though stuffed full of statistics and quotations, adds little to our previous knowledge of the colony, and is not adapted to the general reader. But the various statistics in it will be useful to any one who is contemplating emigration. It is no wonder that the authorities of Natal exert themselves to promote emigration, considering how few persons have hitherto responded to

their call. Emigration to Natal is indeed slow. In 1881 there were not 29,000 whites in the whole colony—a smaller population than is to be found in many a provincial town in England and France. Mr. Peace will not admit that any danger is to be apprehended in the future from the enormous preponderance of natives; we cannot think his reasons conclusive. So little work can be got out of the Kaffirs that, though there are in the colony nearly twelve natives to every European, coolies are imported in large numbers. Mr. Peace has provided an excellent map, conveniently placed in a pocket.

Iberian Sketches: Travels in Portugal and the North-west of Spain. By Jane Leck. (Glasgow: Wilson & McCormick.) The route taken by the authoress and her party was somewhat different to the usual beaten Spanish round. They travelled first to Burgos, thence by Leon and Orense to Vigo and Compostella; turning back, they proceeded to Lisbon via Oporto and Coimbra, and from Lisbon they took rail to Madrid, and home by Avila and Valladolid. There is somewhat of novelty in the part of the journey to the North-west; and it would have been well if the authoress had treated it more in detail, and had given less space to the oft-described Museum of Madrid, the Escorial, and Avila. The previous knowledge of Spanish and of the things of Spain possessed by the party seems to have been slight; but some of them happily had the habit of scientific observation. Hence the few ornithological and botanical remarks are interesting; and we must not omit a word of praise for the trouble of counting the fair-haired and gray- or blue-eyed girls, nineteen out of forty, in a school at Leon. The historical knowledge, however, is not on a par with the scientific. In a sentence on p. 27 our authoress seems to suppose that the Gothic invasion of Spain was anterior to the Roman. The "kind of jewellery, consisting of gold and silver encrusted upon steel," is no "speciality of Madrid manufacture," but is made in the Basque Provinces and at Toledo. Prim's tomb in the Atocha, which is greatly lauded, was made by Señor Zuloaga while an exile at St-Jean-de-Luz, in France (cf. the ACADEMY, April 24, 1875). The gold and silver flaggee work noticed at Ponferrada is found, perhaps, at its best among the Charras of Salamanca. Several customs—e.g., with regard to prisons—which our authoress takes as peculiar to the spot on which she noticed them are really common to a great part of the Peninsula. These mistakes are slight. We welcome the book as an attempt to get off the track which has been so often described. There is much yet to be done in Spain. Would that some of the lesser lights of the Alpine Club, whose ambition does not aspire to the conquest of the Himalayas, Andes, or New Zealand Alps, would leisurely explore the beauties of the Picos de Europa, of the Asturian Mountains, and measure, map out, and correctly name these, and the Peñamarella range between Leon and Galicia.

Children in Norway; or, Holiday on the Ekeberg. By Pater. (Griffith & Farran.) There is a peculiar charm about the air and scenery of Norway, combined with the frank kindness of the Norwegians, that never fails to excite pleasing emotions; and most people who go there are more or less strongly tempted to put their impressions into a book. Years ago, when communication was difficult and travellers proportionately few, and when the Malström was still a leading article of our geographical faith, there was excuse for indulging this tendency to any reasonable extent. Now, however, the subject has been so exhaustively written up, from so many different points of view, that it is dangerous ground for book-

makers; and tourists ought to consider this carefully before they venture into print. In *Children in Norway* there is nothing to show that the matter has been considered at all. We are told that the chief events of a pleasant holiday have been "strung together" for the "gratification of the young folks to whom the incidents relate;" and this shows a laudable desire on the part of "Pater" to give pleasure to others, which does credit to his heart. But he goes on to say that "matters which may be considered of merely educational interest" have been introduced, because "the various subjects touched upon are those with which any visitors to Norway—children of older growth—should become acquainted." This suggests the inference that "Pater" himself has but a slight acquaintance with the mass of information already existing in the literature of Scandinavian travel, which does not do credit to his understanding. If, at the present day, "children of older growth" are ignorant of the elementary geology and botany of Southern Norway it is entirely their own fault, and they are not very likely to begin their study of these interesting subjects with a course of instruction conducted on the lines laid down in the classic pages of *Sandford and Merton*. Mr. Barlow himself could hardly have beaten "Pater's" description of the Norwegian mosquitoes, which were "exceedingly troublesome," and sadly interfered with his "peace and rest," not only "causing irritation by puncturing the skin, but the bites inflicted were followed by swellings and inflammation." Here is another bit worth quoting—"What caused the land to rise?" enquired one of the boys. "No doubt it is owing to the action of powerful forces within the interior of the earth, but it is a problem not yet solved." This rivals the ingenuity of a lady of our acquaintance, who, when asked by her little daughter for the date of the Battle of Agincourt, made the diplomatic answer—"A very long time ago, my dear; you may run away now and play in the garden." As "a book for boys and girls" *Children in Norway* is, perhaps, a little too learned, but its pages contain plenty of interesting facts over which "children of older growth" may placidly dose after dinner; and the charming pen-and-ink drawings by Robert Mann form a very attractive feature. It may be as well to add, for the benefit of travellers who are not acquainted with the Norwegian coinage, that the plural for *krona* or crown is *kroner*, not "krowners" (p. 159).

Mrs. WILLIAM SIMS has reprinted, under the somewhat ambiguous title of *To and Fro* (Elliot Stock), a number of short papers that originally appeared in an evening contemporary. The first nine all treat of places on the Mediterranean; about as many more describe Ireland in the autumn of 1880; the rest are a hotchpot of reviews and what are technically known as "middles." The general effect is to show what a high standard has been reached by journalism, and not less to show that journalism can never become the same thing as literature.

A SIMILAR volume that has reached us from America—*Byways of Nature and Life*, by Clarence Deming (Putnam)—suggests the same reflection, with the modification that American journalism, if less brilliant, seems the more solid of the two—or perhaps it would be more accurate to say that the readers of the *St. James's Gazette* are less fond of "information" than those of the *New York Evening Post*. It is pleasing to learn from Mr. Deming that Mr. Bradlaugh's "whole appearance and rhetoric constantly suggest Mr. Beecher."

Florence and Venice, by Augustus J. C. Hare, two little volumes issued by Messrs. Smith, Elder, & Co., are substantially reprints (though

nowhere so stated) from *Cities of Northern Italy*. An unkind critic might be tempted to remark that Mr. Hare, having no more worlds left to conquer, has been compelled at last to turn the scissors against himself.

NOTES AND NEWS.

MR. EGMONT HAKE, author of *The Story of Chinese Gordon*, has written for the *Graphic* a supplement, to be called "General Gordon: Who He Is and What He Has Done." He has also lent to the editor of that paper a number of photographs and other materials for its illustration.

WE learn that Dr. Alexander Bain is passing through the press a volume of essays partly reprinted from Reviews and partly original. Among the latter is a discussion of the question of Clerical Subscription. Messrs. Longmans will be the publishers.

MESSRS. LONGMANS also announce a new book on the River Plate, by Robert Crawford, Professor of Civil Engineering at Dublin, with a map, and illustrations engraved by Edward Whymper from sketches made by the author. This work will give an account of an exploring and surveying expedition across the continent of South America, with an Appendix containing articles upon the peaks and passes of the Andes; the Argentine Republic, its geographical position and extent; Indian frontiers and invasions; colonies and railways. The information on all these points is brought down to the most recent date.

MR. LUCY is engaged in preparing *A Diary of Two Parliaments*—the Disraelian and the Gladstonian. The work will have the form of transcriptions made from notes taken at the time, and will be the unvarnished record of an eye-witness who has been present at every sitting of Parliament through the historic period of the last ten years. It will be published in two volumes by Messrs. Cassell & Co.

A NEW edition—and one is much needed—of Fairholt's useful *Dictionary of Costume* is in course of preparation for Messrs. G. Bell & Sons. It should be out next year. Mrs. H. R. Haweis is also preparing a work on the costume of olden time. It will differ in plan and treatment from Fairholt's.

MESSRS. MACMILLAN announce a volume of *Family Devotions*, by the Archbishop of Dublin.

An Old Man's Love, the last novel left complete by Anthony Trollope, will be published immediately by Messrs. Blackwood, in two volumes.

THE same publishers also announce *The East African Highlands: a Journey towards the Mountains of the Moon*, by Mrs. Pringle; and *Modern Theories in Philosophy and Religion*, by Principal Tulloch.

THE Clarendon Press will shortly publish, in two volumes, an English translation of the late Prof. Lotze's *Logic and Metaphysic*, edited by Mr. B. Bosanquet. These volumes form parts i. and ii. respectively of the "System der Philosophie," in which Prof. Lotze had intended to give a final and complete exposition of his philosophical views. The projected part iii. would have dealt with the Philosophy of Aesthetics and with Moral Philosophy; but the author's death shortly after he had entered, as was hoped, on a wider sphere of activity by accepting a professorship at Berlin prevented this completion of the System. The two volumes now to be published, however, contain, in its latest form, the complete groundwork of the author's philosophical views, and also exhaustive discussions on many cardinal points, especially of logical science. The *Logic* had the benefit of the author's last

revision (for the German second edition), the *Metaphysic* had not. The translation is the work of several persons; it has been carefully revised throughout, and submitted, where it seemed necessary, to mathematical experts. Tables of Contents and Indices have been added.

MESSRS. CASSELL & Co. are preparing for publication at an early date a new shilling Pictorial Guide to Paris. It will consist of some three hundred pages, with illustrations on nearly every page.

MARK TWAIN'S new book is to be called *The Adventures of Huckleberry Finn: a Sequel to "Tom Sawyer."*

MESSRS. GRIFFITH & FARRAN will shortly publish a book of Dictation Exercises, compiled and annotated by the editor of *Poetry for the Young*. It will contain upwards of four hundred interesting passages, most of which are from the works of the best authors, carefully graduated and arranged in four parts; also about fifty passages that have been set at various public examinations; a glossary in which the rare and most difficult words are derived and explained; lists of words which are pronounced alike and spelt differently, which are spelt alike and pronounced differently, which have similar sounds but different spelling, &c., &c.

MESSRS. THOMAS MURRAY & SONS, of Glasgow, will shortly publish a new volume of poems, partly in the Scotch dialect, by Mr. A. W. Buchan, to be entitled *Poems of Feeling*.

MESSRS. FLETCHER, of Bradford, have in preparation a series of shilling volumes on the history, topography, folk-lore, literature, &c., of the North of England, to be called "The Northern Library." The first of the series, to appear on May 1, will be *Yorkshire Historical Curiosities*, by Mr. W. Andrews. This will be followed, on June 1, by *With Wordsworth in the North*, by Mr. J. S. Fletcher; and, on July 1, by *A Northern Artist: a Life of Bewick*, by Mr. T. Tindall Wildridge.

MESSRS. MITCHELL & HUGHES have just issued to the members of the Kent Archaeological Society vol. xv. of its *Proceedings*, edited by Canon Scott Robertson, like the previous volumes of the society. It is amply illustrated throughout its 480 pages.

AN interesting old document in coloured photo-lithography, being the Grant of Arms by William Flower, Norroy, in 1575, to John Staunton, Citizen and Merchant Taylor of London, is issued with the *Miscellaneous Genealogica* for March.

A MEETING was held last Saturday of the recently founded "Students' Representative Council of the Edinburgh University" with the object of considering the establishment of a club after the pattern of the Oxford and Cambridge Unions. It was stated that a suitable building, with a large hall for debates, &c., and reading and writing rooms, might be erected at the cost of £12,000; and it is proposed to issue an appeal for subscriptions to past and present members of the university. In April of this year, it will be remembered, Edinburgh celebrates its tercentenary, on which occasion the students purpose to give a dramatic representation of *The Fortunes of Nigel*.

AT the present moment, when some of the fundamental principles of the science of mythology and religion have been so warmly discussed, P. Cesare A. de Cara's book, *Esame critico del Sistema filologico e linguistico applicato alla Mitologia e alla Scienza delle Religioni* (Prato, 1884), will be read with peculiar interest. Its standpoint of strict orthodoxy must be taken into account, but this does not detract from the usefulness of the book as an impartial history of what has hitherto been achieved by real workers in these new fields of research.

MR. JOSEPH SZINNYEI, chief custodian of the University Library at Budapest, has furnished the *Vasárnapi Ujság* ("Sunday News") with a complete list of the various Magyar periodicals issuing from the press during the current year. Their total number amounts to 482, of which 222 are published at Budapest, 259 at 106 other places in Hungary, and 1 abroad. There appear, moreover, in the Hungarian kingdom 237 newspapers and journals of all kinds in the non-Magyar languages—viz., 151 German, 53 Slavonic, 23 Roumanian, 5 Italian, 3 French, and 2 Hebrew. There are, therefore, at this date altogether 718 periodicals published in Hungary.

ON March 11 an important book sale will begin at Brussels. This is the library of M. F. Vergawen, of Ghent, which the Belgian Government has vainly attempted to purchase in its entirety. It is especially rich in illuminated MSS. and books printed in the Netherlands during the fifteenth century.

M. RANGABÉ, the Greek ambassador at Berlin, will publish shortly a History of Modern Greek literature.

AMERICAN JOTTINGS.

THE *Publishers' Weekly* of February 16 contains some eighteen columns of matter concerning the Dorsheimer Copyright Bill which we commend to the attention of those interested. The principal amendments introduced into the original draft of the Bill by the Judicial Committee of the House of Representatives are: (1) that the term of foreign copyright is extended from twenty-five years to twenty-eight, with an option of renewal for fourteen more—being the same term as for municipal copyright; (2) that the copyright is to continue after the death of the author; and (3) that copyright must be claimed within one year after publication. Mr. E. C. Stedman has objected to this last amendment on the ground that it is unfair to the unknown author, but we fail to see the point of his objection. Meanwhile, the opinions of the press seem to be without exception favourable to the Bill as amended, nor has a single publisher yet declared himself adverse. Mr. Joseph W. Harper, of the firm of Harper Bros., says cautiously, "There are no clauses of the Bill which call for special criticism;" Mr. Roswell Smith, president of the Century Company, is "in favour of the Bill in its present form as the best possible way to secure the best possible results to all the parties in interest;" Mr. Charles Scribner is "thoroughly in favour of the Bill as amended by the Copyright League. It should become a law in its present form without being handicapped by manufacturing or tariff clauses;" Mr. J. B. Putnam, speaking for the firm of Putnam's Sons, writes, "The Bill meets with our approval;" Mr. C. A. Clapp, of Dutton & Co., says, "There is very little room for opposition to the Bill. The public want it, and the author and the publisher have come to a substantial agreement to the same effect;" according to Mr. Henry Holt, "the chances seem to be in favour of the Bill;" even Mr. George Munro, the founder of the cheap "library" system, whom the *Nation* delights to call "the new pirate," "welcomes the Bill gladly." For ourselves, we have little doubt that it will be passed, and no less doubt that it will produce a revolution in the publishing trade of this country as well as in America.

A CURIOUS suit for libel has just been decided at Boston. A certain Mr. Nightingale sued the publisher of that clever novel *Cape Cod Folks* on the ground that he was introduced into it by name. The fact was not denied, though it does not appear that anything defamatory was even alleged to be said of him. For reasons which we fail to understand, and which certainly

would not be held good in this country, the jury gave him a verdict and damages to the amount of 1,095 dollars (£219).

MESSRS. PUTNAM announce an *édition de luxe* of Poe in eight volumes. It will contain Stoddard's memoir, the essays by N. P. Willis and Mr. Lowell, several etchings, and facsimiles of the first draft of "The Bells" and of letters written by Poe and his mother. Only 300 copies are to be printed, and the first volume will be ready next month.

A STORY by Mr. Charles Reade, entitled "A Perilous Secret," is begun in the number of *Harper's Bazaar* for February 15. Of it Mr. Reade himself says, "This is the first serial story of any length I have written this five years, and may be my last."

MRS. SPENDER's new novel, *Mr. Nobody*, has already been reprinted in "The Franklin Square Library."

THE American Library Association has arranged to hold its meeting this year at Toronto.

FROM the Report of the Mercantile Library at New York, it appears that the popularity of Thackeray is outlasting that of Dickens, and that the demand for the works of Hawthorne and Trollope is increasing.

THE *Nation* of February 21 has the first instalment of a review of Dr. Schliemann's *Troja*, which, upon internal evidence, may safely be assigned to Prof. Goodwin.

THE *New York Herald*, a paper as well informed about English affairs as cablegrams a column long can make it, thus concludes its descriptive account of the recent division on the vote of censure:—"Sir Stafford Northcote will take the usual course of resigning his seat and offering himself for re-election." And this remark, be it observed, purports to be made by the London correspondent.

FRENCH JOTTINGS.

ON February 26, M. Victor Hugo entered upon his eighty-third year. To commemorate the occasion, the French Minister of Public Instruction and Fine Arts has had a medal struck, with the head of the poet on one side, and on the other the date and place of his birth. It is said to be a fine specimen of engraving.

AT the meeting of the Académie des Inscriptions on February 15, M. Paul Meyer, recently elected a member, chose as the subject of his "maiden speech" Dr. Murray's *New English Dictionary*, which he presented on behalf of the Delegates of the Clarendon Press. Probably M. Gaston Paris and M. Meyer are the two men in Europe best able to appraise the worth of the Old-French scholarship shown in the Dictionary, towards which, indeed, the latter has most generously contributed. It will be gratifying to those who hope that the Dictionary may prove fully abreast of the philology of the day to know that, as the most eminent German scholars (Zupitza, Stoffel, and others) have already spoken in admiration of the Teutonic aspects, the French philologist could say, "Ce dictionnaire, par l'excellence du plan d'après lequel il est conçu, par la rigueur scientifique avec laquelle il est conduit, par l'étendue et la nouveauté des informations qu'il contient, est un véritable événement dans la lexicographie."

M. Meyer's speech will be printed at length in the *Bulletin* of the Académie.

PRINCE METTERNICH was last week elected a member of the Société des Bibliophiles français in the place of the late Comte de Chabrol. He was proposed by the duc d'Aumale, his opponent being Prince Victor de Broglie.

M. CALMANN LÉVY will shortly publish in Paris a large-paper edition of *John Bull et son Ile*. The numerous illustrations are from the hands of both French and English artists.

M. FRÉDÉRIC MASSON has just published (Plon) the diary of the great Colbert, from a MS. which he discovered in private hands in London.

AT the sale of M. Alfred Bonet's autographs, which contained specimens of the handwriting of Dunois, Francis I., Catherine de Medici, Marie Stuart, Queen Elizabeth, and Philip II. of Spain, the highest price was obtained for a letter signed "Bonaparte, lieutenant-colonel," and dated Olmetta, 11 Jan. 1793, addressed to the municipal officers of Bonifacio. It fetched 1,000 frs. (£40).

THE death is announced of the French painter Benjamin Ulmann. Born in Alsace in 1830, he won the grand prix de Rome in 1859. His first picture, "Cinna at the House of Marius," is now at the Luxembourg; his "Plunder of a Farm-house by the Prussians" attracted much attention in 1872; and the work he has just finished—"Thiers saluted by the Chamber"—is destined for this year's Salon.

M. JAMES DARMESTETER, as his friends know, paid a visit last summer to Ireland. In the *Journal des Débats* for February may be found a pleasant reminiscence of that visit, being an article upon Irish political ballads, in which he gives French versions in prose of "The Wearing of the Green" and "The Shan Van Vocht."

IN the last number of *Le Livre* it is stated that

"un des derniers numéros de la *Revue critique* vient d'être saisi, et des poursuites vont être ordonnées contra sur journal littéraire, sous prétexte d'outrages aux bonnes mœurs."

In order to prevent any possibility of mistake, it may be as well to say that the paper referred to is the *Revue critique de Littérature et de musique*, against which our old friend the *Revue critique d'Histoire et de Littérature* has now felt itself compelled to take proceedings, in order to preserve its own identity.

ORIGINAL VERSE.

ROBERT BROWNING.

I.

A PROPHET is amongst us: not alone
A master-singer, but a mighty seer!
(He that hath ears to hear, now let him hear!)
In that high world where harmony is known
From all Earth's discords which would ape her
tone,
His crown awaits him, tho' the light would sneer
"No music, this; discordant to our ear;
Away with it, and give us of our own!"
So spake the prophet of the Hebrew land,
As sings the noble poet of to-day,
To people slow to hearken and believe:
Hearing, they hear, but cannot understand—
So gross of heart and dull of ear are they—
And seeing, see they, yet will not perceive.

II.

His voice fell first upon me as the sound
Of many waters. All my soul was stirr'd
To listen, and (if might be), as I heard,
Fathom some measure of its depths profound—
That perfect strength in which doth oft abound
Most perfect sweetness; every weighty word
Pregnant with thought, yet tuneful as the bird
Who sings, unthinking, to his mates around.
This yoke was laid upon me in my youth,
To long for faith, yet be enslaved by doubt.
I called; but there was none to answer me,
Till—bearer of the two-edged sword of truth—
He came, and drove the lurking demon out
That late possess'd my soul: and set me free.

MARY GRACE WALKER.

MAGAZINES AND REVIEWS.

Of *Anglia* we have part 4 of vol. vi. and part 1 of vol. vii. delivered together. In the former the notices of books are fewer than usual, the principal being those on Chaucer books (*Troilus and Criseyde*, Chaucer Society; Max Lange on the *Boke of the Duchesse*) by Dr. Koch, and on Prof. Skeat's edition of *Ælfric's Saints* by E. Holthaus. J. Lüns continues that most useful feature, begun by Prof. Trautmann in a former volume—a classified bibliography of books and articles in English philology for the three years 1880-82. "Philology" is taken in the German sense, and stretched somewhat far, so as to include not only everything relating to the early and late language and literature, but history—political, constitutional, commercial, and biographical. Especially as showing the work done in the printing and editing of texts, and in the collecting of scattered discussions on words, this bibliography, most toilsome to make, is to be commended. This part must not be dismissed without mention of two interesting papers—one by Prof. Wülker, being the first of a set upon Bulwer and the writings of his youth, which treats of *Weeds and Wild Flowers* (1826); the other, in which Prof. Trautmann (as already mentioned in the *ACADEMY*) deals with *Cynewulf and the Riddles*. Among the articles in vol. vii., part 1, Mr. G. E. MacLean continues his texts of *Ælfric's Sigewulf Interrogationes*, while A. Leicht discusses the question of the treatment of Boethius by his translator, King Alfred, and Mr. B. W. Wells, an American, makes an interesting attempt to show into what modern sounds and letters Old-English (Anglo-Saxon) long vowels and diphthongs have developed. An English charter of 1155 has been collated, and is now republished by F. Stratmann. O. Goldberg, giving the text of *Cato's Disticha* from the Vernon MS. at the Bodleian, says the English "poem has been hitherto neither published nor known." He seems to be unaware that a different and fragmentary version from Fairfax MS. 14 (Bodleian), with notes of other English versions, was printed by Mr. E. Brock in 1878, though he is hardly to be blamed, as it is buried in part v. of the *Cursor Mundi* (Early-English Text Society). Another English text is that of a poem on the Theophilus legend, written by William Forrest, chaplain to Queen Mary, as an apology for the old religion; the history of the legend and its treatment are traced out with much care. Prof. Zupitza calls attention to the use of the "accusative of quality" in Modern English—the result of a contracted adjectival phrase.

IN MEMORIAM

FRANÇOIS LENORMANT.

Queen's College, Oxford: March 8, 1884.

LATE though it be, I cannot refrain from asking leave to say a few words in memory of my friend and fellow-worker, François Lenormant, the grievous news of whose death has awaited me on my return to England. His loss is one which cannot be repaired. His gigantic powers of work, his wide sympathies, his quickness of perception, his unrivalled erudition, all combined to place him in the foremost rank of scientific pioneers. The marvellous extent of his knowledge and power of assimilation enabled him to cover, in a way that no other living scholar could, the whole wide field of archaeological research. The recognition of the intimate connexion existing between Oriental studies and classical archaeology is, in a large measure, due to his unwearied labours. Equally familiar with the monuments of Western Asia and the remains of classical antiquity, he had an advantage over other writers on these subjects which it is difficult to exaggerate.

But François Lenormant was much more than a merely erudite scholar and assimilator of other men's discoveries. He was himself an original thinker, who was ever using his vast stores of learning to illustrate some old fact, or to bring to light some new one. It was difficult to take up any of his writings, however short and popular, without learning some fresh fact or having some fresh point of view opened out by them. All that he wrote was suggestive and stimulating. He was, in fact, endowed to an eminent degree with what may be termed the historical instinct; quick to discover the drift of evidence that was obscure to others, he knew how to combine his materials in a form that subsequent research almost always showed to be right.

At the same time, if there was one trait which distinguished Lenormant above all others, it was his readiness to resign his own views and conclusions as soon as sufficient evidence could be brought against them. He was inspired with the true scientific spirit, which fights for truth and not for victory, and was never ashamed of confessing that he had made mistakes. It was given to him, therefore, to be one of those rare origination geniuses who extend the boundaries of existing knowledge, and leave behind them an imperishable name in the annals of science. Only those can make discoveries who are not afraid of making mistakes on the way.

Many of the mistakes, indeed, with which Lenormant has been charged by his antagonists were due to the rapidity with which he worked. Large works—each enough for an ordinary man's lifetime—were issuing at the same moment from his pen, while he yet found leisure to familiarise himself with the latest publications of science, to conduct an important archaeological journal, and to contribute numberless articles to learned periodicals and popular magazines. It was inevitable that those little slips should now and then occur which small minds can alone appreciate. Such inaccuracies of detail are no doubt serious where a writer is merely the industrious sifter of other men's work; in the case of a constructive genius like Lenormant they are no more blemishes than the spots on the face of the sun.

Lenormant has yet another claim on the grateful remembrance of all who are interested in the history of man. He was not only a scholar, but also a populariser of the knowledge which scholars too often cannot or will not communicate to the many. The success of his *Manual of Ancient History* is a proof of the charm exercised on the general public by the extraordinary lucidity of his thought and style. The new edition of it, which Lenormant intended to be practically a new work, will now, alas! like so many other of his productions, remain an unfinished torso. In the last letter I received from him, written when he was already "cloué au lit," he writes, *à propos* of the Hittites:—

"J'ai beaucoup étudié cette question dans les derniers temps, et j'y suis entièrement d'accord avec vous. J'y consacre près de la moitié du 3^e volume des mes *Origines de l'Histoire*, qui paraîtra l'hiver prochain, si la santé me le permet."

But it was not to be. Like the *Manual* and the *Origines*, we shall now look in vain for the completion of his important works on the *Propagation de l'Alphabet phénicien*, the history of *La Monnaie dans l'Antiquité*, the *Chefs-d'œuvre de l'Art antique*, and *La grande Grèce*, or for a continuation of those Accadian studies which have so greatly forwarded the progress of Assyrian research. The genial and kindly scholar who has charmed us since, as a youth of fourteen, he published his *Lettre à M. Hase sur des Tablettes grecques trouvées à Memphis* has been snatched from us in the prime of life and

intellectual vigour, and he leaves behind him a void which cannot be filled.

"I will not say, 'God's ordinance
Of death is blown in every wind;'
For that is not a common chance
That takes away a noble mind."

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CANTORINA, P. *Catania e Dante Alighieri*. Palermo: Lauriel. 3 L. 50 c.
COUBAJON, L. *Le Baron Davillier et la Collection léguée par lui au Musée du Louvre*. Paris: Plon. 5 fr.
DE AMICIS, E. *Alle Porte d'Italia*. Rome: Sommaruga. 4 L.
DITTEL, Th. *Aus Wilhelm v. Humboldt's letzten Lebensjahren*. Leipzig: Barth. 1 M. 50 Pf.
MUTHER, R. *Die deutsche Bücherillustration der Gothik u. Frührenaissance (1400-1530)*. 4. Lfg. Leipzig: Hirth. 20 M.
PEREZ, G. *Le Nuvole di Aristofane nel Secolo XIX*. Palermo: Lauriel. 3 L.
SAY, Léon. *Le Socialisme d'Etat*. Paris: Calmann Lévy. 3 fr. 50 c.
SCHULMANN, G. *Les Iles des Princes. Le Palais et l'Eglise des Blachernes etc.* Paris: Calmann Lévy. 3 fr. 50 c.
STUDNICKA, F. *Vermutungen zur griechischen Kunstgeschichte*. Wien: Koenig. 3 M.
VEYRIES, A. *Les Figures criophores dans l'Art grec, l'Art grec-romain et l'Art chrétien*. Paris: Thorin. 2 fr. 25 c.

THEOLOGY, ETC.

- BERGER, S. *La Bible française au Moyen-âge. Etude sur les plus anciennes Versions de la Bible, écrites en Prose de Langue d'Oïl*. Paris: Champion. 10 fr.
BESTMANN, H. J. *Die Anfänge d. katholischen Christenthums u. d. Islams*. Nördlingen: Beck. 2 M. 80 Pf.
LAFAYE, G. *Histoire du Culte des Divinités d'Alexandrie, Sérapis, Isis, Harpocrate et Anubis hors de l'Egypte, depuis les Origines jusqu'à la Naissance de l'Ecole néo-platonicienne*. Paris: Thorin. 10 fr.

HISTORY.

- CARDON, R. *Svolgimento storico della Costituzione inglese*. Vol. II. Turin: Loescher. 10 L.
FREZZA DI SAN FELICE, F. *Del Camerieri segreti e d'Onore del Sommo Pontefice. Memorie storiche*. Rome: Spithöver. 4 fr. 50 c.
HAROTAUX, G. *Origines de l'Institution des Intendants des Provinces*. Paris: Champion. 7 fr. 50 c.
HEZZOG, E. *Geschichte u. System der römischen Staatsverfassung*. 1. Bd. Königszeit u. Republik. Leipzig: Teubner. 15 M.
HOTER, R. *De Antiocho Ascalonita*. Bonn: Behrendt. 1 M. 20 Pf.
KAMPT, J. *Kritische Untersuchungen zur Geschichte d. 3. Samnitischen Krieges*. Leipzig: Teubner. 1 M. 30 Pf.
KRALL, J. *Studien zur Geschichte d. alten Aegypten*. II. Wien: Gerold's Sohn. 1 M. 60 Pf.
MONUMENTA Germaniae historica. *Scriptorum rerum Merovingicarum tomus I pars I*. Hannover: Hahn. 14 M.
SCHMIDT, O. E. *Die letzten Kämpfe der römischen Republik*. 1. Thl. Leipzig: Teubner. 1 M. 60 Pf.
VIGNAT, E. *Les Lépreux et les Chevaliers de Saint-Lazare de Jérusalem et de N.-D. du Mont-Carmel*. Orléans: Herlinson. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BITTNER, A. *Beiträge zur Kenntniss tertiärer Brachyuren-Faunen*. Wien: Gerold's Sohn. 1 M. 70 Pf.
LOEWIT, M. *Ueb. die Bildung rother u. weisser Blutkörperchen*. Wien: Gerold's Sohn. 1 M. 20 Pf.
MARCUS, A. *Ueb. die physische Beschaffenheit der Cometen*. Berlin: Friedberg. 5 M.
MARSHALL, W. *Agliardiella radiata, e. neue Tetractinellidenform m. radiärem Bau*. Berlin: Dümmler. 1 M. 50 Pf.
MASARYK, Th. G. *Dav. Hume's Skepsis u. die Wahrscheinlichkeitsrechnung*. Wien: Koenig. 80 Pf.
NEUMANN, F. *Vorlesungen üb. elektrische Ströme*. Hrg. v. K. VonderMühl. Leipzig: Teubner. 9 M. 60 Pf.
NOVAK, J. V. *Platon u. die Rhetorik. Eine philosoph. Studie*. Leipzig: Teubner. 2 M. 40 Pf.
RABENHORST, L. *Kryptogamen-Flora v. Deutschland, Oesterreich u. der Schweiz*. 3. Bd. Die Farne, Pflanzen od. Gefäßbündelkryptogamen (Pteridophyta). v. Ch. Luerssen. 1. Lfg. Leipzig: Kummer. 2 M. 40 Pf.
RAUSCHENBERGER, O. *Lehrbuch der Theorie der periodischen Functionen einer Variablen m. e. endl. Anzahl wesentl. Discontinuitätspunkte*. Leipzig: Teubner. 10 M. 80 Pf.

PHILOLOGY, ETC.

- BRUGSCH, H. *Thesaurus inscriptionum aegyptiacarum*. 3. Abth. Geographische Inschriften altägypt. Denkmäler. Leipzig: Hinrichs. 22 M.
COHEN, L. *Untersuchungen üb. die Quellen der Platon-Scholien*. Leipzig: Teubner. 2 M. 40 Pf.
GIESING, F. *De scholis Platonis quaestiones selectae*. Pars I. De Aeti Dionysi et Pausanias atticistiarum in scholis fragmentis. Leipzig: Fock. 1 M. 20 Pf.
GIBART DE ROUSSILLON, *Chansons de Geste, traitée pour la première fois par Paul Meyer*. Paris: Champion. 8 fr.

HERING, J. L. Philologische Studien zu griechischen Mathematikern. Leipzig: Teubner. 1 M.
 HOMERUS Iliadis carmina. Sejuncta discreta emendata, prolegomenis et apparatus critico instructa ed. G. Christ. Pars I. Leipzig: Teubner. 8 M.
 PLAUTI, T. M., Comœdiarum. Rec. etc. T. Ritscheltus. Tomi II. fasc. 6. Poenulus. Leipzig: Teubner. 6 M.
 PLUTARCHI Themistocles. Fur Quellenkrit. Uebgn. commentiert u. hrg. v. A. Bauer. Leipzig: Teubner. 2 M.

CORRESPONDENCE.

"ANGLO-SAXON."

Somerleaze, Wells: March 3, 1884.

I venture to think that your critic, Mr. Bradley, is a little hasty in his remarks on the origin of the word "Anglo-Saxon" in his review of the *New English Dictionary*. And I confess that I cannot understand the passage in the *New English Dictionary* to which he refers. Mr. Bradley says:

"In the article *Anglo-Saxon*, the explanation of this word for which Mr. Freeman so strongly contends is set aside as unhistorical, the original application of the name being shown to be, not to the united nations of Angles and Saxons, but to the Saxons of England, as opposed to the Old-Saxons of the Continent."

The passage in the Dictionary traces the restoration of the word by Camden, how he used "Anglo-Saxones" in Latin and "English-Saxons" in English. His object, according to the Dictionary, was "to distinguish English 'Saxon' from the Saxon of Germany." The Dictionary then goes on:

"But it was applied, as *Saxon* had been for 500 years erroneously applied, to 'Old-English' as a whole. This has led in turn to an erroneous analysis of the word, which has been taken as = *Angle + Saxon*; and, in accordance with this mistaken view, modern combinations have been profusely formed, in which *Anglo* is meant to express 'English' and . . ."

What I do not understand here is what those who take *Anglo-Saxon* to mean "*Angle + Saxon*" are thought to have mistaken. Is it the meaning of Camden, or the meaning of King Æthelstan, or the meaning of Paul the Deacon? I do not feel that I at least have mistaken any of them. I do not doubt that Camden meant what the Dictionary says he meant; but then I have never said anything about Camden's meaning. But I still maintain that Æthelstan, or any other king who called himself "Ongol-Saxna cyning," "Angul-Saxonum rex," or anything to that effect, meant "King of the Angles and Saxons," and not "King of the Saxons in England." Where, I would ask Mr. Bradley, has the Dictionary shown that explanation to be "unhistorical"? I am not even sure whether the article in the Dictionary was meant to enter on that question or not.

Or does Mr. Bradley mean by "the original application" the use of the name by continental writers? Of this I have collected a great many examples (*Norman Conquest*, i., p. 541, ed. 3), two of which are also quoted in the Dictionary. And of these I say (pp. 546, 547),

"By 'Anglo-Saxons,' I conceive, in the vulgar use of the word, is meant Saxons who settled in England (meaning of course in Britain), as opposed to the Old-Saxons who stayed in Germany. . . . And it would seem that this really was the sense in which the compound name was used by some of the foreign writers. Indeed, as soon as the Teutonic part of Britain came to be commonly known by the name of 'Anglia,' some such phrase as 'Anglo-Saxones' would be, from a continental point of view, not an unnatural description of the Saxons of the island as distinguished from those of the mainland."

I think this is very much what Mr. Bradley would have me say. I could say a great deal more, but I think I have pretty well said it already in the two Appendix Notes A and B in

my first volume. I only ask that Mr. Bradley or anybody else, before he reports opinions on statements of mine, would look to my own writings to see what my opinions and statements really are. For want of people so doing, I am always finding myself charged with having said the things that I have not said, and with having left unsaid the things that I have said.

I would further refer to the article "England," in the *Penny Cyclopædia* (I imagine by Mr. Craik), where the case is very clearly put at the right-hand corner of p. 408.

EDWARD A. FREEMAN.

THE EPITAPH ON THE COUNTESS OF PEMBROKE.

London: Feb. 19, 1884.

With reference to the interesting discussion lately published in the ACADEMY concerning the authorship of this famous epitaph, perhaps I may be allowed to say that, in looking through a small volume of poems with the title, "Poems written by the Right Honourable William, Earl of Pembroke, Lord Steward of his Majesties Household, whereof many of which are answered by way of Repartee, by Sr. Benjamin Ruddier, Knight; with several Distinct Poems written by them occasionally and apart (London, 1660)," I find this celebrated epitaph in the following form:—

"Vnderneath this sable Herse,
 Lyes the subject of all Verse,
 Sydney's Sister, Pembroke's Mother:
 Death, ere thou hast kill'd another,
 Learned, fair, and good as she,
 Time shall throw a dart at thee.
 Marble Gies let no man raise
 To her Name for after-dayes;
 Some kind woman born as she,
 Reading this (like *Niobe*)
 Shall turn Marble, and become
 Both her Mourner, and her Tomb." *

It would thus at first sight seem that the editor of the volume, John Donne, assigned the epitaph to Pembroke or to Ruddier. But it is certainly not probable that either the one or the other was the true author; and, indeed, the editor says in his Preface that, besides genuine poems, it is quite possible that there are others which "be surreptitiously got into their company." But, if so, the fact that the epitaph was inserted in a volume so closely connected with the Pembroke family is important, especially as tending to show that the authorship was already in 1660 obscure or unknown.

Mr. H. S. Milman, in the ACADEMY of January 12, states definitely that the epitaph was written by William Browne, mentioning as evidence a volume in the British Museum Library (Lansd. MS. 777), in which, according to Mr. Milman, Browne wrote the epitaph "and signed his name thereto." I have examined the MS., which certainly contains the epitaph, but Browne's signature is not appended to it, as it is to some other of the poems. Moreover, the volume contains poems to which other names than Browne's are appended. The insertion of the epitaph in this volume is therefore no proof that Browne was the author. I have failed to obtain evidence as to whether the MS. is in the handwriting of Browne. If this could be shown, it might prove that Browne was alive in 1650—a fact which does not seem to be otherwise known. But it seems to me that the writing on the title is not from the same hand as that which wrote the epitaph; and I should doubt, indeed, whether the poems are not in the writing of more than one hand. Of course, however, the question would be settled if Mr. Milman has evidence in support of his assertion that "in October 1621 William Browne laid upon the herse of the Countess Dowager of Pembroke" a scroll bearing the epitaph in question. But, if such evidence is not forthcoming, the attribution to

Jonson, though by no means certain, seems likely to continue on grounds of internal probability. As to the substitution of "marble" for "sable," and the dropping away of the last six lines, this would easily occur after an inscription had been placed over the Countess's grave.

There is both in the printed volume above-mentioned, and in the Browne MS. with "E. of Pembroke" appended, a little-known poem which should be interesting to students of Shakspeare's sonnets, seeing that it was in all probability written by the Mr. W. H. to whom sonnets 1 to 126 were addressed, and on account also of the similarity of thought to that found in those poems. It is given in the printed volume in this form:—

"Soul's joy when I am gone,
 and you alone,
 which cannot be,
 Since I must leave myself with thee,
 and carry thee with me;
 oh give no way to grief,
 but let belief
 of mutual love,
 This wonder to the vulgar prove,
 Our bodies not we move.
 "Yet when unto our eyes
 absence denies
 each others sight
 And makes to us a constant night;
 when oaths change to delight,†
 Fools have no way to meet
 but by their feet;
 why should our Day ‡
 Over our spirit so much sway
 To tie us to that way."

The MS. (in which the poem is divided into five stanzas) has the following additional lines inserted before "Fools have no meanes [so MS.]," &c.:

"Let not thy wit beweepe
 Wounds, but sense deepe,
 For while we misse
 By distance, our lipplynyng blisse,
 Even then our soules shall kisse."

The student may compare Shakspeare's *Sonnets*, 22, 27, 39, 61, 62, &c.

* "Giles" in the seventh line is an evident misprint for "Piles."

† "When others change to light," MS.

‡ "Playe," MS.

THOMAS TYLER.

"THE SEA-BLUE BIRD OF MARCH."

London: March 3, 1884.

My friend Mr. Houghton (ACADEMY, March 1, p. 150) seems rather unwilling to acknowledge the identity of this expression with Aloman's phrase, ἀλμάρπουρος εἰσάρας ἰσρύς. But the matter seems to me less obscure than he considers it. The exigency of rhyme is enough to account for "March" being put for "Spring," especially since it is the time of year the poet is referring to. The kingfisher is not to us particularly either "the bird of March" or "the bird of Spring;" but the latter phrase is at least as unaccountable in Aloman as the former is in "In Memoriam." The "halcyon days," as all the world knows, were fabled to occur in mid-winter; hence we may infer that Aloman, although he wrote long before Aristotle, the chief authority for the myth, objected, as an observer of nature, to believing that the kingfisher reared its young at an abnormal season; he uses the story as a metaphor, with a touch of modern rationalism. The poetical imagery of the lines quoted by Mr. Whitley Stokes may well have struck the Laureate so much as to cause him to render the phrase as literally as the requirements of his verse allowed. And beyond these considerations, if we proceed *per viam exclusionis* it is impossible to identify any other

bird than the kingfisher with "the sea-blue bird of March." Mr. Whitley Stokes' happy allusion to Alcan's fragment seems to put the matter beyond a doubt.

HENRY T. WHARTON.

THE GENEALOGY OF MYTHS.

London: March 5, 1884.

My friend Mr. Leaf asks me for "some sort of genealogy" between Maori and Greek myths. But he establishes no genealogy between Kaffir or Eskimo and Greek usages when (*Journal of Philology*: "Miscellanea Homerica") he explains a Homeric by a savage practice. I take the same line about myths.

A. LANG.

TORKINGTON'S "PILGRIMAGE."

Ye Leadenhalle Presse, E.C.: March 6, 1884.

Mr. Cowper's letter looks as if he had either not read Torkington's Diary or not read Guildford's Travels; I cannot, of course, say which. But allow me to mention that the latter book is not a diary, and is not by Guildford (Guylford or Guldeford), and, further, that it only describes part—and that the least interesting—of the journey, as Guildford died in Palestine. Were it worth while, an examination of the two books would show that, although there is the similarity between the two inevitable where two travellers went to the same place about the same time, they are really wholly different. As to the authenticity of Torkington, probably only Mr. Cowper can have any doubts.

ANDREW W. TIER.

"PERICLES BRUM."

March 3, 1884.

I don't know whether I am transgressing any usual rule in begging the insertion of a very few lines of mine touching my book, *Pericles Brum*, which was reviewed in the last number of the ACADEMY. My remarks shall be written in the spirit of that brevity which is the soul of a quality apparently conspicuous by its absence in lacerated Pericles. Any man seems to me a fool who quarrels over a criticism. But one observation I must ask leave to question in the very impartial and kindly wording of my reviewer:—"The main idea of the book is derived from *Lord Bantam*, but it is also indebted to *Sibyl* and the *New Republic*." I am aware that novels and history alike suffer repetition; but I am really not chargeable with any imitation, so far as I know, and I have never read anything whatever, or seen any criticism, which could guide me in one of the above works. And, if it is not pre-supposing an audience and a "gentle reader," I have seriously tried to show that Croesus minor and major both err in not feeling personally, if not from a cowboy's experience, the sad life of many poor brethren.

I have no right to intrude more on the space of the ACADEMY, but only felt anxious to right myself as to the originality of my book, so far as I feel sure.

AUSTEN PEMBER.

PS.—A "facer" to a raw recruit like me is unpleasant; but as with the author of *Sibyl*, so I am afraid you have not yet done with me.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 10, 5 p.m. London Institution: "London as an Historical City," by Mr. Frederic Harrison.

8 p.m. Royal Academy: Lecture on Sculpture, II., by Mr. E. J. Poynter.

8 p.m. Society of Art: Cantor Lecture, "The Alloys used for Coinage," I., by Prof. W. Chandler Roberts.

8.30 p.m. Geographical: "Lupton Bey's Notes on the Bahr Ghazal Province in the Soudan," by Mr. M. Lupton; "The Somal and Galla Countries," by Mr. E. G. Ravenstein.

TUESDAY, March 11, 3 p.m. Royal Institution: "Animal Heat," II., by Prof. Gangee.

8 p.m. Colonial Institute: "The Mineral Wealth of Queensland," by Mr. C. S. Dicken.

8 p.m. Anthropological: "The Longstone and other Prehistoric Remains in the Isle of Wight," by Mr. A. L. Lewis; "The Cromlech of Er Lanic," by Admiral Tremlett; "The Antiquity of Man in Ireland," by Mr. W. J. Knowles; "A Portion of a Human Skull of Supposed Palaeolithic Age from near Bury St. Edmunds," by Mr. H. Frigg.

8 p.m. Civil Engineers: "Hydraulic Propulsion," by Mr. S. W. Barnaby.

WEDNESDAY, March 12, 8 p.m. Society of Arts: "Water Regulation in regard to Floods, Drainage, and Transit," by Lieut.-Gen. F. H. Rundall.

8 p.m. Microscopical: "The Distance of Distinct Vision," by Prof. Abbe; "Further Observations on *Stephanoceros Eichhornii*," by Mr. T. B. Roseater.

THURSDAY, March 13, 3 p.m. Royal Institution: "The Older Electricity," III., by Prof. Tyndall.

7 p.m. London Institution: "Romanticism in Music," by Prof. E. Fauer.

8 p.m. Royal Academy: "The Library of the Royal Academy," by Mr. J. E. Hodgson.

8 p.m. Society of Arts: "The Upper Thames as a Source of Water Supply," by Prof. Percy F. Frankland.

8 p.m. Telegraph Engineers: "Notes on a Train-lighting Experiment," by Mr. W. H. Massey.

8 p.m. Mathematical: "The Direct Application of the Principle of Least Action to Dynamical Analogies," by Prof. Larmor; "The Closed Funicular Polygons belonging to a System of Co-planar Forces having a Single Resultant," by Prof. M. J. M. Hill; "The Square of Euler's Series," by Mr. J. W. L. Glaisher; "Further Results from a Theory of Transformation of Elliptic Functions," by Mr. J. Griffiths.

FRIDAY, March 14, 8 p.m. New Shakspere: "Shakspere's Use of Alliteration," by Mr. A. A. Ade.

8 p.m. Quakett.

9 p.m. Royal Institution: "Mesmerism," by Mr. J. N. Langley.

SATURDAY, March 15, 3 p.m. Royal Institution: "Photographic Action," III., by Capt. Abney.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

A Bushel of Corn. By A. Stephen Wilson. (Edinburgh: David Douglas.) Numerous as are the points of general interest touched upon by our author in the admirable volume before us, a detailed criticism of his materials and his results would be unsuitable for the columns of the ACADEMY. But we may confidently commend *A Bushel of Corn* not merely to farmers and corn-dealers, to agricultural chemists and botanists, and to statisticians and political economists, but also to everyone who can appreciate the method and value of an enquiry upon which patient labour and varied learning and research have been bestowed without stint. Let any student appeal to this book who wants to know the story of the bushel-measure; the relation of the measure-weight of corn to its market-price; the relation of measure-weight to ripeness of corn and to number of grains; the percentage of kernel in connexion with weight per bushel; the relation between weight and moisture in grain; and the best unit of exchange—viz., the cental. Mr. Wilson, who is well known from his previous labours on the fertilisation of cereals, would have added further value to the work under review had he appended to it a final digest of his results. And he might have referred with advantage to the labours of other investigators who have worked in the same field, such as Reiset, Di Luca, and Lawes and Gilbert. With one of Mr. Wilson's conclusions we feel bound to differ. He states (p. 136) that the specific gravity of cereal grains cannot be determined with accuracy. There are, however, several ways of obtaining such a datum, one of the best of them being to immerse the grains in an atmosphere of carbonic acid gas, and then to displace this by boiled distilled water; the latter absorbs the gas entangled in the hairs of the wheat grain, and in the channel along its axis. This done, pure boiled water is employed for the liquid in which the grains are weighed. The whole operation occupies so short a time that no appreciable amount of water is absorbed by the grains.

Chemical Analysis. By A. H. Scott-White. (Laurie.) We must confess that we are heartily

tired of the endless succession of small manualettes, "Adapted to meet the requirements of the London Preliminary Scientific and Intermediate B.Sc., the Locals, and the South Kensington Practical Chemistry." The word "Examinations" ought, we suppose, to be supplied in order to complete Mr. Scott-White's description of the purpose for which his book has been compiled. However, as the author has also written an *Elementary Latin Grammar* and *Tables of English History*, he has claims on our attention which are wanting in most chemists, who think that the vast science of chemistry offers sufficient material for their study. But, indisposed as we are to regard as necessary fresh additions to our long row of new elementary books on qualitative chemical analysis, we must admit that the 128 pages now before us contain an immense amount of information, clearly arranged and clearly expressed, and, so far as we have looked into it, distinguished by accurate presentation. Now and then brevity has led to seeming blundering, as, for instance, when we are told (p. 30) that "arsenic stains on porcelain are soluble in bleaching powder." Imagine a student placing a dab of solid bleaching powder upon an arsenic stain, and expecting to observe the disappearance of the latter! The usage of the laboratory has accustomed teachers to the omission of the words "solution," "solid," and even of "dilute" and "concentrated," when naming the general reagents and the usual special tests to be employed in qualitative analysis, but beginners make constant blunders through such omission. When a reagent so rarely used as a clear solution of bleaching powder is to be employed, it becomes of particular importance to specify its exact condition. For the minute surveillance of the teacher over individual students during every stage of their work is out of the question, nor can these be expected to remember with exactness each caution and direction which they have received, or each operation which they have been shown.

The Science of Food. By L. M. C. (Bell.) This little book has been prepared by Miss Cole for the use of persons who purpose offering the subject of domestic economy in the Government examinations. The second, third, and fourth chapters, constituting, with some sets of questions, about two-thirds of the entire volume, will be found, in the main, accurate and useful. Specially to be commended is the important chapter on the Selection of Food (pp. 63-96). The various signs and seasons of prime and wholesome animal and vegetable foods are given from the practical standpoint by persons engaged in the sale of meat, poultry, game, fish, dairy products, and greengrocery. But we are bound to say that the first chapter is in great measure obsolete. The compiler has followed too closely the statements concerning the constituents of the human body which were current twenty years ago, while she has cited the old analysis of articles of food made by Payen and other early workers in this field of enquiry. We need not cite many instances of the erroneous teaching to be found in this chapter, as specialists will discover them thickly strewn over pp. 6-27. Really it is too late in the day to be told (p. 8) that "the walls of the cells and many tissues of the body, as the skin and bones, are principally composed of gelatine," and that "the clot and globules of the blood are formed of fibrine." Again, why should it be stated (p. 18) that turnips contain ten per cent. of starch, when it has been known for a quarter of a century that it is impossible to detect even a microscopical trace of it in them?

The Chemistry of the Secondary Batteries of Plants and Faure. By J. H. Gladstone and Alfred Tribe. "Nature Series." (Macmillan.)

This small book of sixty pages, with its large print, widely spaced lines, and ample margins, is not worthy of a place among the excellent volumes previously published in the "Nature Series." Not that its science is at fault or its story otherwise than clearly told. But the treatment of the subject is so inadequate that the perusal of the book cannot fail to disappoint the large number of readers who would naturally resort to a brochure of this kind for full information concerning these so-called accumulators. And, while the authors do scant justice to their subject, nearly the whole of the material in this attenuated booklet has been published before in the columns of *Nature*. The large additions to our knowledge of the working and construction of secondary batteries which have been made during the year 1883 have already rendered the work before us even less satisfactory than it was when published.

PHILOLOGICAL BOOKS.

Conjectural Emendations, &c. By Chr. Wordsworth. (Rivingtons.) The Bishop of Lincoln is one of the greatest, perhaps one of the last, scholars of the Old Learning, equally versed in classics, philosophy, and theology. Younger students may doubt if such a union of studies is desirable for the future, but they will do so without any disrespect to Dr. Wordsworth; and the essay on conjectural emendations, which gives the name to the small volume before us, can but increase their admiration. It is, as it were, a selection of *Adversaria Critica*, comprising some thirty excellent conjectures, and ranging over all classical literature from Vergil and Sophocles to Eupapius and Theophrastus. Some of these Dr. Wordsworth has published before; others are new; and if one or two of the latter have been anticipated in the recesses of old Italian or German criticism, this is no discredit either to his sagacity or his knowledge. It is, however, odd to find him suggesting the transposition "*sterilisque palus diu aptaque remis*" in the line from the "*Ars Poetica*," without adding that the same was proposed long ago, accepted by Lachmann and L. Müller, and printed by Keller. The happiest of these conjectures are, perhaps, those on Theocritus; but, as these may be familiar to our readers, we will quote two less-known ones, and two we believe to be new. Dicaearchus says that the road from Athens to Oropus passed διὰ δαφνίδων; Dr. Wordsworth, while travelling in Attica in 1833, corrected this to διὰ Ἀφιδνῶν, and so supplied sense to the text and a town to the map. Again, in the contemporary account of St. Polycarp's death, the MSS. read ἐξήλθε περιστρεφὲς καὶ πλῆθος αἵματος. The emendation ἰ. περὶ στήρακα π. ἄ. removes for ever an obvious difficulty. Both these conjectures have now been universally accepted. As examples of new conjectures, we may quote a fragment of Sophocles (Dind. 314) where, for ἀπὸ τοῦ πέμψεν οὐ πῆλας φέρων, ἂ. πέμψεν ἰσίου στελασφέρων is suggested, and a line of Lucan v. (it should be ix.) 568, "an sit vita nihil? det longa an differat aetas?" instead of the common "et longa." We fancy, however, that in the second example the MSS. read *sed*, and so rather oppose the conjecture. The rest of the volume consists of two papers read before archaeological societies—one being on Dodona—and a reprint of Dr. Wordsworth's valuable article on the Pompeian graffiti. We need hardly add that, in the two latter, the writer appears not only as a scholar, but as an explorer, for he was the first, some fifty years ago, to discover the site of Dodona and call attention to the Pompeian inscriptions.

De differentiarum scriptoribus latinis. Scriptis J. W. Beck. (Groningen.) This "doctor's

dissertation" consists of a sketch of the Latin writers on synonyms, and an inedited collection of *differentiae*. Without now discussing this too neglected branch of Latin studies, we will only quote the writer's remark that "probably many glossaries, &c., are lying hid in English libraries." His reason for so thinking—because "Scott in *Waverley* (chap. 10) quotes an unknown fragment of Suetonius, obviously from some grammatical work"—will amuse readers familiar with German novels, but will not deter those who have any idea of the contents of some of our libraries.

Berliner Studien. Edited by F. Ascherson. Band I. (Berlin: Calvary.) A word of welcome is due to this book as the first part of yet another of those series which German scholars have called into existence as a means of publishing their monographs on special subjects. Three quarters of it are taken up with an elaborate treatise, by Dr. W. Gemoll, on the sources, authorship, and date of the *Geōponica*. The subject is an unusual one, for this work has not been edited since 1781, though an English translation, which is unknown to Dr. Gemoll, appeared in 1805. The present enquiry seems not to add much to our knowledge, for it results in what we believe is the accepted view—that this obscure book was composed by one Cassianus Bassus, about 950, at the command of the literary emperor, Constantine Porphyrogenetus. Like many other Byzantine works—Stobaeus, for example—it is merely a collection of extracts; but it is of interest to the historian of agriculture and botany, and contains much curious lore, so that the German scholar has done well in calling attention to it. The rest of the volume is made up by a minute account of the officers appointed in Greece to superintend the erection and preservation of statues, which would have been more interesting if less matter-of-fact. The whole volume, indeed, hardly represents the most attractive kind of German scholarship, but it contains thorough work, and we hope it will have many successors.

F. HAVERFIELD.

CORRESPONDENCE.

THE ORIGIN OF CHINESE CIVILISATION.

University College, London: March 1, 1884.

It is with much satisfaction that I write this brief rejoinder to the interesting remarks of Mgr. C. de Harlez, and that I welcome the entrance of such an eminent Iranist into the field of Chinese research.

I am afraid that his criticisms mix secondary affinities with the scientific ground of my main point of departure. The facts and similarities which have enabled me to trace the ultimate origin of the Chinese civilisation to a Babylonian source, through the pristine culture received by the pre-Chinese Bak clans from the Susians or Elamites, have nothing to do with the legends told by the degenerate disciples of Lao-tze and the late writers mentioned by your learned correspondent. They are taken from a close study and comparison of the oldest signs of the Chinese writing, which prove to be derived, not from the earlier hieratic, but from the so-called archaic writing of Babylon; and from the statements found in the fragments of the *Shu-King*, the *I-chi-ya*, the *She-Ki* (the oldest History of China), and other works forming the earliest source of information available. Help and supplementary details, as in the case of the mythical list of kings, have been taken from later compilations where these reproduce older works which are no longer at our disposal; but this help has been resorted to only when there is evidence, from occasional references, that these documents did exist in early times. As to the mythological legends, of which so many could be quoted similar to those of the West, I agree with Mgr. de Harlez

so far as this, that some of them may be of late introduction, though we have no evidence either way; but the question is quite independent of that concerning the origin of Chinese civilisation, which rests on another basis.

I will not enter into the subject of Shang-ti put forward by your eminent correspondent, as I think it better to await the valuable paper which we are sure to have from his pen. But I may say that my researches have led me to some curious results, which differ from the views he expresses. TERRIEN DE LA COUPERIE.

[In Mgr. de Harlez' letter, for "Lie-u-ja" read "Lie-u-Ju," for "Shan-ta" read "Shan-ti," and for "Bergi-Bi" read "Dergi-Di."]

OBITUARY.

DR. S. WELLS WILLIAMS, whose knowledge of China and the Chinese language, though somewhat old-fashioned, was probably unrivalled in extent, died at Newhaven, Connecticut, on February 16. He was born in 1812, and went to Canton as printer to the American Board of Foreign Missions when little more than twenty years of age. His first work was *Easy Lessons in Chinese*, published at Macao in 1842, which was followed two years afterwards by an *English-Chinese Vocabulary*. His best-known, if not his greatest, book, *The Middle Kingdom*, first appeared in 1848, and a new edition was published by Messrs. W. H. Allen only a few months ago. More valued by the scholar is the large quarto he brought out at Shanghai in 1874, of which the full title is "A Syllabic Dictionary of the Chinese Language, arranged according to the Wu-Fang Yuen Yin, with the Pronunciation of the Characters as heard in Peking, Canton, Amoy, and Shanghai." In 1876 Dr. Williams finally returned to America, and was appointed lecturer of Chinese at Yale College.

SCIENCE NOTES.

THE library of the late Gen. Sir E. Sabine, which is to be sold by Messrs. Sotheby on Monday next, includes several fine sets of scientific publications. Among them are ninety-three volumes of the *Philosophical Transactions* (1818 to 1873); the first seventeen volumes of the *Smithsonian Contributions to Knowledge* (1848 to 1851); thirty-one volumes of the Palaeontographical Society's Publications (1851 to 1876); eighteen volumes of Petermann's *Mittheilungen* (1855 to 1872); thirty volumes of the *Annales* of the St. Petersburg Physical Observatory (1853 to 1882); and twenty volumes of the Dutch *Meteorologische Waarnemingen* (1855 to 1876).

PROF. O. C. MARSH has recently described a new order of Jurassic Dinosaurs, to which he gives the name of *Diplodocidae*. The skull of a specimen of *Diplodocus* discovered in Cañon City, Colorado, indicates an animal of forty or fifty feet in length, probably adapted to aquatic conditions of life, and subsisting on succulent vegetation. The teeth are entirely confined to the front of the jaws, and are singularly weak and slender. Prof. Marsh's description of this interesting fossil has appeared recently in the *American Journal of Science* and in the *Geological Magazine*.

PHILOLOGY NOTES.

WE are glad to announce that Pandit Bhagvanlal Indrājī has been elected an honorary member of the Royal Asiatic Society.

THE Netherlands Government has recently published the second volume of the *Minhādji at-tālibīn*, or "Guide of Zealous Believers." It has been printed at the Government Press at

Batavia, and is accompanied by a French translation and notes by L. W. C. Van den Berg. This manual of Mahomedan jurisprudence, of which we noticed the first volume about a year ago, well deserves the attention of European students who may be preparing for a career in the service of the State in the Far East. It is the only Arabic work on Mahomedan jurisprudence, with the exception of the *Mokhtasar*, which has been translated into a European tongue, and it is the Law-book most generally in use throughout the Indian Archipelago and in Egypt.

MEETINGS OF SOCIETIES.

GEOLOGICAL SOCIETY.—(Annual General Meeting, Friday, Feb. 15.)

J. W. HULKE, Esq., President, in the Chair.—The Wollaston gold medal was presented to Prof. A. Gaudry, "in recognition of the value of his palaeontological researches and the important scientific generalisations he had deduced from long and laborious observations;" the balance of the Wollaston Fund to Mr. E. Tully Newton, "for his researches among the pleistocene Mammalia of Great Britain;" the Murchison medal to Dr. Henry Woodward, "for his researches into the structure and classification of the fossil Crustacea, especially of the Merostomata and Trilobita, and for his conduct of the *Geological Magazine* for nearly twenty years;" the balance of the Murchison Fund to Mr. Martin Simpson, curator of the Whitby Museum; the Lyell medal to Dr. Joseph Leidy, "for his contributions to palaeontology, especially as regards the fossil Mammalia of Nebraska and the Sauria of the United States;" the balance of the Lyell Fund to Prof. C. Lapworth, "for his researches into the palaeontology and physical structure of the older rocks of Great Britain;" a portion of the Barlow-Jameson Fund to Dr. James Croll, author of *Later Physical History of the Earth*, &c.; another portion of the same Fund to Prof. L. Lesquereux "for his researches into the palaeobotany of North America."—The President then read his address, in which, after giving obituary notices of some of the members lost in 1883, he passed in review the principal work done by the society since the last anniversary meeting, and finally referred more in detail to some important results obtained elsewhere in connexion with the comparative osteology of the vertebrata, dwelling particularly upon the question of the existence in the lower jaw of an unpaired bone occupying, or anterior to, the symphysis—the "os presymphysean" of M. Dollo, the "mento-Meckelian" of Cope, the "inferior intermaxillary element" of W. K. Parker—and upon certain cranial and pelvic characters of the Dinosauria.—The following were elected council and officers for the ensuing year: President, Prof. T. G. Bonney; vice-presidents, Mr. W. Carruthers, Dr. John Evans, Mr. J. A. Phillips, and Prof. J. Prestwich; secretaries, Mr. W. T. Blanford and Prof. J. W. Judd; foreign secretary, Mr. Warrington W. Smyth; treasurer, Prof. T. Wiltshire; council, Messrs. H. Bauerman, W. T. Blanford, Prof. T. G. Bonney, Mr. W. Carruthers, Dr. John Evans, Col. H. H. Godwin-Austen, Dr. Henry Hicks, the Rev. Edwin Hill, Dr. G. J. Hinde, Mr. J. Hopkinson, Prof. T. McKenny Hughes, Mr. J. W. Hulke, Dr. J. Gwyn Jeffreys, Profs. T. Rupert Jones, J. W. Rudd, Mr. J. A. Phillips, Prof. J. Prestwich, Messrs. F. W. Rudler, Warrington W. Smyth, J. J. H. Teall, W. Topley, Prof. T. Wiltshire, and Dr. Henry Woodward.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 15.)

Dr. J. A. H. MURRAY, President, in the Chair.—Mr. F. T. Elworthy read a paper on "Further Unnoted Grammatical Peculiarities in the Dialect of Somerset and Devon." The effect of stress was first noted: "break 'is head" means break the speaker's own head, while "break hees head" refers to another man's head. "Too," meaning "in excess," is shortened—"tō good," "tō bad;" but is long when it signifies also "bad too," "right too." In demonstratives, "ont be reddzy z-week" means for a week or more to come, while "thoe-uz week" means the current week ending on Saturday

next. "As" is never used as a relative. "Though" is pronounced "thoff" or "off," while "trough" is always "trow." Adjectives double the comparative and superlative endings: "the most ugliestest old fellow," "sparsly [especially] when's drunk." "Of" generally follows "about," "laugh," and "touch": "about of a dozen," "what bee larin o'?" "I never did'n touch o' un." "To" is often left out before the infinitive, especially that of purpose, which requires "for": "Did'n go vor do it"—didn't mean to do it. "At" occurs only in the phrase "at all." "To" takes the place of "at," "in," and sometimes "on": "her lived to Taunton to service;" "I'll do it to once;" "car'n to your back"—carry it on your back. After "about" and "more than," "a" is used before numbers and nouns of time: "more than a forty" (compare Luke ix. 28), "about of a Friday," "about of a one o'clock." "Upon" and "on" as prepositions are unknown, except in the occasional form of "pon": "put the money down tap the table," "tap the wall," where "tap" = on the top of. ("Toppe," top, is thus used in Old Kentish of 1840.) "Let" and "help" are used with the past tense; thus "I let her had'n" = I let her have it; "help her do'd it" = help her do it. Other peculiarities of the dialect were given, with many racy phrases in the Somersetshire pronunciation.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Feb. 18.)

PROF. W. W. SKERT, V.-P., in the Chair.—Mr. Lewis exhibited: (1) A denarius of Trajan which had been found in July of last year near the surface in a corn-field on the northern side of the Hills' Road nearly opposite to Cavendish College. The coin is probably an antique forgery, being struck from two dies, which clearly do not belong to each other. (2) A medal two inches and three-sixteenths (= 7") in diameter, struck at Paris from the mixed metal—a kind of Corinthian brass—found in the ruins of the Tulleries after the palace had been burnt by the Communards. (3) An example in bronze of the medal, two inches and three-quarters in diameter, struck at Berlin to commemorate the silver wedding of the Crown Prince Frederick William with our own Princess Royal.—Mr. Hessels read "Notes in aid of the Study of Mediaeval Glossaries," and began by remarking that the object of his paper was to point out in a few graphic illustrations some of the difficulties in the deciphering of MSS., and the consequent corruptions to which glossaries had been subject. By doing so it was his wish to prepare the way for a more detailed study of all the symbols which have been used at different times and in different countries to express the vowels and consonants of the documentary and written languages (but chiefly Latin). In speaking of glossaries, he referred more especially to Latin, but all he was going to say was, in his opinion, equally applicable to English, French, and other glossaries. The compilation of glossaries may be said to have ceased about the sixteenth century, when dictionaries, properly so called, begin to make their appearance. The sources of all those which originated before that time may be looked for, first of all, in the comedians, grammarians, and some later Roman authors, some fathers of the Church, and more especially in Isidore, the Bishop of Seville, who died in A.D. 636. After Isidore follow a great many more or less unknown glossators, who either interpreted or corrupted Isidore's collections, while adding, at the same time, some new words to the old ones. In the eleventh century Papias made his appearance with large importations of Greek and Hebrew words. Still better known than Papias are Ugucio or Hugutio, who wrote 200 years later, and Johannes de Janua (or Balbus), who flourished in the second half of the thirteenth century, and whose huge grammar and lexicon, called *Catholicon*, was printed, for the first time, in 1460, at Mainz, shortly after the invention of printing. Well known are the MSS. and different editions of the so-called *Vocabularius Ex quo*, printed in the fifteenth century, the various *Gemmae*, *Gemmae gemmarum*, &c., mostly productions of Germany and the Netherlands. England also largely contributed to the glossary-literature. Everyone

knows the *Promptorium Parvulorum*, published by Mr. Albert Way from 1843 to 1853 for the Camden Society. There are, further, the *Medulla Grammaticae*, the *Ortus Vocabulorum*, and a variety of other word-lists. In 1881 the Early-English Text Society issued a work entitled *Catholicon Anglicum, an English-Latin Word-book*. It was published from a MS., dated 1483, in the possession of Lord Monson; and another MS. of about the same date, preserved in the British Museum, and closely agreeing with Lord Monson's MS., is stated to have been collated for the edition. The book has been badly edited, as the editor had not sufficiently trained himself for the difficulties, which are rather more numerous in MSS. of the fifteenth century than in those of earlier periods. Moreover, the MSS. themselves are in a very corrupt condition. They present in the most bewildering manner all the errors to which glossaries have been for centuries, and are still, so peculiarly liable on account of the insulated position of words recorded in them. Glossaries contain names of all sorts of strange and uncommon plants, animals, drugs, tools, pieces of furniture, &c., &c., not usually learnt in the school-room. Very often one difficult word is explained by another no less puzzling than the one it is intended to explain. For generations these difficult words have been subjected, not only to the influences of the different pronunciations of copyists, but also to all the misreadings and transmutations which defective human eyes, deceived by the similarity of one letter with another, may bring about. A close study of the *Catholicon* shows that an editor of 1881 may fall into almost the same mistakes as the scribe of 1483; and the errors found in Lord Monson's MS., and in that of the British Museum, may be discerned in hundreds of glossaries besides. The *Catholicon* may therefore be said to contain the key to a great many of the errors found in du Cange's and Diefenbach's records of glossarial words, which have nearly all arisen from a combination of peculiar pronunciation, misreading, and miswriting so systematic, as it were, that forms and words, mutilated almost beyond recognition, can be traced back to the point from whence the corruption commenced, with almost incredible facility and certainty, so soon as you know the mysteries of pronunciation and the peculiarities of the handwriting. For instance, the two strokes of *n* may be misread as *u* (= *v*), and a scribe, ignorant of the word he has before him, but fond of plain writing, may actually write the symbol *v*; the next transcriber of the word may turn this *v* into *b*; another scribe may turn this into *f* or *p*, and *f* may be turned into *ph*, or the *f*, resembling much the *s*, may actually be turned into *s*, the latter, by pronunciation, into *c*, and this again, by misreading, into *t*. The greatest perplexity is sometimes caused by the strokes of *m*, *n*, *u*, *i*, which are nearly always written alike; *m* alone may be read in four different ways as: *in*, *ni*, *mi*, *iu*; so we have in the *Catholicon* *amsages* printed for *amsages*, an hede land, and scores of other confusions. The very origin of our verb *to glean* is obscure on account of the misreadings to which the strokes of the mediaeval forms connected with it have been subject. A Greek word, beginning with *g*, may at last come to commence with *ph*. Thus we find in the *Catholicon* *philobalsamum*, and in Diefenbach *philobalsamum*, both corrupted from *zylobalsamum* (= Gr. *ζυλοβάλαμον*), through *silobalsamum*; *s* being misread for *f*, and the next scribe turning the latter into *ph*. In the same way *sylogisticus* is turned into *siogisticus*, this into *flogisticus*, and this into *philogisticus*. The vowels *a*, *o*, and *e* are very often written in such a manner that they cannot be distinguished from each other. Hence words in which one or more of these vowels is found by the side of an *f* or *s* may become completely altered; so we have in the *Catholicon* *offatorium* for *assatorium*; *conscarsire*, *conscarsire*, both for *conferre*. A misread *f* being changed into *s*, this may change by pronunciation into *c*, and so we have *subcercinare* (through *subcercinare*) from *subfarcinare*. An *id* may arise from misreading *ut*; hence *climentidus* for *climentulus*; *mod* may arise from a carelessly written *apt*; *ur*, *us*, and *con* arose from a misread *a*; *c* and *t* are very often misread, hence *cerale* (itself corrupted from *corale*), a baking oven, changed into *torale*; *b* may arise from a misread *t* or *t* from *b*; *j* from a misread *r*; *li* from a misread *b*; *i* from *t* and from *k*, and from *f*; *pt* may come

to stand for *rru*; *pi* for *ju*; *p* for *fr*; *r* for *v*, or *v* for *r*; *r* for *c*; *ri* for *u* or *n*; *rp* for *pp*; *u* for *a*, or *a* for *u*, &c.—Prof. Skeat made the following remarks:—"Probably the particular mistake of *l* for *k* is chiefly found where the *k* is double; thus *lk* occurs for *kk*. In the case of *r* for *p*, it is also because the *p* is double, so that *rp* is for *pp*. With respect to the word *glean*, I would observe that the provincial English *yelm*, a handful, is still in use, so that the old spelling *gleme*, probably equivalent to *gelme* or *yelme*, leads us to connect *glean* with the Anglo-Saxon *gilm*, a handful, as I have already suggested in my Dictionary. I have observed, in collating Piers the Plowman, an instance in which the scribe appears to have been writing from dictation, and to have misheard what was said; hence he wrote a line which, though in itself nonsensical, sounds very much like the true reading when the words are read aloud with the old pronunciation."

ROYAL HISTORICAL SOCIETY.—(Annual General Meeting, Thursday, Feb. 21.)

J. HEYWOOD, Esq., in the Chair.—Mr. James Heywood and Prof. J. R. Seelye were elected vice-presidents, and Messrs. Oscar Browning, C. A. Fyffe, J. Baker Greene, H. H. Howorth, and Capt. E. C. Johnson members of council. The annual subscription was raised to two guineas for all fellows elected after March 1.—Dr. G. G. Zerffi read a paper on "The Tchōng-Yōng of Confucius," in which, after tracing the great difficulties in translating Chinese word-signs, he endeavoured to point out the principal causes of the peculiarly stationary character of China, so admirably laid before the fellows of the society in the paper on "Political Lessons of Chinese History" by Sir Richard Temple. For nearly five-and-twenty centuries nothing had changed in the social and religious organisation of the Chinese. This singular phenomenon was traced to the moral influence exercised by the "Tchōng-Yōng," the Chinese bible. All the most lofty sentiments that ought to rule the individual, and any number of individuals forming a State, were given in it, but unhappily reduced to dry arithmetical problems, preventing the development of independent free thought. The works of Confucius had thus absorbed the whole spiritual vitality of the Chinese through a one-sided culture of morals, and a total neglect of the reasoning faculty. Formalism went hand in hand with high moral principles, without promoting any true scientific progress. The people in China had to fulfil sacred duties, being kept in utter ignorance of possessing also sacred rights. This disturbance in the balance of duties and rights explained all the phenomena of Chinese history.—A discussion followed, in which Alderman Hurst and Messrs. Walter Hamilton, T. Pagliardini, and C. J. Stone took part.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KEMP, 115, Strand, near Waterloo-bridge.

A History of Greek Sculpture under Phœdrias and his Successors. By A. S. Murray. Vol. II. (John Murray.)

THE *History of Greek Sculpture before Phœdrias*, published in 1880, has been followed without loss of time by a second volume, in which the author traces the development of Greek sculpture to its close. To the educated public he has thus provided, in a complete and excellent form, a guide to the present state of our knowledge on the subject. But over and above its importance as a good handbook, Mr. Murray's new volume includes so much that is interesting in the monuments he publishes, in the results of his own researches, in his criticisms of the opinions of others, in his suggestive observations and conjectures, that even those who may hold different or opposite views will allow him a considerable share in the advancement of knowledge.

Conformably to the aim of the work as laid down in the Preface, the author has treated only of those sculptures which are acknowledged to be originals or can be satisfactorily traced to originals now lost. The inevitable consequence of this is that he leaves unnoticed a great part of the Græco-Roman sculptures which in Italian museums convey to us so pleasing a notion of the artistic wealth of ancient times. He draws his principal material from the British Museum, the ancient treasures of which he, next to Mr. Newton, has charge. He is therefore in the fortunate position of finding that his personal tastes coincide completely with his official duties. With this advantage, which is no small recommendation of the work to an English public, there is necessarily this disadvantage—that in the pages of the author the ancient sculptures of other museums are placed mostly in the background, while Hellenistic art appears as little more than an appendage to that of Phœdrias. This, indeed, is clearly expressed in the title of the book—*Greek Sculpture under Phœdrias and his Successors*. In an historical respect the work would have gained had it ended with Lysippos. For myself I do not find the reason satisfactory which is assigned for the innovation of placing Skopas after Praxiteles, and not, as chronology requires, before him.

The plates are welcome even where they do not claim to do more than recall the subject. From the various processes which have been employed we see—as, indeed, is apparent in most illustrated books at present—that the graphic art is in a state of transition, restlessly seeking for a method of reproduction which shall unite the fidelity of a photograph with the excellence of engraving on metal or wood. Of all the methods that have been tried, the least perfected as yet, even in France (which has hitherto maintained an undisputed leadership in tasteful book illustration), is the process of metal relief plates which reproduces tones as well as linear drawing. The most advanced is the heliogravure, in which several pleasing illustrations in this work are executed. On the title-page is a heliogravure of the beautiful bronze head from Asia Minor now in the British Museum, which I, with some other archaeologists, continue to regard, not as a goddess, but as an androgynous type of a good period in the age of the Diadochi.

OTTO BRENDORF.

THE ART MAGAZINES.

In the *Portfolio*, Mr. Walter Armstrong, in a first paper full of good sense, discusses the use of mechanical tests in discovering the authorship of Old Masters, and points out an interesting *pentimento* in the "Ecce Homo" by Correggio in the National Gallery. The number contains a good etching by Mr. Chattock, and a very brilliant "engraving in facsimile," by Dujardin, after a Venetian drawing by Mr. J. Pennaell.

THE chief feature of the *Art Journal* is an article (well illustrated) on that highly gifted artist, Frederick Sandys. We know of no living artist who possesses an imagination at once so poetical and masculine as Mr. Sandys, nor any draughtsman who excels him. Why is his work so rarely seen? Vernon Lee's "Lombard Colour-Studies" are short and brilliant. The etching of "Homeless," by

Charles Courtry, after A. H. Marsh, reminds us of Mr. Herkomer.

THE *Magazine of Art* is good and varied as usual. The editor contributes an admirable paper on "Pictures of Japan," with illustrations from the recent work of M. Louis Gonze. Mr. R. L. Stevenson appears as the writer of some charming verses. Verestohagin, the Russian artist, is the subject of an appreciative article by his countryman, Prof. Nicolas Sobkó; and Mr. Monkhouse finishes his account of the Constantine Ionides collection. The frontispiece is an admirable engraving by Bellenger, after a very interesting portrait by Botticelli now belonging to Mr. Ionides. It was once in the Portales collection, and was purchased by its present possessor from the late D. G. Rossetti. From an inscription upon the picture we learn that the lady's name was Smeralda di Bandinella.

THE sword of Rubens is the subject of one of the numerous engravings in the *Revue des Arts décoratifs*. We learn from the same excellent periodical that M. Edmond Bonaffé has prepared for publication a Dictionary of the French amateurs of the seventeenth century, which will shortly be published by M. Quantin.

MESSRS. AGNEW'S EXHIBITION.

THE Messrs. Agnew's exhibition, always extensive and generally varied, is wont to depend for its main interest upon that which only too many of the galleries neglect—a display of the earlier achievements of English water-colour. Dewint and David Cox—masters skilled in obtaining by the most subtle means the simplest effects—have aforesaid been well represented; but this year one of these artists, Peter Dewint, is to be looked for in chief at Messrs. Vokins's, in an exhibition opened later, and David Cox is for the moment without special display. But the Messrs. Agnew are faithful to their traditions, in so far as they represent Turner. At least seven or eight of his drawings, done at different periods, and with somewhat varying success, decorate their walls. Four of these works belong to the same epoch—almost to the same hour. They are early works. One of them is dated 1797—a period when the artist was "William" Turner. The Oxford Almanacks, with their fine architectural designs, of which the motives were discovered in Oxford itself, belong to about that period. It was a time when Turner was more especially engaged with that architecture which interested him in a lesser measure for many years afterwards. The four elaborate studies to which we call attention represent various aspects of the great cathedral of Salisbury. Its symmetry, its curious and almost exceptional unity, fascinated Turner. And never can his work have been more careful and precise than it is found to be in these drawings. They represent, admirably, a certain stage in his progress—a stage at which the play of the imagination was never suffered to interfere with the record of fact. In the one, he was already accomplished; and, in the other, in which he was afterwards to excel, he showed hardly even the first signs of a fuller development.

What a pity it is that an artist so great as Cotman should so often have to be represented in the exhibitions by inferior work! Look at his "Windmill" at the Messrs. Agnew's. It has a certain solid merit, but none of his grace of form, his glory of colour. The rarity, in public places, of his more excellent labour points, we must say, very much to the conclusion that it was in reality infrequent, and that his fame is established upon the somewhat narrow basis of a few perfect performances rather than on the broader footing of a mass of popular and agreeable work. He and Copley Fielding now stand at two extremes in this matter. Cotman did

much that lacked the evidence of his finer taste, and a little that was quite faultless. Copley Fielding wrought with curious equality. His drawings were nearly all of them neat and engaging; was there one of them that delighted us deeply?

Of contemporary work the Messrs. Agnew make a large and miscellaneous show. But there is a little too much of what is commonplace and merely popular, and it has been already said elsewhere that there is likewise too much of what has appeared but recently in the exhibitions of at least one organised society. Still, there are many visitors to the Messrs. Agnew's gallery who will by no means wish to resent the offer of a second opportunity for seeing a dazzling instance of the craft of Mr. Haag, a dreamy poem in water-colour by Mr. Burr, a quaint and dainty little Kilburne, and many Birket Fosters, in which, as usual, the heavens are clear, the children innocent, and the world a little too obviously swept and garnished. There is something for all tastes in the present exhibition.

MR. ALBERT HARTSHORN AND THE ARCHAEOLOGICAL INSTITUTE.

LAST September the Council of the Royal Archaeological Institute communicated to the literary journals the formal expression of their regret that their "valued friend and secretary," Mr. Albert Hartshorn, F.S.A., had announced his intention of resigning the posts which he had filled for several years with so much credit to the Institute and himself. Mr. Hartshorn has edited the *Journal* of the Institute since the death of Mr. Joseph Burt in 1876, and he has also since 1878 held the office of secretary, so that, in fact, he was responsible for the whole management and control of the society and its affairs. Since his resignation, the council have reverted to the original constitution, and the new secretary, Mr. H. B. Gosselin, will be relieved from editorial duties, as the *Journal* will be conducted by Mr. W. R. St. John Hope. The fact is, that the burden of the two offices is greater than any one man can be expected to undertake, and especially when the remuneration is so inadequate that no one will accept save as a labour of love. Besides the literary and financial correspondence, the whole duty of organising the annual meetings falls upon the secretary. He is not only required to make the necessary arrangements with the local authorities, to plan the excursions, and to settle what papers have to be read in the evenings, and who are to read them, but he is also called upon to bargain with the railways, lodging-house keepers, and hotels on the spot, and to see that proper accommodation is provided for members of the congress, in the way of trains, lodgings, luncheons, and carriages. He has also to smooth away jealousies and conciliate prejudices in a congress of irritable savants; and, in short, it depends on him to make a series of gigantic picnics in an unexplored neighbourhood a recognised success. Every member of the Institute will bear witness to the tact, talent, and temper which Mr. Hartshorn displayed in discharging these difficult and delicate duties, and it may safely be predicted that the cheery and courteous secretary of the past will be missed at future meetings.

If there is any truth in the doctrine of heredity, Mr. Albert Hartshorn was born to be an antiquary, for he is descended on both sides from scholars devoted to archaeological research. His mother was the daughter of the Rev. Thomas Kerrick, the principal librarian of the University of Cambridge, and a prominent member of the Society of Antiquaries, to which both he and his son were benefactors. He

bequeathed to that society his gallery of royal portraits of early date, which included the well-known portrait of Queen Mary by Lucas de Heere; and it was indebted to his son for a large collection of Greek and Roman coins. Mr. Hartshorn's father, the Rev. C. H. Hartshorn, Rector of Holdenby, Northamptonshire, was one of the founders of the Institute, and a frequent contributor to its *Transactions*. He was still an undergraduate at Cambridge when he published, in 1829, his *Ancient Metrical Tales*, which are mentioned with approval by Sir Walter Scott in the Preface to *Ivanhoe*; but his last considerable work was *The Feudal and Military History of Northumberland*, which was privately printed at the expense of the Duke of Northumberland in 1854. His son was born in 1839, when his father's friend, Mr. Albert Way, was his godfather. He was educated at Westminster School, and the University of Heidelberg, and on his return from Germany entered as a pupil the office of the late Sir Gilbert Scott, for his father intended him to be an architect. He had no liking, however, for the practice of his profession, and was eventually induced, by his love of art and archaeology, to accept service in the Institute of which his father was so conspicuous a member. He has hitherto had little time for authorship, and his only finished work is an illustrated catalogue of *The Recumbent Monumental Effigies in Northamptonshire*, which are drawn to scale with historical and heraldic notes. But only fifty copies were issued, and the book is now very scarce. Mr. Hartshorn is now spending his well-earned holiday in Italy, but it is to be hoped that on his return he will employ his pen and pencil in the production of some work worthy of his attainments. E. C. W.

NOTES FROM ASIA MINOR.

Berlin: Feb. 23, 1884.

IT may be of service to the small number of workers in the field of Asia Minor antiquities if I can find space in the ACADEMY for a few notes on points that have come to my knowledge since my paper in the last *Journal of Hellenic Studies* was written.

1. Under No. xxiv. I proposed to substitute the name Atyocharax for the corrupt Ioucharax of Hierocles. A coin recently acquired by M. Waddington gives the true form, Hierocharax, and confirms the situation assigned to my conjectural Atyocharax by proving that the place was in the country of the Mozeani, and, therefore, near Diocleia. I have placed it about seven miles from Diocleia.

2. Coins give the name of the tribe *Mozeani*. Ptolemy has *Mozeani*; and so Mr. Sterrett reads in an important inscription published in the *Journal*, No. 34. I have not seen this inscription; but find the name *Mezeani* in two inscriptions of Dorylaion.

3. In No. 30, l. 7, read 'Ασία[ς] for 'Ασία[ρ]χ[η]. Aponius Saturninus, who is well known from Tacitus' *Histories*, must have been proconsul of Asia, and Servenius was one of the three *legati* under him. This formula, like several others which I have restored in the inscription, is quite unique. The first line may be completed.

[H πόλις? Λούκι?]ον Χερουήτων Λο[υκίου] ιδόν[τος].

I am again indebted to M. Waddington on this point.

4. On p. 64 I proposed to correct Κράσσου in Galen to Κράσσος, in preference to Wesseling's Κράτεια. A nominative is required; but is, I think, to be found by understanding *πείλιον*. The plain of Krassos is, as I have proved, the lower Tembris valley.

5. Finally, I will ask room for a conjectural restoration of the complete text of the epitaph of Abercius, the most important document known at present for the history of Phrygia

during the second century. The text in its traditional form is full of gross inaccuracies; and the following restoration, in which I have had the benefit of several suggestions from friends in Oxford, differs very much from the restorations hitherto proposed:—

ἐκλεκτῆς πόλεως ὁ πολέτης τοῦτ' ἐποίησα
ζῶν, ἵν' ἔχω φανερώς σῶματος ἐνθα θέσιν,
ὄνομα 'Αβέρκιος ὄν, ὁ μαθητὴς Ποιμένος ἀγνοῦ,
ὄρεσιν δὲ βόσκει προβάτων ἀγέλας πεδίλοις τε, 5
ὀφθαλμοὺς δὲ ἔχει μεγάλους καὶ πάντ' ὀρώωντας.
οὗτος γὰρ μ' ἐδίδαξε, [διδάσκων] γράμματα πιστά,
εἰς Ῥώμην δὲ ἐπεμψεν ἐμὴν βασιλῆαν ἀθρήσαι
καὶ βασιλίσσαν ἰδεῖν χρυσόστολον χρυσοπέδιλον,
λαδὸν δ' εἶδον ἐκεῖ λαμπρὰν σφραγίδαν ἔχοντα· 10
καὶ Συρίης πέδον εἶδα καὶ ἄστεα πάντα, Νίσιβιν,
Εὐφράτην διαβάς· πάντῃ δ' ἔσχον συν[οπαδ]ούς,
Παῦλον ἔχων ἐσθλὴν, Πίστις πάντῃ δὲ προῆγε
καὶ παρέθηκε τροφὴν πάντῃ, ἱχθύν ἀπὸ πηγῆς
πανηγυρίαν, καθάρων, ὃν ἐβράζετο Παρθένος ἀγνή 15
καὶ τοῦτον ἐπέθηκε φίλοις ἑσθὴν διαπαντός,
οἶνον χρηστὸν ἔχουσα, κέρασμα διδούσα μετ' ἄρτον.
ταῦτα παρῆσάν ἐβλεπον 'Αβέρκιος ὅδε γραφήναι—
ἐβδουμήκιστον ἔτος καὶ δευτέρων ἡγῶν ἀληθῶς—
ταῦτ' ὀρών εἰζαῖθ' ὅπῃ αὐτοῦ πᾶς ὁ συναγδός.
οὐ μέντοι τύμβος τις ἐμῷ ἑτέρων τινα θέσει· 20
εἰ δ' ὅν 'Ρωμαίοις θῆσει διαχέλινα χρυσῇ,
καὶ χρηστῇ πατρίδι 'Ιερῶπολιν χεῖλινα χρυσῇ.

In l. 3 the article is awkward, but not more so than in l. 1, where its presence is vouched for by an inscription of Hieropolis. In l. 4 the order ὄρεσιν δὲ is defended by ll. 5 and 7. In l. 5, καὶ πάντ' for the corrupt πάντα καθάρωντας. In l. 19, ὀρών for the corrupt ὁ νόον: the variation from the first personal pronoun to αὐτοῦ is very common in Phrygian sepulchral inscriptions; 'Αβερκίου is a gloss. In l. 22 I have supposed that the Homeric form πόλις was imitated. W. M. RAMSAY.

CORRESPONDENCE.

THE "APOLLO AND MARSYAS."

London: Feb. 25, 1884.

AS all controversy on the "Apollo and Marsyas" has now ceased, it may be that some facts connected with its history will not be unacceptable to the readers of the ACADEMY, and will also have the effect of correcting some statements made in high quarters. Being in possession of all that is known concerning the picture during the last thirty-three years, I can speak on the matter with some authority.

This now celebrated work was formerly in the possession of Mr. John Barnard, a connoisseur of the last century, and was sold with his collection in 1787. It then passed into the hands of Mr. Francis Duroveray, a City merchant and art collector, who, though not possessing sufficient knowledge to discriminate the hand of the master, valued it very highly, and frequently refused either to sell or exchange it, saying that if he did he should want a large sum for it. When his collection was on sale at Christie's in 1850, it was entered in the Catalogue as by Andrea Mantegna, which was, of course, absurd. While on view, the gentleman who then presided over our National Gallery came into the room, accompanied by a lady who specially called his attention to the picture. He regarded it for a few seconds and passed on. On the day following—March 2—it was knocked down to an agent employed by Mr. Morris Moore for sixty-seven guineas. In a fever of astonishment and delight at the possession of such an unlooked-for treasure he, as he has told me, could scarcely sleep all night; and I am able to state that it might have been secured at that sale by our National Gallery for a sum under £300, which is only half the amount given not long before for a spurious Holbein. It was then exhibited by Mr. Moore to connoisseurs, and to all who took an interest in art, as an undoubted work of Raphael. I pass over the opposition to this attribution, for the

circumstances of its purchase would naturally have made that inevitable. The matter has been sufficiently discussed in all its bearings, and has been the grave of many a reputation. It was subsequently taken to Paris, Berlin, Dresden, Vienna, Munich, and was received with a most enthusiastic welcome from eminent artists and connoisseurs; among these were the two chief representatives of the German school, Cornelius and Overbeck, who attested the correctness of its attribution to Raphael. The latter said, "There is no want of attestations, nor of monograms, nor of studies, nor of designs, to convince oneself, or to affirm, that this precious picture—the Apollo and Marsyas—is from the hand of Raphael." To the above names may be added those of Schnoor and Kaulbach, with many others.

In June last, Mr. Courtney, Secretary to the Treasury, in answer to a question put by Mr. Tomlinson in the House of Commons, made a series of statements unhappily so devoid of truth that it is greatly to be regretted his information had been derived from sources ill-informed or wilfully misleading. He stated that the "owner [Mr. Moore] had vainly offered it at several national museums in Europe." The facts above mentioned may have led to this very erroneous conclusion. But I am able to state, without fear of contradiction, that on no single occasion, either at home or abroad, privately or publicly, did Mr. Moore ever offer his picture for sale at a fixed price. In fact, so much the contrary, that once, in my hearing, a gentleman said, "I can never get Mr. Moore to say what he will take for it." Many offers for it, however, were made. Mr. Holford, in the year of its purchase, made a very large one, through Mr. John Scott, of Colnaghi's, and this was repeated ten years later. A far more considerable sum—300,000 frs.—was offered by the Duke of Leuchtenberg, and repeated with the addition of 75,000 more. Why this was not accepted is beyond my personal knowledge, and I have no right to quote anything I have heard from a secondary source. Thus, then, it is shown, offers were made to Mr. Moore, but not by him; and thus it is that the picture has been acquired by the Louvre for 200,000 frs. (£8,000), scarcely more than was given for a picture in our National Gallery one blushes to see ascribed to Rembrandt. It is needless to add that the picture has been attainable since 1850, and might have been secured to the nation had its official representatives been sufficiently alive to their duty of securing the finest works of art in the market.

It would be interesting if we could trace back the history of a picture now so celebrated all over Europe to its original place, after it had left the easel of the master. This must always remain a matter of conjecture; but, in perusing the pages of Vasari, one cannot but take note of the circumstances attending Raphael's arrival in Florence, and his hospitable reception by Taddeo Taddei. Of this kindness he had a great appreciation, and it was agreeable to his amiable nature to repay his generous host with a present of two paintings. One of these has been accounted for and traced as the "Madonna della Verdura," now in the Belvedere at Vienna. The heirs of Taddeo Taddei in the seventeenth century sold it to the Archduke Ferdinand Charles of the Tyrol, and in 1773 it was placed in the Imperial Gallery at Vienna. It was painted in 1505-6, a period which suits the style of the "Apollo and Marsyas," whose landscape background has much of the same general character. That of the "Madonna del Cardellino" in the Uffizi comes close upon the same time; the same model seems to have been used; and the background again has the same close analogy. The latter was also a gift of the painter to his friend Lorenzo Nasi. As regards the second

picture, all that is known of it is a statement made by a commentator on Vasari that it went to England.

Mr. Moore, who has studied the subject thoroughly, believes that the "Apollo and Marsyas" is the second picture given to Taddeo Taddei, and it is a very possible suggestion. For if such a work came to England in the seventeenth century, which, from its beginning until its end, was full of political turmoil, there were reasons to account for the loss of the traditions of so exquisite a work. Under any circumstances, one must look for some such explanation. Works of art sold under some pressure in a remote part of England might even now be comparatively obscured; and but a century ago one can see by this instance how its merits were only partially acknowledged. Its resuscitation was a great achievement, and it will ever be a regret with all lovers of art in this country that our authorised advisers allowed such a prize to pass out of our hands. This is not a question which belongs to the past, as Mr. Courtney stated. How can that be, when it is not yet twelve months since it was acquired by the French authorities? It would be well indeed if this severe lesson had its effect, but it is not so. Only a few weeks since, a fine and large example by Giacomo Bassano was knocked down at Christie's to an eminent connoisseur for the small sum of twenty guineas. Our national collection is not rich in this master, and it was specially a picture for a gallery. It seems as if our authorities can never condescend to purchase except from a known collection, and the expenditure of a good lump of money from the national purse. It has been a notable feature at Christie's that when a large sum has been given for a picture for the nation applause follows, as if the price, and not the work, was the theme of praise. It is within my knowledge that a painting by Mantegna was once sold in that room for twelve shillings, and in the presence of the then national purchaser.

J. G. WALLER.

NOTES ON ART AND ARCHAEOLOGY.

NEXT week we shall give a description, by Mr. J. H. Middleton, of the famous Castellani Collection, which is to be sold at Rome from March 17 to April 10. Illustrated Catalogues can be obtained in this country from Mr. Bernard Quaritch.

DR. J. P. RICHTER is at present at Berlin, and has had an audience of the Crown Prince, who expressed to him high appreciation of his *Literary Works of Leonardo*.

AN exhibition of works of art manufacture designed and executed by students of schools of art since 1862 is to be held at South Kensington in April. The objects will consist of carvings, furniture, decorations, metal-working, jewellery, goldsmiths' work, pottery, glass, woven and printed fabrics, &c. They must be sent in by March 31.

ON March 14 a monument to Pepys, the diarist, will be unveiled in the church at St. Olave, Hart Street, E.C., where he lies buried. We understand that subscriptions are still needed to defray the entire expense.

IN accordance with its usual custom on the election of one of its members by the Royal Academy, the Hogarth Club gave a complimentary dinner to Mr. Colin Hunter, on February 25, at the Criterion. Between seventy and eighty artists were present, including his brother Associates, Messrs. Luke Fildes, C. B. Birch, R. W. Macbeth, and E. J. Gregory. Mr. J. D. Linton presided.

THE Manchester Literary Club has issued a "hand-list" of deceased artists of Lancashire

and Cheshire. This is the first essay of what it is hoped will grow to be a biographical dictionary. The list is being circulated for additions and corrections. The editor is Mr. J. H. Nodal, The Grange, Heaton Moor, Manchester.

WE have received from Messrs. Goupil an artist's proof of a large *photogravure* from Sir Joshua Reynolds' portrait of Catherine Lady Cornwall. It would be difficult to detect that it was not a mezzotint by one of the more famous of Sir Joshua's engravers, but it renders the brushwork of the artist in a way no engraving can. The face has come out with singular purity and brilliance. We understand that the plate in this case has required very little artistic manipulation. The success of this reproduction is sufficient to assure us that it will be the first of a series, and our only regret is that the prospects of the grand old art of pure mezzotint engraving seem more hopeless than ever.

THE STAGE.

SALVINI AT COVENT GARDEN.

SIG. SALVINI has acted in England on at least two occasions before the present one. On the first, an enthusiasm that amounted almost to an infatuation possessed the whole of society. On the second, owing probably to nothing more important or more substantial than a little mismanagement on the part of those who controlled the hour and manner of his performances, society forgot the favourite over whom it had once grown wild, and Sig. Salvini withdrew, without much ado, to the more constant fidelity of Italy. So enterprising has he been, however, that he has again presented himself before a public which, when it is concerned with story, play, or picture, has only one real desire—the desire of novelty—and now, somehow, there is a reaction: the public raves again over Sig. Salvini's Othello, though it loses itself less conspicuously over his Lear. The student of the theatre, who has real standards to go by, remains always indifferent to the public's anxiety about Mme. Bernhardt, its ecstasies about M. Coquelin. And so with Sig. Salvini, it is in truth a matter of very small moment what may be his immediate and temporary success. We have nevertheless to record that the Othello of the eminent Italian is about the finest rendering of the character that has been seen in our generation. The part is one in which few actors have succeeded. Neither Kean nor Macready, in the past, were accounted triumphant in its representation; and, in our own day, both Mr. Booth and Mr. Irving have encountered in its performance the least cordial of recognitions. Mr. Booth's method is a trifle too deliberate for it; perhaps Mr. Irving's was, at least at the first, a trifle too hysterical. But he has improved, and, with somewhat more of massiveness and dignity, might one day thoroughly satisfy. On the whole, however, at present, Sig. Salvini is our best Othello. The ardour of his Southern nature—if the ghost of Diderot with his *paradoxe sur le comédien* will permit us to say so—is of distinct assistance to him, not only in his execution, but in his conception, of the part. Again, he is at once marvellously robust and marvellously supple. Yet further, he presents with completeness what is probably the right view of Othello—the view of him taken by those who believe that he was a strictly sensuous, though estimable, animal. It is true the Othello that the Italian actor now presents is a shade less savage than that presented some eight or nine years ago. The wild-beast-like pacing backwards and forwards is, however, a touch well found and rightly preserved.

The very worst evils of the starring system are, we must declare with candour, exhibited

in Sig. Salvini's engagement. The public is inclined to disregard in "Othello" everything that is not the Moor, and to ignore in "Lear" everything that is not the aged King of Britain. Of course, the whole company struggles, as Sig. Salvini has himself to struggle, with the disadvantage of inadequate translations; but to Sig. Salvini this is not of great moment—to the rest it is of much importance. Still, we cannot but think that a company better qualified to take shares in Shaksperian tragedy might have been organised to support the "star." As it is, the performance recalls those of the second-rate provincial theatres in old days, when there was a "stock company" able to play everything from Shakspeare to Mr. Boucicault—and to play it very badly—and when it was considered only proper that attention should be concentrated on the one artist who was possessed of a speciality. But recent London performances—those of the last few years—have indisposed us for the enjoyment of such inequality. We have become accustomed to balance and proportion. We cannot revert to the "star" system with any pretence of satisfaction. Sig. Salvini throws a vivid light on the character of Othello; and the other persons of the drama are obscured so much that of the design, as a whole, it must be said that it is monstrously out of drawing.

STAGE NOTES.

THE adaptation by Mr. Henry Herman and Mr. H. Jones of Ibsen's domestic drama of "Norah" was produced on Monday evening with success. It is carefully and skilfully wrought, and employs with effect the stage talents of Miss Lingard, Miss Helen Mathews, Mr. Kyrie Bellew, Mr. Beerbohm-Tree, and Mr. Maclean. The piece, as a whole, is well written in the English tongue, but it is very far from following closely the Scandinavian original. Indeed, those who are well acquainted with Ibsen's own piece say that the point of the story is a little turned by Messrs. Jones and Herman; for, while in the original the satire is directed against the commonplace husband of a woman who errs in innocence, in the very free adaptation the woman is perhaps less truly naïve, while the husband is a hero to shield her from the consequences of her mistake.

A GAIETY *matinée* has been organised for Thursday, April 10, when a play by Mr. Howell Poole, called "My Queen," will be produced for the first time. Mr. F. H. Macklin, Miss Nina Walpole, and Miss Grace Latham are to take important parts. As Miss Latham has not only achieved some success in the provinces, but is also known as a student in virtue of one or two remarkable papers read before the New Shakspeare Society, considerable interest may attach to her appearance at a West End theatre.

MUSIC.

RECENT CONCERTS.

M. VLADIMIR DE PACHMANN gave a farewell recital at St. James's Hall on Thursday afternoon, February 28. The programme included "several of the most successful compositions he has lately played." If this sentence were taken literally, we should have to place Henselt's elegant trifles above the "Moonlight Sonata." M. de Pachmann gave pieces by Bach, Beethoven, Schumann, and Mendelssohn; but it was not until he came to Henselt, Liszt, and Chopin that the true character and charm of his playing were revealed. His reading of Brahms' interesting "Variations sur un Thème hongrois" was, however, very good. His playing of Henselt and Liszt won for him the good graces of the large audience. The Chopin

selection was the most attractive part of the programme. In the first movement of the B, flat minor Sonata the pianist exhibited more than his usual power and passion; the rest of the work was well played, but we cannot accept his cold reading of the *trio* of the Funeral March. The programme gave the title of the piece with French and English mixed; and, though various movements were indicated, they really belonged to the Sonata in B minor. The other Chopin pieces—*Berceuse*, *Valse*, *Impromptu*, and *Mazurka*—were all familiar, and were given with the utmost grace and delicacy. At the close of the performance M. de Pachmann was much applauded, and, to satisfy his audience, played another piece.

On Saturday afternoon, March 1, the Saturday Popular Concert was crowded to listen to Herr Joachim's wonderful playing. He comes again to us with full measure of strength and intellect. It was indeed a treat to hear him lead Mozart's fine Quartett in C. Mdlle. Janotha played Beethoven's "Sonate pathétique;" but her reading of this familiar work was not particularly careful or interesting. The news of the victory in Egypt probably induced her to play for an *encore* Beethoven's variations on "Rule, Britannia."

Mdme. Schumann has paid many visits to England, and has won many successes; but never was applause heartier or better deserved than on last Monday evening at the Popular Concert, when she played Beethoven's Sonata "Les Adieux, l'Absence et le Retour." The words of praise used by Robert Schumann fifty years ago in speaking of Clara Wieck are still true of Mdme. Schumann. Her playing touches not only the ear, but also the heart. We have never listened to a more finished or poetical rendering of Beethoven's great work—irreproachable technique, perfect expression, and wonderful vigour. If, after a public life

extending over more than half-a-century, there were traces of decline, we should have to express regret, but scarcely astonishment; but Mdme. Schumann still holds a high place, and, in some respects, the first place, among the great pianists of the present day. How she was welcomed before and after her performance need not be described; the hall was of course crowded, and everyone was ready to applaud the pianist, and anxious to pay homage to the widow of the illustrious composer Robert Schumann. It is said that to every rule there is an exception. Our rule is that *encores* should be refused; the exception, when Mdme. Schumann is at the piano playing Schumann's *Novellette* in F as she alone can play it. The programme included Dvorák's interesting Quartett in E flat (op. 51) and one by Haydn. Herr Joachim played solos with his usual success. Mdlle. Badia was the vocalist.

Mr. E. Dannreuther gave an interesting programme of music at Orme Square last Tuesday evening. First came Bach's Sonata in B minor "für Clavier und Violine"—a work as beautiful as it is clever; it was well performed by Messrs. Dannreuther and Holmes. Was the pianist justified in taking many of the left-hand passages in octaves? We think not. After two songs by Robert Franz, sung by Miss Annie Butterworth, a Sonata of Grieg, for piano and violoncello, was performed by Messrs. Dannreuther and De Munck. The first two movements are exceedingly interesting; the subject-matter is original, the developments clever, and the form clear. The *finale* commences with a light and graceful theme, but it is too long, and neither satisfactory in itself nor effective as a contrast to the preceding sections of the work. The programme concluded with one of Schubert's "heavenly lengths"—the Pianoforte Trio in E flat (op. 100). J. S. SHEDLOCK.

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Hus und Wiclif. Zur Genesis der Husitischen Lehre von Dr. Johann Loserth. (Prag: Tempsky.)

WE have again to thank German scholars for two most excellent instalments of Wiclif research; and the quincentenary of our English Reformer seems likely to be heralded by more genuine work, and, we will trust, less talk, than has been the case with the recent commemoration of his German counterpart. We must confess, however, to a slight feeling of national shame when we find, exactly as in the case of the Early-English texts, so many foreign scholars foremost in the field. We should be very sorry indeed that any attention should be paid to nationality in this matter, or that the labour of editing should be transferred from thorough mediaevalists to incompetent Englishmen, yet we writhe somewhat under Dr. Buddensieg's taunt that "to edit mediaeval texts critically is work not very familiar to English scholars." The statement is only partially true, and not very kind when inserted in the Preface of a work published by an English society. Still, the amount of truth in it calls for the serious consideration of our educational bodies. The establishment of a mediaeval school at one or other of our great universities is an imperative necessity; and we trust that, if any proposition of the kind is again brought forward, the party of obscurity may not once more be triumphant.

The object of Wiclif research seems naturally threefold; first and foremost we have the editing of the unpublished MSS., then the enquiry as to the influence of predecessors, and finally the question as to the place we must grant to Wiclif in the growth of European thought. The first object has been undertaken by the Wyclif Society, and it remains only for the general public to provide the necessary funds. The publication of the Latin Polemical Tracts edited by Dr. Buddensieg is a very welcome addition to the works already printed. Although we only owe the English edition of these two volumes to the Wyclif Society, still the Report of the executive committee tells us of much good work in preparation and only halting for want of money. We note that a sum of £1,000 is being raised for the celebration of the quincentenary, and we hope that the society will be successful in obtaining it. There is, however, a passage in the society's Report which ought to be constantly before the commemoration committee; it runs, "No party feeling whatever enters into the society's plan." This reminder is all

the more necessary because we believe the society has entered into arrangements with the committee of the recent Luther celebration, and we should be sorry to see a repetition this year of the party glorification of last. The object of the Wyclif Society ought to be the promotion of Wiclif research; and, as purely a body of scholars, it ought to stand apart from all party propaganda.

It cannot be too often repeated that the scholar, as scholar, must endeavour to hold the balance impartially between both parties. We sincerely congratulate Dr. Loserth on his success in this direction, and wish we could do the same with regard to Dr. Buddensieg. The latter, notwithstanding his thorough scholarship, is a strong evangelical, and does not hesitate to let us know it. He has introduced an irrelevant foot-note about Mr. Thomas Arnold, and his statements with regard to that gentleman's critical standpoint and biased selection in the Oxford edition of the select English works of Wiclif are, we think, incorrect, if not ungenerous. In a critical edition of Wiclif's writings, we do not require any reference as to which party were possessed of the "true religion," or any remarks as to an "unevangelical Church;" still less do we want to be told that "it is profitable in the present time to bring this thought [apparently the worldliness of the Roman Church] before our minds," and that the editor "considers these polemical writings, if read aright, as able to do this." Apart, however, from these small indiscretions, which are at most only matters of taste, Dr. Buddensieg has provided us with a most excellent critical text of upwards of twenty-five polemical tracts of Wiclif. With one exception—that of the *De Christo et suo Adversario Antichristo*, edited by Dr. Buddensieg himself a few years ago—all these tracts now appear for the first time in print. We can hardly be too grateful for the long years of labour which have enabled the editor to lay before us this mass of new material. It throws light on several obscure points of Wiclif's life, and brings much valuable information for the social historian.

The six polemical tracts against the Pope are undoubtedly, we think, the most interesting part of the two volumes. The first, the *De Citationibus Fivolis*, ought to set entirely at rest the question whether Wiclif was summoned to Rome or not in the last year of his life.

"Et sic dicit quidam debilis et claudus citatus ad hanc curiam, quod prohibicio regia impedit ipsum ire, quia rex regum necessitat et vlt efficaciter, quod non vadat."

It is striking to find the paralytic Wiclif using almost the same arguments as Hus and Luther afterwards used against like papal citations. Although the connexion between Hus and Wiclif has, thanks to Dr. Loserth, been now thoroughly investigated, the relation of Luther to these Reformers still remains extremely obscure. The Germans, it is true, repudiate any possible influence; but, when it is remembered that Germany was at the beginning of the sixteenth century honey-combed by Husite societies; * that there is

* We have even found traces of a curious Husite influence among the early printers. Remembering this, it becomes important to determine where and by whom the early folio of Hus's *Gesta Christi* was printed.

scarcely an idea or argument used by Luther, with the doubtful exception of the famous doctrine of salvation, which is not to be found in the works of Wiclif; that Wiclif's *Triologus* and innumerable works of Hus, or concerning him, were published in the early days of the Reformation by the Reformers or their friends; and that there is in existence at Vienna a Wiclif MS. inscribed "Doctor Martinus Luter"—remembering these things, there are obviously facts sufficient to demand a critical and impartial investigation. We can only draw attention here to one coincidence on which the tracts edited by Dr. Buddensieg seem to throw light. Ulrich von Hutten was in possession of a very considerable collection of Husite and Wiclifite MSS. On Hutten's death these passed into the hands of Otto Brunfels, who not only edited Wiclif's *Triologus*, but a collection of tracts which he dedicated to Martin Luther and attributed to Hus. Some of them are certainly due to Hus, but two at least we strongly suspect to be Wiclif's—namely, the *De abolendis Sectis et Traditionibus hominum* and the *De Perniciis Traditionum humanarum*. A third tract in this volume—namely, the *De Anatomia Antichristi* of Hus—contains a singular series of antitheses between Christ and Antichrist. There can be small doubt that Hus drew the idea from Wiclif's twelve antitheses in the *De Christo et suo Adversario Antichristo* (Buddensieg, ii. 680 sqq.). Hus knew this tract well, and, as Dr. Loserth has shown, inserted long paragraphs from it in his *De Ecclesia*. How Luther became acquainted with these Wiclif-Hus antitheses it is at present difficult to determine. Possibly through Ulrich von Hutten; but, when we remember that Hus's *De Ecclesia* was published at Wittenberg shortly after the Leipzig disputation, it is at least plausible that Luther was even at that date in possession of Hus or Wiclif writings. Certain it is, however, that Luther, in his *Passional Christi und Antichristi* of 1521 (with wood-cuts by Cranach), makes use of nearly the same antitheses as his English and Bohemian fore-runners. Still more striking is the similarity if we take into account another work attributed to Hus by Brunfels, and published by him about 1524. The wood-cuts of this work profess to be copies of miniatures in the Bohemian MS. Two represent the antithesis of the Pope riding in state and Christ riding on the ass. The following will enable the reader to see the similarity:—

Wiclif. "Similiter cum Christus in ostendendo suum universale dominium asinavit in statu tam pauperi, ut patet Matth. 21 super pannos apostolorum sine sella vel streparum splendencia, noluit in statu pape vel cardinalium ipsum sequencium tantam pompam in equis et sellis cum aliis apparatibus equestribus suis vicariis derelinqui."—*Cruciata* (Buddensieg, ii. 615, and almost identical in the *De Christo etc.*, ii. 689). "Christus elegit sibi discipulos simplices, ydiotas, . . . Papa autem elegit sibi plures quam duodecim cardinales, plus inclytos callidos et astutos etc."—*De Christo etc.* ii. 686.

Hus. "Papa coronatus in equo albo et coccino indutus" and "Christus humilis super asinam sedens" (to each of these a corresponding picture)—*De Christi victoria et Antichristi casa*. Christ chose "simplices

idiotas et sine literis," while Antichrist chooses "cardinales plus callidos et versutos exaltando eosdem in bonis mundialis"—*De Anatomia Antichristi*.

Luther. Seventeenth wood-cut of the *Passional*: Christ rides an ass while the disciples cast their garments before it; eighteenth wood-cut: The crowned Pope rides a horse accompanied by footmen. Ninth wood-cut: Christ humbly mixes with the poor; tenth wood-cut: The Pope, accompanied by his cardinals, witnesses a tourney.

The above may stand for a type of the numerous similarities which exist between the ideas, and even words, of Wiclif, Hus, and Luther. We look with confidence for the discovery of a very considerable direct influence of Wiclif upon Luther as the publication of the works of the former proceeds. What we believe with regard to Luther, Dr. Loserth has proved in the case of Hus. Every reader of the *De Ecclesia* who is also acquainted with the works of Wiclif must at once be struck with the singular coincidence of expression and idea. He must rapidly come to the conclusion that Hus has no claim whatever to the slightest originality of thought. Dr. Loserth has gone farther; he has shown that great portions of Hus's writings are nothing less than strings of quotation from Wiclif! It is not a mere borrowing of ideas, but of whole sentences, paragraphs, almost of entire chapters! The result of such a study of the works of Hus and Wiclif as that undertaken by Dr. Loserth goes far towards showing that the movement started by Wiclif never ceased till it culminated in the Diet of Worms. Luther, consciously or unconsciously upholding the ideas of the English Reformer, is only one side of the picture; Hutten, to whose influence Luther owed so much, was a student of Wiclif, and his library provided the MSS. from which works of Wiclif were first printed. The relation of the most fiery, the most poetic, of all Reformers to the most philosophical and the most disinterested is a matter deserving far more careful investigation than it has hitherto received. It is a significant fact that such a relation should have entirely escaped a writer like Strauss.

The mutual influence of English and German thought receives light also from a passage which has been frequently referred to, but is now first printed by Dr. Buddensieg in its entirety. The Bible undoubtedly existed in a German translation in the middle of the fourteenth century, and the existence of this translation seems to have been known to Wiclif. We read in the *De triplici Vinculo Amoris* (i. 168):

"Nam possibile est, quod nobilis regina Anglie, soror cesaris, habet ewangelium in lingua triplici exaratum, scilicet in lingua boemica, in lingua teutonica et latina, et hereticare ipsam propterea implicate foret luciferina superbia. Et sicut Teutonici volunt in isto rationabiliter defendere lingwam propriam, sic et Anglici debent de ratione in isto dependere lingwam suam."

Dr. Loserth, commenting on this passage (p. 231), considers that Wiclif merely puts a hypothetical case with regard to the Queen; but such an interpretation deprives the passage of real force. Wiclif is evidently putting in hypothetical form a fact well known to his readers, and his opponents could

not attack his argument without touching too closely the royal dignity. It is for other reasons extremely probable that Anne had a German translation of the Bible; her brother, Wenzel, was more than once suspected of heresy, and one of his German Bibles is still preserved at Vienna. The relation of Wiclif to the Court, and particularly to the sister of the freethinking German Emperor, is a matter which still remains extremely obscure.

The above examples must suffice to show the very great interest attaching to these new Wiclif publications. They are invaluable contributions to what we have defined as the first two objects of Wiclif research. To a less extent they throw light also upon the third object—the investigation of Wiclif's dependence upon previous writers; for example, there is a noteworthy passage in the *De Ordinatione Fratrum* (i. 92), in which Wiclif declares he has entered upon the labours of William of St. Amour, Occam, and Grossetête. On the whole, however, we do not find a very deep or very new phase of Wiclif in these Polemical Tracts; we have the old ideas constantly repeated—the *lex evangelica* opposed to the *lex diaboli*, the mythical *dotatio cleri*, the *solutio sathanas*, the *quatuor sectas* with the *clerus cesareus*, the three elements of the Church and the three orders of the folk—with many other familiar characteristics which every student of Wiclif will at once call to mind.

It is very needful that all the writings of the English Reformer should be published, but we expect more novelty from the publication of the philosophical than of the remaining theological works. As a philosophical thinker Wiclif's importance has never yet been sufficiently highly estimated. We await with considerable impatience the promised edition of the *De Actibus Animas*. It is from these writings that Wiclif's relation to his predecessors will be best ascertained. There are phases of thought in the *Triologus* which approach with singular closeness to some of the ideas of the German mystics, notably Meister Eckehart.* Eckehart was acquainted with Grossetête, and a student of the Pseudo-Dionysius. Grossetête wrote a commentary on the Pseudo-Dionysius, and might almost be called Wiclif's master. Again, strange links of international influence seem to present themselves demanding careful examination. The field of Wiclif research is extremely wide, and we can only hope it will continue to find such accurate and scholarly workers as Dr. Loserth and Dr. Buddensieg have proved themselves.

KARL PEARSON.

Essays, and Leaves from a Note-Book. By George Eliot. (Blackwood.)

THERE can be little doubt that if this volume had come before the reviewer anonymously it would have been dismissed with a not unusual formula, "So far as we can see, there is nothing in these essays which justifies reprinting." When, however, the name of George Eliot appears upon the title-page, the reasons for such a judgment must be produced; especially as the volume is not, like

* Grossetête died 1253; Eckehart born before 1260, died 1328; Wiclif born before 1324.

so many posthumous publications, composed of mere study-sweepings preserved by injudicious friends, but a collection—made by the author herself and "carefully revised"—"of such of her fugitive writings as she considered deserving of a permanent form."

The essay which opens the volume, "Worldliness and Other-Worldliness: the Poet Young," bears date 1857, the date of the *Scenes of Clerical Life*. The reader, therefore, not unnaturally looks for another portrait to hang up side by side with those of Mr. Gilfil and Amos Barton. The problem of a nature which apparently found it possible to serve both God and Mammon with perfect sincerity might seem worthy of attention by an insight which certainly could go deeper than the clerical waistcoat. But the reader's disappointment verges on dismay. The portrait is no portrait at all; it is scarcely even a caricature; it is the presentment of nothing but an hypostatized antithesis.

"Rather a paradoxical specimen if you observe him narrowly; a sort of cross between a sycophant and a psalmist; a poet whose imagination is alternately fired by the Last Day and by a creation of peers, who fluctuates between rhapsodic applause of King George and rhapsodic applause of Jehovah. . . . He personifies the nicest balance of temporalities and spiritualities. He is equally impressed with the momentousness of death and of burial fees; he languishes at once for immortal life and for 'livings'; he has a fervid attachment to patrons in general, but, on the whole, prefers the Almighty."

Now this is undoubtedly smart writing; but is it anything more? Has it any merit as criticism? Farther on in the essay the second of these antithetical clauses is expanded into the following sentence:—"There is some irony in the fact that the two first poetical productions of Young published in the same year were his 'Epistle to Lord Lansdowne' . . . and the 'Last Day.'" But where is the irony? Is it an established rule that in the same year in which a poet produces a religious piece he may write nothing secular? And as to poems to the King, they were the fashion of the day; everybody wrote them. Nobody thinks less of Addison because he wrote "A Poem to his Majesty" as well as the hymn beginning

"When all Thy mercies, O my God,
My rising soul surveys."

And then as to patrons. In that age there was no public to exhaust an edition in a few days. If a poet wished to live, he must have a pension, and a pension required a patron, and a patron was not to be had without a dedication; and so everybody wrote dedications. During Young's lifetime, although Johnson's Preface to Lord Chesterfield was not written until 1755, the old order was changing; and this may explain his over-pertinacity. Prior's poetry made him secretary to embassies; Addison's made him Secretary of State; by the time of Collins, genius had become what Burke called it, "the rathe primrose that forsaken dies." It is of a piece with this unhistorical criticism that in the interesting comparison between Young and Cowper at the end of the essay no mention is made of the half-century that separated them.

The secret of the bitterness of the essay is given in the following sentence:—"We set out from the conviction that the religious and

moral spirit of Young's poetry is low and false. This judgment is entirely opposed to our youthful predilections and enthusiasm." This reactionary feeling has taken very much from the value of the essay as criticism, but at the same time it has given it a biographical interest. The faults which the writer blames in Young are faults which we feel she characteristically hated—"insincerity" and the "want of human sympathy." "The deficiency was moral rather than intellectual;" Dr. Young is "the type of that deficient human sympathy, that impiety towards the present and the visible which flies for its motives, its sanctities, and its religion to the remote, the vague, and the unknown." And the best passages in the essay are those where, leaving Dr. Young, she insists that the sense of human fellowship, which is the root of all morality, has

"no more direct dependence on the belief in a future state than the interchange of gases in the lungs on the plurality of worlds. . . . It is conceivable that in some minds the deep pathos lying in the thought of human mortality—that we are here for a little while and then vanish away, that this earthly life is all that is given to our loved ones and to our many suffering fellow-men—lies nearer the fountains of moral emotion than the conception of extended existence."

The essay on Heine opens with an attempt to draw out the differences between wit and humour, which is not very successful. It does not seem as if one can go far beyond the evidence of the words themselves. Wit, by its derivation, claims connexion with intellect; it is the child of cultivated parents; occupied, therefore, with shades of thought and language which do not exist for the children of the people; whereas every man, even Nym, has his humour. If it be asked "why high culture demands more complete harmony with its moral sympathies in humour than in wit," the answer does not seem to be "that humour is in its nature more prolix, that it has not the direct and irresistible force of wit;" the truth seems to be rather that the character to which humour appeals is in such men moralised, while wit appeals mainly to the intellect, which has no immediate concern with morality. It is not true, however, to say that "hence, while wit is perennial, humour is liable to become superannuated," for humour, if it is to be anything more than mere fun, must touch the springs of humanity which lie deep down beyond any chance of surface modification, and surely wit varies very much with the intellectual modes of each age. Certainly the humour of Shakspeare has outlived his wit. After the ground has been cleared, the German, "reared on Wurst and Sauerkraut," is brought forward as the type of "humour as bare as possible of wit" ("Good worts, good cabbage," as Falstaff said), and the Frenchman as the type of wit "as thoroughly exhausted of humour as possible;" and Heine is then introduced as their reconciliation. For the rest, the essay is biography with illustrations. At the end is a passage on Heine's lyrics which is worth quoting.

"Heine's greatest power as a poet lies in his simple pathos, in the ever-varied, but always natural, expression he has given to the tender emotions. We may perhaps indicate this phase of his genius by referring to Wordsworth's beautiful little poem, 'She dwelt among the

untrodden ways;' the conclusion . . . is entirely in Heine's manner."

The essay on Dr. Cumming is as severe as that on Dr. Young, but it has far more justification. In the first place, Dr. Cumming was not exhumed in order to be gibbeted. In 1855 he was flourishing like a green bay-tree; some of his books were in their sixteenth thousand. And, secondly, to judge by the passages quoted, he entirely deserved his gibbeting. A great deal of the essay might still be read as a homily on preaching. "Unscrupulousity of statement" remains the besetting weakness of the pulpit. But this essay too, like the first, is mainly interesting now for the light it throws on the growth of George Eliot's opinions and her moral fervour. The main charges she brings against Dr. Cumming besides this unscrupulousity are "the absence of genuine charity" and "a perverted moral judgment;" and the essay closes with a few pages of eloquent scorn against the wish to tear out the "natural muscles and fibres" of action, and replace them by "a patent steel-spring-anxiety for the 'glory of God.'"

Of the remaining essays, that on Lecky's *History of Rationalism* is a review of the merely descriptive sort; "Three Months in Weimar" contains nothing to distinguish it from any other account of the "Athens of the North." "Felix Holt's Address to Working-men" seems to advocate in general "the finding of right remedies and methods," and, in particular, "the turning of class interests into class functions," but the style is so involved that it is difficult to say more than this. Certainly no working-man would have listened to it, or have understood it if he listened. The essay on Riehl contains a passage about the unreality of the peasants in the art and literature of the time which proves that its author was already a close observer of them. A disparaging reference to Dickens' "preternaturally virtuous poor children and artisans" reminds us that her experience had lain with the country poor and not with the poor of towns.

If it be asked why these essays are not better than they are, it would not be easy to give an answer. It is difficult to point to any necessary quality of a good critic which George Eliot did not possess. Her power of understanding and appreciating the most varied types of character are sufficiently illustrated in her novels. One reason may be that her powers at the time when most of these essays were written were only beginning to unfold themselves.

H. C. BEECHING.

The Life of Mountstuart Elphinstone. By Sir T. E. Colebrooke, Bart. In 2 vols. (John Murray.)

It was well observed by the Earl of Lytton, two years ago, that the great competitive system of which India is the scene was not established by any recent Act of Parliament, nor were the subjects of examination mainly literary or scientific. "This great examination," said Lord Lytton,

"has now lasted about 120 years. . . . The principal subjects are the four cardinal virtues—justice, benevolence, fortitude, temperance. . . . And I, for one, am not ashamed of the place taken in this great examination by the

civil and military servants of the Crown in India."

To these generous sentiments it may be not improper to add that India is a school as well as a university, and only examines men in what she has done her best to teach them. The series begun by Clive and Hastings has been worthily continued in our own days by Temple, Lyall, and Auckland Colvin. Midway between these extremities are the figures of the men who, consolidating the work of the founders, prepared the task for the present rulers—Munro, Malcolm, Metcalfe, and the subject of Sir T. E. Colebrooke's excellent and welcome book.

Such men have been produced by the formative environments of the situation. They have usually owed but little to that hard and high training of immature boyhood which has become the sad, but necessary, consequence of the abolition of the nomination system. But, none the less, perhaps, because they were not satiated and disgusted with reading in their extreme youth, a fair proportion of those men did, in the scant and enervated leisure snatched from labour in a fiery climate and a lonely life, attain another culture, and form their minds for gentler, but perhaps not less enduring, labours. This was the case with Sir William Jones, Sir H. Elliot, Meadows Taylor, and others, of whom some remain unto this present.

Foremost among the instances of this combination of the toils of the statesman and the culture of the scholar was Mountstuart Elphinstone. As his biographer justly says, "there was in him the union of two natures—the one manly, energetic, and full of enterprise; the other having all the tenderness and shrinking from display that belong to the other sex." In his literary culture there was similarly remarkable the union of a sober judgment with keen poetic sensibility. Hence he keenly relished the hardships of a campaign, the excitement of a cavalry charge, the perils of a forlorn hope; and he extorted from the Duke of Wellington (by whose side, as Gen. Wellesley, his feats of arms were performed) the remark that he had mistaken his profession, and should have been a soldier. In politics, even, he could take trenchant, almost truculent, views, holding that in times of revolution ordinary virtues must give way, and only a sort of ruthless resoluteness would serve the turn of him who would conduct matters to a good end. Yet the biographer, who knew him well, and admits a sort of mediæval love of adventure and "something of the feeling which belonged to the old Scottish nobility," seems hardly able to account for the love of retirement and the absence of ambition which put away the most tempting prizes of public life, even when they were earnestly pressed on his acceptance.

The book is a model of what a biography should be, appreciative (for surely sympathy is of the essence of the task), faithful, giving a foremost place to the hero and retiring into the background whenever the hero can be left to speak for himself. The volumes—for there are two—are illustrated with portraits and maps, and furnished with a sufficient, if not quite exhaustive, Index.

The extracts from the journals and letters of a life which—in spite of poor health—lasted eighty years, show great consistency,

integrity, and sound judgment. In many respects Elphinstone was ahead of his times by the space of at least two generations. When Governor of Bombay (1819–27) he codified the criminal law of his Presidency, and attempted the more difficult task of making a civil code. A Liberal in politics as in religion, he warmly espoused the cause of native education, and even singled out the bright spot in the “cant, affectation, and imposture” of the nascent Bengali press. “Even to use this sort of language without understanding it,” he wrote with gentle cynicism, “is a wonderful advance, and from admiring the sound people must come to relish the sense.” On the higher education generally he remarks that it will be difficult to make adequate provision until you can hold out high employment as an incentive to the students. “Nor can this obstacle be removed until, by the very improvements which we are now planning, they [the natives] shall be rendered more capable of undertaking public duties.” With regard to primary education, he insisted it was the duty of Government to provide it; and he quoted Adam Smith in support of the thesis that it was “one of the necessary charges of the State, along with the defence of the country and the administration of justice.” Of the employment of the natives, he further observes (after showing what ought to be done for their preparation) that a time would come when they could be profitably employed as collectors and judges; it might not—he further thought—“be too visionary to suppose a period when, the Europeans retaining the government and military power, the natives filled most of the civil stations and many of the subordinate employments in the army.”

Bishop Heber, who visited Bombay while Elphinstone was nourishing these wise and wide ideals, speaks of him at that time—when a little over forty years of age—as “possessing great activity of body and mind, remarkable talent for, and application to, public business; a love of literature, and a degree of almost universal information, such as I have never met with in a person so situated.” And, altogether, “in every respect an extraordinary man.” The biographer adds the testimony of his own experience to what Heber says about the devoutness apparent in Elphinstone’s words and ways. He was seemingly, throughout life, a follower rather of Marcus Aurelius than of any particular religious sect or school; and this, in spite of the occasional fluctuations, to one side or the other, to which most serious minds must be liable in the course of an unusually protracted life.

It is hardly wonderful that such a man should have been trusted and respected in no ordinary manner. The Elphinstone Institution at Bombay forms the appropriate local monument of his public career, which terminated in 1827, when he was only in his forty-ninth year. He did not then allow himself to be hurried by any sentimental impulse, such as might tempt a common man to hasten to British shores after an absence of over thirty years. There is something impressive in his slow and observant progress through Greece and Italy, the lands of that literature which had cheered so many an hour of exile. On the Continent he made the acquaintance of

Capo d’Istria, Ypsilante, Colcotroni, Haugwitz, and Talleyrand, recording, with shrewdness, the impressions produced upon him by those remarkable men. Arrived in London he was offered facilities for entering Parliament, which he declined. He paid a visit to the scenes of his childhood, and met Jeffrey and Scott—the latter in his time of trouble, and showing a seriousness which the returned Indian, at the time, failed to understand. He declined to be nominated Governor-General, either of India or of Canada; and he gave himself up, more than ever, to literature. His *Indian History*, never completed, is yet, so to say, complete in itself, and forms, as now edited by the learning and skill of Prof. Cowell, a work as entertaining to the reader as it is useful to the student.

His letters to Erskine, who was meditating a monograph on the Mughal period of the same history, contain sound and sympathetic advice. Nor was his counsel neglected by greater personages or on more emergent occasions. In his rural retreat at Hookwood he came to be regarded as a sort of oracle on Eastern politics, consulted by British statesmen with a confidence only exceeded by that of those venerating visitors who sought his advice before proceeding to the scene of his old exploits. On the Afghan war his remarks are most weighty. The biographer asserts that, in some respects at least, the foreign policy of the Indian Empire has been affected by a knowledge of his views. It is, however, greatly to be feared that in certain parts of the recent treatment of Afghanistan those views were for a while forgotten. “The Afghans,” he said, “were neutral, and would have received your aid against intruders with gratitude; they will now be disaffected, and glad to join an invader to drive you out.” He was evidently convinced, by his knowledge of the country and its people, that the only form of alliance they would welcome would be one that took the form of money. May these sentiments not be considered appropriate still?

H. G. KEENE.

Lincolnshire and the Danes. By the Rev. G. S. Streatfeild. (Kegan Paul, Trench, & Co.)

THIS brightly written volume is an expansion of three lectures delivered by the author some years ago to his then parishioners, and treats of the vestiges of the Danish occupation which remain in the place-names and in the dialect of Lincolnshire. Mr. Streatfeild may be congratulated on having produced the most readable and interesting of the many books which have been written on the local nomenclature of particular English districts. With regard to its scientific merit, also, the work is far above the usual level of similar performances. The author has made diligent use of the records in which the ancient forms of Lincolnshire place-names are preserved, and for their explanation he has gone to the right sources of information—to the Icelandic Dictionary and to the analogies of the local nomenclature of Iceland and the Scandinavian mainland. He has carefully studied the writings of previous etymologists, and his sound philological instinct often enables him to correct the errors of writers like Mr. Edmunds and Dr. Charnock, whom he is accus-

tomed to quote with rather needless deference. It may really be said that Mr. Streatfeild’s derivations are oftener right than wrong. This may appear to be only faint praise, but, if the ordinary quality of books on place-names be considered, it is relatively very high praise indeed.

The fact is that English scholarship in this department is in so low a condition that it may be said with equal justice that Mr. Streatfeild ranks among our best writers on local etymology, and that his linguistic knowledge falls short of the moderate standard which is needed for his special branch of the study. It may be worth while to mention one or two cases in which he has erred through ignorance of quite elementary points of Old-Norse grammar and idiom. When two Norse substantives are combined to form a place-name, the former of them appears either in the genitive or in the “crude-form;” never in the nominative. The name of Enderby (in Domesday Book *Endrebi*) cannot, therefore, be explained as “end-farm,” the Old-Norse equivalent of which would be *endi-bær* or *enda-bær*, and not, as Mr. Streatfeild gives it, *endir-bær*. The inflectional *r* of the Norse nominative never occurs in an English place-name, the reason being that the nominative is the case in which local names were least frequently used. Mr. Streatfeild is consequently in error when he finds the Scandinavian word *bær* in the Wessex names Rockbear, Houndbear, &c., which are probably to be compared with the well-known *Den-bæra* of the Anglo-Saxon charters. Manorbeer, in Pembrokeshire, is not “the Old-Norse Mannaber.” The true derivation (from the Welsh personal name Pir) was given by Giraldus seven centuries ago. As a general rule, the Modern-English forms of Scandinavian place-names are derived from the dative case. The termination *-um* in these names is not “the Danish form of *ham*,” but the ending of the dative plural, as in the well-known *á Höllum* (“at the knolls”) in Iceland. Old-Norse personal names in *á* make their genitive in *a*, not in *s*, so that Rauceby (Domesday *Rosbi*) cannot be correctly derived from Hrði, nor Walesby from Vali, nor Barnsdale from Bjarni. The combination “Útarrbi” for “outer farm,” which Mr. Streatfeild invents to explain the name of Utterby, is grammatically impossible.

Mr. Streatfeild’s interest in the Danes does not seem often to have led him into the mistake of treating Anglian names as Danish. Walkerith, however, which he explains as Valgarðsvitr (Valgard’s wood), is pretty clearly the Anglo-Saxon for “fullers’ brook;” and Denton certainly does not mean that the place was occupied by Danes. Mr. Streatfeild also fails to see that the personal name Calnod (in *Calnodesbi*, now Candlesby) is merely a Danicised form of the common Anglo-Saxon Ceolnoð, and oddly supposes that the last syllable is a corruption of Knútr. A point of some philological interest, which Mr. Streatfeild has not mentioned, is the occurrence in English place-names of the Scandinavian suffixed article. There are several instances in Lancashire and Yorkshire; a Lincolnshire example is the name of Rasen (in Domesday, *Rase* and *Resne*), the etymology of which is clearly *á hreysinu*, “at the cairn.”

The chapter on the Lincolnshire dialect,

and the etymological glossary, deserve almost unqualified praise, and may be commended to the notice of those scholars who are disposed to minimise the extent of Danish influence on English dialects. The Appendix on Lincolnshire surnames is not equally satisfactory. The etymology of surnames cannot be safely discussed without a constant use of documentary evidence, and many of the names in Mr. Streatfeild's list appear to be importations from other counties. It is rather curious to find the Cornish name of Trevethick provided with a Danish etymology.

It would be easy to make a long list of errors of detail in Mr. Streatfeild's book; but these faults are, after all, of small importance in comparison with the solid qualities of the work, which deserves a hearty welcome not only from the people of Lincolnshire, but from all who are interested in English philology and history. HENRY BRADLEY.

Camping among Cannibals. By Alfred St. Johnston. (Macmillan.)

THE author of this unpretending little volume, a young traveller with an equipment of the slightest, and a costume (certainly by his own account) of the lightest, description, gives us, nevertheless, an amusing, life-like, and intelligent narrative of a cruise among the three Pacific groups—Tonga, Samoa, and Fiji—which are so closely related in a geographical, but, unfortunately for the two first, not in a political sense. The love of alliteration, however, does not justify the libel contained in his title, at least as regards Tonga and Samoa, and may even call out a protest from the decorous Wesleyans of Fiji, though some of them are said to regret the good old times, and it is possible that the practice still exists among the independent hill tribes in Viti Levu.

The chief value of the book, perhaps, consists in the accuracy with which the writer has seized the spirit of native life, its essential amiability, or, at all events, amiable desire to please and to be pleased, its courtesy, its childish naturalness, ease, and freedom. He knew little of the language, but by entering into their feelings—no difficult task, with the sympathy he amusingly avows, boy-like, for the noble savage existence—he was at once taken into intimacy. This sympathy leads him to an indiscriminate (but no doubt unreflecting) condemnation of missionaries. It must be admitted, however, that in Tonga the Wesleyan domination takes an unlovely, if not offensive, form, while the confounding, in their legislation, of sins—often quite conventional—with crimes leads, as that has always done elsewhere and on a larger scale, to hypocrisy or recklessness. His account of the voyage, in no ordinary passenger-ship, but a very rough schooner, and of his intercourse with the people, and his enthusiasm at the new world of beauty which these islands opened to him, are each good in their way, fresh and amusing. If sometimes at a loss from want of previous knowledge, he always keeps his eyes open. Thus he describes a practice not generally known for supplementing the water supply. Many of these islands, as we know, have none, and the

people depend for their drinking supply on the coco-nut alone;

“but besides this supply the natives very cleverly avail themselves of the peculiarities of the palms to catch and store the rains. Nearly all the palm stems are curved; and some of them which are very much so are selected, and in the base, which is frequently very thick, they form first in the hollow a great hole that will hold six or eight gallons, according to the size of the tree. The rain collects on the bent leaves of the palm and runs down the little channels they make on the trunk into the receptacle; this, when filled, they cover over thickly with leaves, and the water keeps fresh and sweet a very long time, and seemingly no injury is done to the tree.”

In Samoa, as in Tonga, the author made many warm, if sudden, and perhaps fleeting, native friendships, and visited the hostile camps into which (as if the extinction of their race did not go on rapidly enough) the country is unhappily divided; and he gives a touching account of the character and subsequent death of an Englishman, an honour to his race, who had gone to live in Tonga in search of health. Travelling among these gentle Polynesians, however, is an easy matter; but his adventurous walk, without even an interpreter, across the mountains in the great island of Viti Levu was a different and much more arduous affair. Here he very possibly was “camping among cannibals,” though this is by no means proved. At all events he was, on one occasion, in imminent apprehension of being eaten, and probably did not at the moment appreciate as much as he does in the abstract the wild poetry of the system! But the adventure, besides being well told, is important as relating to a part of the colony very different to the rest, and almost unknown.

COUTTS TROTTER.

The Life of Samuel Johnson, LL.D.; together with the Journal of a Tour to the Hebrides. By James Boswell, Esq. New Editions, with Notes and Appendices, by Alexander Napier. (Bell.)

It is now more than fifty years since the first appearance of Croker's edition of Boswell; and it was therefore high time that a work which has taken a permanent place among the classics of our language should once more claim that attention, and submit to that criticism, which a new edition produced by a competent editor is always sure to provoke. All “good Boswellians,” as Macaulay calls them, as well as those who desire to make acquaintance with a famous book, will accordingly welcome this appearance of the renowned biography in so handsome a form, and with notes and other illustrative matter of so valuable a kind.

The present work is a model of good editing. We have the text as Boswell and Malone left it, without the division into chapters subsequently introduced; short, but clear, Appendices discuss difficult or disputed questions; the notes are brief and always to the point. The editor is above the weakness of unduly depreciating a predecessor, and freely admits Croker's merits; but the latter's long and gossiping notes are “smelted down,” as Carlyle says, when there is any-

thing valuable in them, and omitted when there is not. The editor appears only when he is wanted, and, like Godolphin, is “never in the way and never out of the way,” a sentence which expresses the highest virtue of editing as precisely as it does that of social behaviour.

We have especially to be thankful for the fifth volume, called “Johnsoniana,” in which a quantity of matter is collected throwing much light on the biography, taken from books which, to use a Coleridgean phrase, are “as good as MS.,” being, though printed volumes, long forgotten, or practically inaccessible to ordinary readers. One duty of the modern biographer is to examine the mythic element which surrounds every hero, and to sift the evidence of apocryphal sayings and anecdotes. There are more of these recorded of Johnson than of most men. Thus, to begin early, the story of the epigram on the duck, related without misgiving by Mrs. Piozzi, is rejected by Boswell, and the attendance on Sacheverel's preaching is denied by Croker. The present editor is loth to give up this latter story; but, as Johnson could have been but nine months old when it took place, if it ever happened at all, it is an example of early devotion to the Church only exceeded by that mediaeval saint who could not be induced to take his mother's milk on Fridays. Most readers, however, will be glad to learn that the ugly conversation with Adam Smith at Glasgow is pure invention, and that Miss Burney is vindicated from Croker's charge of telling fibs about her age.

Readers of Boswell will remember how the future biographer, peeping about Johnson's books, once lit upon two MS. quarto volumes of autobiography, into which, as we might expect, he looked. Boswell thought of stealing them, regarding it doubtless as pious a fraud as ever monk did the “conveying” of a relic to his own monastery. Had he done so, and had the theft remained undetected at the time, posterity might have forgiven him, for they were afterwards burned by Johnson. A fragment, however, was preserved, became the property of Wright, of Lichfield, and was by him published in 1805. Mr. Napier gives this fragment entire; it has a curious interest. There are some small further details about the “touching” by Queen Anne, particulars of books learned at school, and memories of certain aunts and uncles. Uncle Harrison will probably be new to the reader. We could wish for more about Uncle and Cousin Ford, who were characters in their way. Of the latter there is a good story told by Murphy to be found in vol. v. Ford was chaplain to Lord Chesterfield, and asked to accompany his patron on his embassy to the Hague. “You should go,” said the peer, “if to your many vices you would add one more.” “Pray, my lord, what is that?” “Hypocrisy, my dear doctor.” One thinks of Bassanio's scruples about taking Gratiano with him to Belmont.

“He did not delight in talking much of his family,” says Mrs. Piozzi. “One has,” said he, “so little pleasure in reciting the anecdotes of beggary.” In this very fragment there are some affecting proofs of his mother's devotion recorded with loving minuteness, but we are not told much of that long period of obscurity in London before he

emerged into the full light in which we see him as a well-known author and the friend of the Thrales and of Boswell. Gladly would we learn more of his Oxford life in that "nest of singing birds." Their songs are rather faint now—at Pembroke. For that "vicious man, but very kind to me," Harry Harvey, and for that "good hater" Bathurst, who was "a man to my very heart's content—he hated a fool, and he hated a rogue, and he hated a Whig," the editor has done what little he could in a note.

Johnson was singularly fortunate in his female friendships. Of this we have ample proofs in the volume of "Johnsoniana," which is appropriately edited by a lady. Here is not only Mrs. Piozzi's delightful little volume printed entire, but also extracts from the Letters of Hannah More and from the Diary of M^{me}. d'Arblay, besides Mrs. Hill Boothby's Letters and some "Recollections" by Miss Reynolds. A man must have had high qualities of heart, as well as of head, to have attracted such regard from such women, especially when we remember that, though generally courteous to ladies, he did not confine his rough sayings to his own sex, and that he sometimes treated women in a way that might be described as brutality tempered with compliments. Thus he says of Hannah More, in her presence, "It is dangerous to say a word of poetry before her; it is talking of the art of war before Hannibal." At another time he "was really angry with" her for admitting having read *Tom Jones*, saying that "this is a confession that no modest lady would make."

Carlyle has a few words in favour of poor Mrs. Johnson, who has met with hard treatment from both Boswell and Macaulay; and he justly praises her for seeing Johnson's merits in spite of his poverty and his unprepossessing exterior. But the same good fortune attended him through life, and many ladies saw Othello's visage in his mind, which is so far to Othello's credit. Few husbands would say sharper things to their wives than were often taken meekly by Mrs. Thrale from Johnson, and few wives ever showed more patience with uncomfortable habits and frequent complainings. He would insist on her sitting up to make tea till four in the morning,

"nor was it an easy matter to oblige him even by compliance, for he always maintained that no one forebore their own gratifications for the sake of pleasing another, and if one *did* sit up it was probably to amuse oneself."

When at last he did go to bed, Johnson would run the risk of setting himself and the house on fire by reading there, and then

"would not rise in the morning till twelve o'clock, perhaps, and oblige me to make breakfast for him till the bell rang for dinner, though much displeased if the toilet was neglected, and though much of the time was spent in blaming and deriding, very justly, my neglect of economy, and waste of that money which might make many families happy."

But this was part of that peculiarity of Johnson's character which made him, who was so tender to great distress, singularly indifferent to what he regarded as trifling sufferings. Himself familiar with the great sorrows of life—poverty, sickness, the loss by death of those he loved—he had little patience with

people who complained of small troubles. He rates Mrs. Thrale soundly for complaining of the dust; he writes her a most tender and consoling letter on the death of her son. He shows real sympathy with Goldsmith's burst of anguish, but when Boswell indulges in some hypochondriacs he is told to "cease these foppish lamentations." In the same way Mrs. Piozzi tells us

"To hinder your death or to procure you a dinner—I mean if really in want of one—his earnestness, his exertions, could not be prevented, though health, and purse, and ease were all destroyed by their violence. If you wanted a slight favour you must apply to people of other dispositions, for not a step would Johnson move to obtain a man a vote in a society, to write a letter of request, or to obtain a hundred a-year more for a friend who had already two or three."

In like manner he would answer at length and patiently questions put with honest desire for information, but cut foolish questions short indeed, as when

"a young gentleman called to him suddenly, and I suppose he thought disrespectfully, 'Mr. Johnson, would you advise me to marry?' 'I would advise no man to marry, sir, who is not likely to propagate understanding'."

—an argument that would be a powerful weapon for Malthusians.

A part of this volume that will be new to almost all readers is Dr. Campbell's Diary, carefully described as the "Irish Dr. Campbell," to distinguish him from another person of the same name. He met Johnson several times, and seems to have made a favourable impression on him. His description of the sage's appearance justifies a passage in Macaulay's short Life that has often been censured as a caricature:

"He has the aspect of an idiot, without the faintest ray of sense gleaming from any one feature. With the most awkward garb, and unpowdered gray wig, on one side only of his head, he is for ever dancing the devil's jig, and sometimes he makes the most driving effort to whistle some thought in his absent paroxysms. . . . His awkwardness at table is just what Chesterfield described, and his roughness of manner kept pace with that."

Johnson favoured Campbell with some of his well-known opinions about the Scotch and the Americans, and with some not very acceptable to his hearer about the Irish. Carlyle might have been pleased to find that his admiration of Cromwell's Irish policy was anticipated by Johnson, who says:

"Sir, you do owe allegiance to the British Parliament as a conquered nation, and had I been Minister I would have made you submit to it. I would have done as Oliver Cromwell did; I would have burned your cities and wasted you in the flames of them."

They talked freely of *Taxation no Tyranny*, then a subject of general interest; and Campbell tells us that

"Johnson said the first thing he would do [to the Americans] would be to quarter the army on their cities; and, if any refused free quarter, he would pull down that person's house, if it was joined to other houses, but would burn it if it stood alone. This and other schemes he proposed in the MS. of *Taxation no Tyranny*, but these he said the Ministry expunged,"

which is not surprising. These sentiments, it may be observed, were not mere post-prandial

talk, but were meant to be printed in a grave political pamphlet. After this, few will question Macaulay's judgment on Johnson's political wisdom, or be surprised that his aid was not more sought after to support Ministers with his pen.

Of Boswell, Campbell has no high opinion, and quotes Langton as saying that "Boswell's conversation consists entirely in asking questions, and it is extremely offensive." He describes, moreover, the animosity between Boswell and Baretti, and how "Murphy and Mrs. Thrale agreed that Boswell expressed a hope that Baretti should be hanged on that unfortunate affair"—a wish that Boswell was probably careful not to express before Johnson, who was active in Baretti's behalf, though he has left on record the well-known opinion, that if Baretti were hanged none of the friends who had made such efforts to save him would "eat a slice of pudding the less"—a characteristic way of estimating the depth of their grief.

In conclusion should be noticed the illustrations, which are numerous and interesting—faces preserved by Reynolds' art, and views of places mentioned in the text, together with many facsimiles of handwriting. Of these the prettiest is certainly the charming picture of the Doctor in the summer-house at Streatham, and the most curious the reproduction by photography of the famous Round Robin, which brings us as near to the original as it is possible for art to do.

H. SARGENT.

CURRENT LITERATURE.

If any of our readers desire to know what can be effected by the Modern-Greek language as a vehicle of poetry, we recommend them to study *Ἀρχαῖα ἀδοῦς*, a volume of miscellaneous poems by Georgios M. Bizyenos (Trübner). The subjects with which it deals are very varied, for it contains love-poems and songs, sometimes bright, though more often melancholy; narrative, imaginative, and dedicatory poems; humorous pieces, laments, and allegories. Nor is there less variety in the metres employed, almost every form of modern lyric verse being laid under contribution. The author has a delicate feeling for rhythm, and adapts his metres skilfully to the ideas he desires to express; and he has availed himself to the full of the facilities for rhyme which the language offers, for in this respect it is hardly inferior to the Italian. The great majority of these compositions are written in the old familiar Romaic, which, from its simplicity and naturalness, is especially suited for poetry; but the sonnets and a few other poems for which greater refinement of diction is required are in the more polished Neo-Hellenic. They are graceful and pleasing throughout, while many are very pathetic, and some highly imaginative. Among the pathetic pieces we may mention especially those entitled *Ἡ εἰς τοῦ ξένου*, a description of a wanderer sleeping under the open sky in a foreign land; *Τὸ τρυφερόν*, the dove that has lost its mate; and the "Elegy on the little Xanthé." But perhaps the most remarkable group are those which, in a wide sense of the term, we have called allegories, as they deal in various ways with the sympathy between man and nature—being either descriptions of human feelings by analogies drawn from animals and inanimate objects, or parables from nature, or allegorical representations of natural phenomena. Some of these last turn on familiar mythological ideas, though they are presented in a manner the reverse of commonplace; but

others are more original. Thus the formation of rain is described as the clouds, the daughters of ocean, wandering with their urns through the fields of air, to water the heavenly flowers which they desire to entwine in their hair, when suddenly the winds, the sons of the mountains, sally forth to capture them, and disperse them hither and thither, and cause them to let fall that which they are carrying. Similarly, the origin of the waves and the mountains is referred to a strife between sea and land at the creation, when the waters rose to overwhelm the land, and the earth in turn called forth the mountains that were sleeping below the surface to drive back the sea, until God set them both their bounds which they should not pass. In some cases the very concrete form which these descriptions take appears somewhat harsh to a Western imagination, as when the evening is represented as welcoming the sun at the end of his day's journey, and wiping the sweat from his brows, and setting a meal before him, and stroking his hair, while the stars with their torches steal across on tiptoe from east to west, and peep over the horizon to watch them. We cannot help feeling, as we write this, that injustice is done to a graceful poem by its contents being thus expressed in plain prose; but we remember at the same time how ideally a similar scene has been treated by Tennyson in his "Tithonus." Perhaps it is the same cause which now and then brings Mr. Bizyenos dangerously near to bathos—e.g., in the last two lines on pp. 78 and 121; and though there is no practical suggestion that we welcome more readily than that of planting trees in Greece, yet we doubt whether it is quite in place when introduced as the moral of an imaginative poem on p. 14. We must also express our disapproval of the author's practice of extending some of the lines in his sonnets to twelve syllables; for this, as it seems to us, is an unwarrantable liberty to take with a form of poem which depends, beyond all others, on the observance of strict rules. But these are slight blemishes in a collection of poems of unusual merit. In respect of its externals the volume is as elegant as its contents, for it is printed in large type on pages with rough edges, and is bound in the most correct parchment.

Khedives and Pashas: Sketches of Contemporary Egyptian Rulers and Statesmen. By One Who Knows Them Well. (Sampson Low.) To those behind the scenes it would not be difficult to name the author of this seasonable and entertaining book, which embodies in the guise of personal anecdotes the key to the Egyptian Question. The author, who has fully justified the description he gives of himself, possesses keen discernment, a good heart, and a ready pen. No one who takes up the volume will lightly lay it down again until he has finished it; and there could be no more profitable employment at the present time for our *soci-disant* politicians.

Memories of Canada and Scotland. Speeches and Verses by the Marquis of Lorne. (Sampson Low.) The first half of this volume consists of poems by the Marquis of Lorne, the other half of speeches and addresses delivered by him in Canada, or connected with his government of the dominion. Lord Lorne is a man of cultivation and a linguist; he can speak in French and German, and there is one poem in Gaelic, as to the merits of which we confess ourselves unable to form an opinion. He is an easy and often graceful versifier, and never in the present volume attempts blank verse. In his spirited poem, "The Armada Gun," he makes the last syllable of Milan long; is it possible that he pronounces that town in so very cockney a manner? or could he find no other way of bringing it into the verse? There are few men

whose speeches are worth collecting and transmitting to posterity, and it may be doubted whether Lord Lorne can be admitted into that select number. Perhaps the reader in his arm-chair may wonder at the "loud and continued applause," "tremendous cheering," and "roars of laughter" with which, we are told, some of these addresses were received. Nothing can be more modest in appearance than Lord Lorne's book; he seeks no assistance from wide margins, thick paper, or gorgeous binding.

The Humour and Pathos of Charles Dickens; with Illustrations of his Mastery of the Terrible and the Picturesque. Selected by Charles Kent. (Chapman & Hall.) This is a volume of some 460 closely printed pages of selections from all the works of Dickens, arranged by one of whom Dickens himself wrote, "I doubt if I have a more genial reader in the world." The passages are placed in chronological order, with exact references to the page in the "Charles Dickens Edition." There is a fair lithographed portrait and an Index. Altogether, a book which does much credit to its compiler.

Little Essays: Sketches and Characteristics, by Charles Lamb. Selected from his Letters by Percy Fitzgerald. (Chatto & Windus.)

"Give me of Lamb only a touch,
And I save it, be it little or much."

Yet we would that Mr. Percy Fitzgerald had fulfilled his editorial duty as conscientiously as Mr. Charles Kent. His selections are arranged with no regard either for chronology or for the persons to whom the letters were addressed; and, worse than all, no references are given. Had they been, we are sure that we should have been able to detect some misprints. Nevertheless, if this last addition to "The Mayfair Library" helps to augment by one the lovers of Lamb it will not have been published in vain.

The Sea, the River, and the Creek: a Series of Sketches of the Eastern Coast. By Garboard Streyke. (Sampson Low.) To avoid all appearance of rivalry, the author dedicates his book, "with sincere respect and admiration," to Mr. W. Clark Russell. It is left to his critics to say that, in enthusiastic sympathy for the hard life of sailor and fisher, and even in vivid word-painting, Mr. "Garboard Streyke" does not come badly out of the inevitable comparison. But they must also tell him that he has yet something to learn as regards literary composition. Mr. W. Clark Russell can occasionally become tedious in his full-length novels, as readers of *Longman's Magazine* do not need to be told; but his short yarns are pre-eminently characterised by "the soul of wit." If Mr. "Garboard Streyke" had only aimed at more conciseness, and avoided an excess of circumlocutory description, we should have nothing but praise for this little volume, which is, at all events, well worth the shilling asked for it.

Steps; or, How to Punctuate: a Practical Handbook for Writers and Students. By Paul Allardye. (Fisher Unwin.) In spite of a natural prejudice against those manuals which profess to teach everything with dogmatic precision, we have been entirely won over by the high merits of this tiny volume. Mr. Paul Allardye (whoever he may be) has the root of the matter in him. The rules for punctuation are, after all, rules of convenience, based upon common-sense; and they are subject to just so much of variety and of modification as is any other matter of style. But it is not only for what he says, but for his way of saying it, that Mr. Allardye deserves high praise. It is right to add that he gives a great deal more matter than his title promises. We can conceive no more desirable present to a literary aspirant, especially of the weaker sex.

WE have received a work entitled *The Bastilles*

of England: the Lunacy Laws at Work, by Mrs. Lowe (Crookenden), which would seem to bear out the charges made by Mr. Charles Reade in his *Hard Cash*. There is no doubt that in England, as well as in France, the Lunacy Laws require revision; and for this reason any work of the kind, based, as in the case of Mrs. Lowe, on personal experience, ought to receive attention. In France a horrible case was recently brought to light of an unjustifiable detention in a madhouse lasting throughout the greater portion of the victim's lifetime. Some startling facts are also disclosed in the volume before us.

NOTES AND NEWS.

DR. SCHLIEHMANN is now excavating for a second time on the site of Tiryns, where Prof. Mahaffy will join him at Easter. Mr. W. M. Ramsay has returned to Smyrna to resume his exploration of Phrygia.

THE next volume in the series entitled "The Dawn of European Literature" (S. P. C. K.), which was so excellently begun by Mr. Morfill's *Slavonic Literature*, will be *Anglo-Saxon Literature*, by the Rev. F. Earle, Rawlinsonian Professor of Anglo-Saxon at Oxford. Prof. Earle is also engaged, together with Mr. Plummer, of Corpus Christi College, in preparing a volume of selections from Anglo-Saxon Charters. Begun as a class-book, it is hoped that this will serve in some measure as a critical introduction to the whole body of Anglo-Saxon "diplomatic" literature.

DR. GEORGE MACDONALD has written an introductory essay and critical notes for a text of the First Folio of "Hamlet" which is to be published shortly by Messrs. Longmans.

SCHOLARS, artists, and men of letters will alike be interested to learn that an English translation from the third edition of Connelis Vosmaer's aesthetic novel *Amazone* will shortly be issued by Mr. T. Fisher Unwin, with the frontispiece specially drawn for the original Dutch edition by Mr. L. Alma Tadema and the Preface written by Prof. Georg Ebers for the German edition. The author is already well known by his work on Rembrandt; while, as a proof of the favour with which his *Amazone* has been received, we may mention that it has already been translated into French and German, and that an Italian edition is being prepared.

MR. CHARLES MARVIN's illustrated pamphlet, *The Russian Annexation of Merv*, has passed into a second edition. Messrs. W. H. Allen have also issued in a pamphlet form his lecture at the Royal Aquarium, under the title of "Russia's Power of seizing Herat and concentrating an Army there to threaten India." Mr. Marvin is making preparations to proceed on another journey to the Caspian region in a few weeks' time.

MESSRS. LONGMANS' announcements include *The Beaconsfield Birthday-Book*, with two portraits and eleven views of Hughenden; a selection of Mr. H. Cholmondeley-Pennell's poems, entitled *From Grave to Gay*, with an etched portrait; *Nineteen Centuries of Drink in England*, by the Rev. Dr. B. Valpy French; and a translation, by Lady Claud Hamilton, of *Pasteur's Life and Labours*.

MESSRS. HURST & BLACKETT announce two new novels, each in the orthodox three volumes—*We Two*, by the Author of "Donovan," and *The Man She Cared For*, by Mr. F. W. Robinson.

MR. T. FISHER UNWIN has in the press a new volume of poems by Amy Levy, entitled *A Minor Poet, and other Poems*.

MR. HENRY FROWDE will publish immediately the Maitland prize essay for 1882, which was won by Mr. J. Spencer Hill, of St. John's

College, Cambridge, with a prefatory note by Lord Justice Fry. The subject is "The Indo-Chinese Opium Trade, considered in Relation to its History, Morality, and Expediency, and its Influence on Christian Missions."

MR. G. PHILLIPS BEVAN has in the press a pamphlet entitled *The London Water Supply: its Past, Present, and Future*. It will be published by Mr. Stanford.

The Illustrated Dictionary of Gardening; or, Practical Encyclopædia of Horticulture, is announced by Mr. Upcott Gill, to be issued in shilling monthly parts.

THE first number of the *Library Chronicle: a Journal of Librarianship and Bibliography*, the new organ of the Library Association of the United Kingdom, is to be published this week. Among the contents will be "Librarianship in the Seventeenth Century," by Dr. Richard Garnett; "The Spread of the Free Public Library Movement in 1883," by Mr. H. R. Tedder; and "Popular Libraries of Paris," by Mr. E. C. Thomas. The *Library Chronicle* will henceforth be issued on the 15th of each month, at a subscription price of six shillings a year. The publishers are Messrs. Davy, 137 Long Acre.

THE article on "The Old College" which appears in the first number of the *Glasgow University Review* is from the pen of Dr. Russell, medical officer of health for Glasgow.

MR. MATTHEW ARNOLD will probably give a discourse at the Royal Institution on "Emerson" on Friday next, March 21, instead of Mr. Walter Besant, whose discourse on "The Art of Fiction" has been postponed till after Easter.

LAST November, as our readers will recollect, a scheme for establishing a mediaeval and modern languages tripos at Cambridge was rejected by the senate. Undismayed by this rebuff, the board (which could scarcely be more strongly constituted) has now drawn up an amended scheme. The chief features of this are that there shall be papers in French and German for all candidates alike, and then a choice between three alternatives—(1) French, with Provençal and Italian; (2) German, with Old Saxon and Gothic; and (3) English, with Anglo-Saxon and Icelandic. It is proposed to hold the first examination in May 1886.

AT the recent annual meeting of the Royal Medical and Chirurgical Society a committee was appointed to collect subscriptions for a memorial to the late B. R. Wheatley, librarian to the society for nearly thirty years, whose death and services were recorded in the *ACADEMY* of January 19. The committee, which includes representatives of the other societies for which Mr. Wheatley did so much invaluable work, has decided that the memorial shall take the form of a provision for the relatives who were dependent upon him—his sister and his niece. Mr. Berkeley Hill is the hon. secretary, and an account has been opened at the Union Bank, Argyle Place, W.

MR. JOHN BATTY, whose useful little work on *The Scope and Charm of Antiquarian Study* was recently noticed in the *ACADEMY*, is now contributing a series of articles to the *Yorkshire Post* on "Phases of Old Yorkshire Parish Life." The articles are based upon the MS. Town's Book of East Ardaley, near Wakefield, and cover a period extending from 1652 to 1698. This Town's Book not only contains curious items illustrative of social life and parochial regulations two hundred years ago, but also allusions to transactions of national importance during a momentous period of English history.

A COMMITTEE has been formed at Glasgow to erect a monument on the site of the Battle of Langside, where Mary Queen of Scots was

finally defeated after her escape from Lochleven in 1567.

AT Newcastle, too, respect for history has its champions. It appears that an extensive building scheme that is in contemplation will obliterate the remains of the camp at the end of the Roman Wall from which Wallsend takes its name. The local antiquarian society is taking steps to preserve the site as an open space.

THE Bishop of Bedford has arranged for a course of addresses to the working classes of East London, by men of note who will command the attention of the people, upon social subjects of present interest. The subjects contemplated are such as "The Unequal Distribution of Wealth," "The Comparative Prosperity of the Working Classes Now and Fifty Years Ago," "The Nationalisation of Land," &c. The first address was given by James Bryce, Esq., in the Bow and Bromley Institute, on Thursday, March 13, upon "The Housing of the People." Future addresses have been promised by Sir Wilfrid Lawson, Prof. Stuart, Mr. Albert Gray, and other members of Parliament. One characteristic of the scheme is that the audience are invited to put questions at the close of the address. We may mention that the necessary expenditure for each address is about £10, towards which subscriptions are asked for.

A RECENT number of the *Vienna Neue Freie Presse* (Friday, March 7) has some highly appreciative remarks on the pension conferred upon Mr. F. J. Furnivall. The notice goes on to say that, in so doing, the English Government "has only paid off a long-standing debt of honour to native science. In wealthy Britain it is unfortunately the custom to leave the most competent scientific investigators to live away from the universities on their private means—or whatever one may call it—while the professorships are occupied by the mercenaries of science. Mr. Furnivall himself was a flagrant example. A man of rare energy, he has created more than half-a-dozen learned societies, some for the careful editing of old texts, others for the detailed study of modern poets. With the greatest diligence and knowledge of the subject, he has naturally devoted himself to the greatest dramatist of his nation, so that one cannot read a single line of Shakspeare without being reminded of some contribution of his. With his hands ever full of earnest, unselfish work, always ready for the fray, and at the same time always ready, laughingly, to confess an error, he has sacrificed to science a quarter of a century of time and all his private means. We Germans cannot but heartily rejoice that this 'disinterested promoter of German fellow-investigation,' as Prof. ten Brink appropriately addresses him in the dedication of his *History of English Literature*, has at last received this fully deserved recognition."

Correction.—Mr. Ernst O. Stiehler writes to us that the note about himself in the *ACADEMY* of February 16 is not quite correct. The Stowe MS. 669, which he is going to edit, contains, not "Lives of English Saints," but "English Lives of Saints."

AMERICAN JOTTINGS.

THE *Publishers' Weekly* of February 23 again contains some twenty-six columns of opinions, &c., about the Dorsheimer Copyright Bill. The difficulty of "domestic manufacture" seems to be coming more and more to the front; and at last one publisher, Mr. Henry C. Lea, of Philadelphia, has openly announced his opposition. His alternative scheme is to grant international copyright subject to the absolute exclusion of foreign books and even of foreign stereotyped plates. And this he supports by the argument that the English law excludes foreign editions of copyright works.

MEANWHILE, another question analogous to copyright has arisen for discussion. A Bill has been introduced into Congress prohibiting the republication, for a period of twenty-four hours, of news that has been specially acquired by a newspaper. The difficulty, of course, is to define "news" and to prove its originality.

MR. DORSHEIMER, the now famous author of the Copyright Bill, has undertaken to write the *Life of Martin Van Buren, President of the United States from 1837 to 1841*, for the "American Statesmen" series.

PROF. F. A. MARCH, of Lafayette College, who is (we believe) Dr. Murray's principal American assistant in the preparation of the *New English Dictionary*, will be the editor of a new magazine of popular philology, called *Language*, printed in the reformed spelling of the English and American Philological Societies.

THE Swiney prize of £100 in money and a silver cup of the same value has been awarded to Mr. Sheldon Amos for his *Systematic View of Jurisprudence*.

THE *Critic* of February 23 has a notice of the first edition of Mrs. Browning's *Collected Poems* published in America, which seems to have appeared earlier than the corresponding English edition. The full title-page is as follows:—"A Drama of Exile: and other Poems. By Elizabeth Barrett Barrett, author of 'The Seraphim and other Poems.' (2 vols.) New York: Henry G. Langley, No. 8 Astor House. M,DCCC,XLV." The Preface, dated "London, 50 Wimpole St, 1844," covers six pages. Besides an explanation of the motives of the "Drama of Exile" and the "Vision of Poets," it contains the following interesting passage:—

"My love and admiration have belonged to the great American people as long as I have felt proud of being an Englishwoman, and almost as long as I have loved poetry itself. But it is only of late that I have been admitted to the privilege of personal gratitude to Americans, and only to-day that I am encouraged to offer to their hands an American edition of a new collection of my poems about to be published in my own country. This edition precedes the English one by a step—a step eagerly taken, and with a spring in it of pleasure and pride, suspended, however, for a moment that, by a cordial figure, I may kiss the soil of America, and address my thanks to those sons of the soil who, if strangers and foreigners, are yet kinsmen and friends, and who, if never seen, nor perhaps to be seen by eyes of mine, have already caused them to glisten by words of kindness and courtesy."

THE second part of the review of Dr. Schlie-mann's *Troja* in the *Nation* of February 28, making about nine columns in all, which we have taken the liberty of ascribing to Prof. Goodwin, concludes thus:—

"We cannot doubt that everyone who now visits the land of Troy will feel that, while there are a few allusions in the *Iliad* which it is hard to reconcile with the site of Hisarlik, this difficulty is not to be compared with the absolute impossibility of reconciling a far greater number with Bunarbashi, or with Strabo's impossible site of Troy at the 'village of the Ilians.'"

FRENCH JOTTINGS.

M. CARO, the popular professor at the Sorbonne, has been chosen to represent the Académie française at the celebration of the tercentenary of the University of Edinburgh, which is to be held on April 16. The Sorbonne itself will be represented by M. Mézières, the Académie des Sciences by M. Pasteur and M. d'Abbadie, and the Académie des Inscriptions by M. Perrot.

M. ROUHER is said to have left a considerable work upon the men and the events of the Second Empire, upon which he was continuously engaged since he retired from public life.

M. ROTHAN, who has already published, both in the *Revue des Deux-Mondes* and independently, several studies on the diplomacy of the Second Empire, now has in hand a work dealing with the political condition of Europe at the time of the Franco-German War.

MANY of our readers will be glad to hear that the publication of *Mélusine*, the folk-lore journal edited by MM. H. Gaidoz and E. Rolland, is to be recommenced after an interval of six years. The numbers for 1877, forming the only volume in existence, dealt mainly with French folk-lore. As that branch of the subject is now diligently worked by many hands, it will be the aim of the editors to devote themselves in the future to the scientific study of the materials in existence, with special reference to what has been ascertained about the folk-lore and mythology of savage races. In their prospectus they protest against "une prétendue mythologie indo-européenne." *Mélusine* will appear monthly, at the subscription price of sixteen shillings for a volume of twenty-four monthly parts.

THE city of Paris, which cares much for her ancient history, and for preserving and publishing her old records (in spite of, or, perhaps, in consequence of, the Revolution), has just issued, in the collection under the auspices "de l'édilité parisienne," vol. i. of the *Registres des Délibérations du Bureau de la Ville de Paris*, covering the years 1499-1526, edited by the skilled hand of M. François Bonnardot. When will the authorities of London bestir themselves to do the like with their at least as important and interesting records?

ORIGINAL VERSE.

STRANGLER.

THERE is a legend in some Spanish book
About a noisy reveller who, at night,
Returning home with others, saw a light
Shine from a window, and climbed up to look,
And saw within the room, hanged to a hook,
His own self-strangled self, grim, rigid, white,
And who, struck sober by that livid sight,
Feasting his eyes, in tongue-tied horror shook.
Has any man a fancy to peep in
And see, as through a window, in the Past,
His nobler self, self-choked with coils of sin,
Or sloth or folly? Round the throat whipped
fast
The nooses give the face a stiffened grin.
'Tis but thyself. Look well. Why be aghast?
E. LEE HAMILTON.

OBITUARY.

MR. WILLIAM BLANCHARD JERROLD, eldest son of Douglas Jerrold, godson and also son-in-law of Laman Blanchard, died on March 10, after a short illness. For twenty-six years he had been the editor of *Lloyd's Weekly News*. He was a voluminous contributor to the periodical press, author of *Lives of Napoleon III.* and *Cruikshank*, of several plays, and of more than one book about Egypt. He was also the founder and president of the English branch of the International Literary Association. A *Life of Gustave Doré* from his pen has been announced for some time past.

The widow of John Brown, of Harper's Ferry fame, died at San Francisco on February 29. She was the confidant of her husband's plans, and sympathised with his efforts.

MAGAZINES AND REVIEWS.

IN the *Antiquary* for March we have the second portion of the Rev. John Brownbill's "Earlier Life of Thomas Cromwell, Earl of Essex," which is as interesting and important

as the first. He would be doing a service if he were to give us a complete biography of a man who was, whatever we may think of his moral character, one of the most powerful forces of the sixteenth century. Mr. W. Carew Hazlitt's paper on the Prisons of Venice will repay perusal. We have been taught from childhood to think that the prison system of the Queen of the Adriatic was something exceptionally horrible; from Mr. Hazlitt's paper we are induced to think that this is a mistake. Detestable it was, no doubt, but, when we call to mind the atrocities that were done in Germany, England, and France, we see no ground for maintaining that there was anything exceptionally cruel in the Venetian system. The Rev. J. T. Fowler has an appreciative review of Mr. North's *Church Bells of Bedfordshire*. He is himself very learned in bell-lore, and can fully enter into the dryest details of Mr. North's work. Mr. Wheatley's paper on the "History and Development of the House" is amusing, but contains nothing new.

THE *Boletín* of the Real Academia de la Historia for February contains notes and definitions of many of the terms used in the "Codigo de los Usages de Barcelona," which are valuable aids to the study of mediæval and feudal legislation. Another paper of interest is a reprint of an essay by Don Augustino Salesio, 1760, on the worship of Isis, and her "sodalitium vernarum" at Valencia. The unpublished *Memoria* on the Jesuit Missions to the Guarani Indians is continued. The utter childishness of their whole policy, as here revealed, quite accounts for their failure to make a nation of this, in many respects, noble race.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAVID, E. *Études historiques sur la Poésie et la Musique dans la Cambrie*. Paris: Calmann Lévy. 15 fr.
DRELTZ, J. *Die Wahl- u. Denksprüche, Feldgeschreie, Losungen, Schlacht- u. Volksrufe besonders d. Mittelalters u. der Neuzeit*. Frankfurt-a-M.: Rommel. 24 M.
FRIEDEL, K. R. *Ueb. die Erziehung d. Mannes*. Wien: Seidel. 2 M. 80 Pf.
HEYDEMANN, H. *Alexander der Grosse u. Daresios Kodomannos auf unteritalischen Vasenabbildungen*. Halle: Niemeyer. 2 M.
LAMBERT, A., et A. RYCHNER. *L'Architecture en Suisse aux différentes Époques*. Basel: Georg. 60 M.
MERLET, G. *Tableau de la Littérature française, 1800-18*. Paris: Didier. 23 fr.
ROISSARD DE BELLET, le baron. *La Sardaigne à Vol d'Oiseau en 1883*. Paris: Plon. 10 fr.
ROSSIGNOL, J. P. *Discussion sur l'Authenticité d'une Clochette d'Or lettrée découverte à Rome et prise pour une Amulette*. Paris: Labitte. 2 fr. 50 c.
SCHLOSSER, E. *Münstechnik*. Hannover: Hahn. 7 M.
SICK, P. F. *Notice sur les Ouvrages en Or et en Argent dans le Nord et sur la "Sülzkammer" des Rois de Danemark*. Copenhagen: Lehmann. 58.
UOIRARD, M. *Mademoiselle Blaisot*. Paris: Calmann Lévy. 3 fr. 50 c.
WAILLE, V. *Machiavel en France*. Paris: Ghio. 3 fr. 50 c.

HISTORY.

- "DACHERT." *Sénèque et la Mort d'Agrippine. Étude historique*. Leiden: Brill. 6 fr.
FRANÇOISE-MICHEL, R. *Les Portugais en France, les Français en Portugal*. Paris: Guillard. 7 fr. 50 c.
GRUENHAGEN, C. *Geschichte Schlesiens*. 4. Lfg. Gotha: Perthes. 1 M. 30 Pf.
JURIEU DE LA GRAVIERE. *Les Campagnes d'Alexandre: la Conquête de l'Inde; le Démembrement de l'Empire*. Paris: Plon. 8 fr.
LAFAYE, G. *De poetarum et oratorum certaminibus apud veteres*. Paris: Durand. 5 fr.
RAVUS, E. *Mémoires et Réflexions du Marquis de la Fare sur les principaux Événements du Règne de Louis XIV.* Paris: Charpentier. 3 fr. 50 c.
SCRIPTORES rerum germanicarum, in usum scholarum. *Vitæ Anskaril et Rimberti, rec. G. Waitz*. Hannover: Hahn. 1 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AMMON, L. v. *Ueb. neue Exemplare v. jurassischen Medusen*. München: Franz. 4 M.
DRASCHER, R. v. *Die Synascidien der Bucht v. Rovigno. Ein Beitrag zur Fauna der Adria*. Wien: Gerold's Sohn. 32 M.
FRIEDEL, O. *Beiträge zur Kenntnis der Chytridiaceen*. Erlangen: Deichert. 1 M. 50 Pf.

- KRAUS, G. *Ueb. die Wasservertheilung in der Pflanze. IV. Die Acidität d. Zellsäfte*. Halle: Niemeyer. 3 M.
LANGENHAN, A. *Die Versteinerungen d. Lias am grossen Seeberge bei Gotha*. Gotha: Conrad. 1 M. 50 Pf.
PASSAVANT, C. *Craniologische Untersuchung der Neger u. der Negervölker*. Basel: Georg. 2 M. 50 Pf.
SCHMALHAUSEN, J. *Pflanzenreste der Steinkohlenformation am östlichen Abhange d. Ural-Gebirges*. St. Petersburg. 23. 4d.

PHILOLOGY, ETC.

- CODRUS Theresianus, der, u. seine Umwandlungen. Hrg. u. m. Anmerkgn. versehen von Ph. Harras Ritter v. Harrasowsky. 2. Bd. Wien: Gerold's Sohn. 13 M. 50 Pf.
JORDANI, H. *Quæstiones archæol. Königsberg-I. Pt.: Hartung*. 1 M. 50 Pf.
OTTFELD Evangelienbuch. Mit Einleiten., erklär. Anmerkgn. u. ausführl. Glossar hrg. v. P. Piper. 2. Thl. Glossar. 3. Lfg. Freiburg-I.B.: Mohr. 3 M.
PETERSDORFF, R. *E. neue Hauptquelle d. Quintus Curtius Rufus. Beiträge zur Kritik der Quellen f. die Geschichte Alexander d. Grossen*. Hannover: Hahn. 2 M.
RAOUL DE CAMBRAL, *Chanson de Geste, publiée par P. Meyer et Longnon*. Paris: Firmin-Didot. 15 fr.

CORRESPONDENCE.

"JURY-MAST."

Cambridge: March 8, 1884.

The etymology of this difficult word has at last, in my opinion, been solved. The solution is due to Mr. Fennell, editor of the *Stanford Dictionary*, who discovered it by a perusal of the *Promptorium Parvulorum*. At p. 268 of Way's edition we have the entry, "*Iuvere* [also spelt *iver*, *iwere*, *iurn*] in other MSS., remedium." This word immediately follows a number of others, in which the initial *i* stands for *j*, so that the spellings practically give us the forms *juvere*, *juer*, *juere*, *juvre*—i.e., on the supposition that *v* and *w* here represent *u*, as is so frequently the case. It only remains to follow up the clue thus given.

The *j* shows us that the word is probably French; and I have no doubt that it is one of the numerous "aphetic" words of our language, to use Dr. Murray's term; and that an initial *a* has been dropped. We should thus obtain a form *ajvere* or *ajuvere*. But this very form occurs in Godefroy's Dictionary, s.v. *aiueor*, "celui qui aide, qui vient en aide, auxiliaire et, quelquefois, complice." He cites *li aiueres* from St. Bernard's Sermons, in the phrase "molt est fealz *aiueres*"—i.e., "he is a very faithful helper"—where the *s* is merely the suffix of the nominative case. Other forms cited by him are *aiuor*, *adiuedur*, *adiuere*, *adjuedor*, the connexion of which with the Latin *adiutor* cannot be mistaken. It is also closely allied to our word *aid*, which appears in Old French in the varying forms *aide*, *ayde*, earlier *aiude*, answering to a Latin form *adjuta*, while the verb appears not only as *aider*, but as *aiuer*—i.e., *ajuer*. The adj. *adjutory* is duly given by Dr. Murray, and I think it is now clear that a *jury-mast* is really an *ajury-mast*—i.e., an aid-mast or an adjutory mast. And, in fact, *ajury* is practically the French form of *adjutory*. It is scarcely necessary to note how precisely the word *adjutory* gives the sense required.

I may add that the *Stanford Dictionary* is intended to explain such alien words and phrases as occur in English literature, especially in modern times. Information concerning it can be obtained from the editor, C. A. M. Fennell, Esq., The Villa, Trumpington, Cambridge. WALTER W. SKEAT.

WORDS, OR MEANINGS OF WORDS, FOR THE "NEW ENGLISH DICTIONARY."

10 Savile Row, W.: March 8, 1884.

Have you heard or read of the verb "to apple," used to signify getting stout below the waistcoat? A Canadian settler called to consult me the other day about his son. They both

went afterwards into Norfolk to pay a visit, the father being a native of that county. On returning, I congratulated the son on his improved appearance, when the father said, "Well, I am all the better for my native air; I believe I am beginning to 'apple' here," and he placed his hands on the region below his waist. "My friends," he added, "laugh at me, and say I am appling." If one compares the *umbilicus* with the depressed eye of a "Norfolk pippin," the origin of this use of the word "apple" becomes pretty clear, unless one is deceiving oneself by such a resemblance.

Only a few days since, I heard another word, used by a patient in describing his symptoms, which is evidently a corruption, but which is perhaps worth noting. He, referring also to the abdominal region, said, "I often feel a 'pobbling' here." This, I presume, is "bubbling," for that is what he felt, though he had never thought of the likeness between the two words, and seemed to hesitate to accept my suggestion to that effect. JOHN MARSHALL.

"ANGLO-SAXON."

London: March 8, 1884.

I cannot plead guilty to Mr. Freeman's implied charge of being acquainted with his opinion on this question only at second-hand. Nor do I find from his letter that I have either overlooked or misunderstood any of the statements on the subject which are contained in the Appendix Notes A and B in the first volume of his *History of the Norman Conquest*.

Mr. Freeman's inability to understand the meaning of the passage in the Dictionary seems hard to account for, supposing him to have read the entire article, and not merely the immediate context of the words which he quotes. To me, the writer of the article seems to maintain, with perfect clearness, that the compound Angul-Seaxe, when used by Ælfred or Æthelstan, signified the Saxons of England (or of the Angul-cynn) as distinguished from certain other Saxons; and the arguments in favour of this view appear to be very strong. In the first place, it will scarcely be doubted that when Paul Warnefrid talks of *Angli Saxones*, or *Saxonum Anglorum genus*, he means those Saxons who had become *Angli*, as opposed to the Old Saxons of the Continent. It is true that this is Continental usage; but the fact that these examples are a century older than the earliest English example supports Dr. Murray's opinion that the term was of Continental origin. In the second place, the existence of the name Eald-Seaxe either implies the existence of a corresponding name for the insular Saxons, or it would almost inevitably suggest the formation of one. Supposing the necessity of such a distinctive name to have been felt, the compound Angul-Seaxe, "English Saxons," would certainly be the most obvious and accurate designation which could be employed. As Mr. Freeman has himself frequently pointed out, the Saxons of this island habitually spoke of themselves and their language as "English." In the third place, there is no analogy in Old English for the joining two ethnic names together to denote a union of the peoples which they represent; whereas, if the first element in Angul-Seaxe be, as I maintain, a specific or defining prefix, the formation of the word is exactly parallel to that of Bretwalas, Rûmwalas, Hreð-Gotan, and other national names. Several other arguments might be adduced in favour of the view advocated in the Dictionary, but I will not now attempt to discuss the question further.

The passage in the *Penny Cyclopaedia* to which Mr. Freeman refers me is no doubt a perfectly lucid statement of opinion; but I do not see that it is anything more. In fact, the only argument which it contains is that the use of

"Anglo-Saxons" for "Saxons of England" is altogether modern—a statement which Mr. Freeman himself would not accept.

HENRY BRADLEY.

SAXON SUN-DIALS.

London: March 10, 1884.

The extreme rarity of Saxon sun-dials, or, perhaps, the paucity of dials that have been recognised as such, will render the discovery of an example in Daglingworth church, near Cirencester, of some interest to antiquaries. In this case there can be no doubt that the dial is coeval with the church, which has been pronounced by several of our best authorities to be Saxon. As in other equally early examples, the five principal hours are marked on the stone, and the dial is placed over the south doorway. At Daglingworth it has been well protected by a porch of somewhat later date. I hope that this notice may lead to a careful examination of the walls of other early churches.

J. PARK HARRISON.

MACAULAY'S NEW ZEALANDER.

Edinburgh: March 11, 1884.

It is, I suppose, open to anyone to hold that Macaulay may have invented his own New Zealander; and, for anything I ever read to the contrary, this is the most rational opinion to abide by. But, for the benefit of those who insist that, whoever may have stumbled on the idea first, Macaulay must needs have found it ready dressed for him in modern garb by some previous writer, I would suggest that some attention be paid to the claims of Joseph Wilcocks, the author of *Roman Conversations*. In the second volume of this work, first published in 1793, there occurs the following passage spoken on the occasion of a visit to the Obelisk of Sesostri at Rome:—

"O my dear pupil, though I am no prophet [the speaker is fresh from a quotation from the Prophet Nahum], let me contemplate in imagination the probable history of future ages. Two thousand years hence some foreigners will, perhaps, be going up the Thames in search of antiquities, in the same manner as Norden lately went up the Nile. . . . Rowing, then, along the widespread desolation of London, they will pass through some arches of its broken bridges standing in the middle of the stream. On the grassy shore perhaps they will view with admiration the still remaining portico of St. Paul's, and, perhaps, one of the towers of Westminster Abbey, and be shown the pool of water where Westminster Hall and the Houses of Parliament once stood," &c.

An extract from the *Roman Conversations*, including the above passage, is made in the *Annual Register* for the year 1792 (published in 1793). Wilcocks' book, and, still more, the *Annual Register*, Macaulay is likely enough to have skimmed over as a boy. It may be worth remarking that in the *Conversations* we are also treated to "every school-boy knows," though Wilcocks' school-boy is less heavily weighted with learning than his successor in the *Edinburgh Review*.

But, to give the school-boy a holiday and return to the New Zealander, as it will hardly be maintained that Wilcocks found his illustration in a MS. letter of Horace Walpole's, we need not assume that Macaulay found it in Walpole, Wilcocks, or anybody else. The New Zealander is quite in Macaulay's own style of thought; and the occasion when, so far as can be known, he first employed the illustration was one when it may very well have occurred to him apart from anything he ever heard or read, always excepting what is as old as the Hebrew prophets. Two years before the review of *Ranke* was published (October 1840) Macaulay was in Rome for the first time, and

under the date of November 22, 1838, after describing a visit to the newly discovered tomb of the baker Eurysaces, he goes on to say:—

"To indulge in a sort of reflection which I often fall into here, the day may come when London, then dwindled to the dimensions of the parish of St. Martin's, and supported in its decay by the expenditure of wealthy Patagonians and New Zealanders, may have no more important questions to decide than the arrangement of 'Afflictions sore long time I bore' of some baker in Houndsditch" (*Life*, vol. ii., p. 30).

From this to the New Zealander with his sketch-book it will be seen there is but a short step; and, considering the conditions under which he made the entry in his journal, it is easy to believe that the reflection occurred to him at first-hand. The direction of it is that in which his thoughts would naturally be travelling every day. A newly arrived stranger from the far north, he found himself elbowed by other inquisitive strangers in the city with whose ancient glories his mind was busy, for he was then engaged in polishing his *Lays*.

JAS. R. SIBBALD.

London: March 1, 1884.

In the *ACADEMY* of March 1 I observe a short article on the origin of Macaulay's New Zealander. The conceit itself is obvious enough, and no doubt might be traced to a variety of authors; but that, as a matter of fact, Macaulay took it from any of the sources you mention I rather doubt. In all probability it was suggested to him by his master in rhetoric, Gibbon, who, in one of those poetical passages scattered so lavishly throughout his immortal *History* (chap. xxv., "Account of Britain"), writes:—

"If, in the neighbourhood of the commercial and literary town of Glasgow, a race of cannibals has really existed, we may contemplate, in the period of the Scottish history, the opposite extremes of savage and civilised life. Such reflections tend to enlarge the circles of our ideas; and to encourage the pleasing hope that New Zealand may produce, in some future age, the Hume of the Southern Hemisphere."

I know nothing of the other passages in various authors in which the idea may be traced, and to one of which Gibbon himself may be indebted (though, of course, not Kirke White, Mrs. Barbauld, or Shelley). You show that Macaulay could hardly have seen the passage from Walpole's *Letters*. There is no particular probability that Macaulay, omnivorous as he was, ever read the voyage of La Billardiére, or that La Billardiére himself was not indebted to Gibbon for the passage quoted by Mr. Colenso, since his *History* was even translated into French before the voyage was written.

ALFRED H. HUTH.

"THE SEA-BLUE BIRD OF MARCH."

Brookwood, Woking: March 6, 1884.

Permit me to suggest that the bird so styled by the Laureate is the wheatear (*Saxicolor Oenanthe*). It is one of the very few migratory birds that arrive here in March; I might say one of the two which always appear in that month, the other being the chaffinch, which frequents tree-tops; but the wheatear is a ground bird, frequenting the sea-coast and stony moorlands, where it may often be seen to "fit by underneath the barren bush." The colour of its back and upper plumage is, in spring (for it changes later in the season), gray-blue—very much that of the sea as viewed from the coast of the eastern counties, and might fairly be called sea-blue.

The Laureate's bird cannot, I think, be the kingfisher, which is not, in England at least, in any special sense a bird of March, which does not fit, but darts like an arrow, and

whose deep blue lustrous colour does not remind one of the sea.

JOHN M. GILLINGTON.

[A. N. A. also writes to the same effect on behalf of the wheatear. Dr. E. Spender, of Bath, suggests the blue titmouse. The Rev. J. Hoskyns Abrahall sends a collection of passages from White's *Selborne* recording the appearance of the swallow in March. But surely it is more consistent with the poetical genius of the Laureate that he should recall a passage from *Alman* than that he should embody a fact in natural history. The Rev. W. Houghton wishes to state that his "doubts are dissipated" by Mr. Wharton's letter—"the kingfisher must be the bird intended."—ED. ACADEMY.]

TORKINGTON'S "PILGRIMAGE."

Upper Clapton: March 10, 1884.

Mr. Tuer should not be angry with me for capturing a literary pirate, but rather thank me, or at least enquire into my accusations. I am no Rhadamanthus, but have gone very carefully over the "Pilgrimage" of Sir R. Guyford's chaplain and that of Torkington, and have marked in the margin of the latter what has been copied or imitated from the former, so that I can state the results. The present text of Torkington ends on p. 72 with a bit of chronology in Latin, and of the remaining seventy-one pages matter equal to at least thirty is stolen from the other almost word for word. Sundry more or less exact imitations require to be added to complete the census. This is the sum of my report, and it is in the power of anyone who has access to the two works to judge whether Mr. Tuer or myself deals with facts. In one instance, thirteen or fourteen pages of Torkington are wholly taken from the earlier work with the exception of perhaps half-a-score lines. In truth, nearly all that is said of the Holy Places is derived from the same source. Of the quotations elsewhere I now say nothing. Let it be remembered that Guyford's pilgrimage was in 1506-7, and that it was printed by Pynson in 1511, while that of Torkington began in 1517. I hope I have made my meaning plain; and, if Mr. Tuer likes, I can let him have a marked copy of his volume with references to most of the pages in the Camden Society's edition of the other book.

B. H. COWPER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 17, 8 p.m. Society of Arts: Cantor Lecture, "The Alloys used for Coinage," II., by Prof. W. Chandler Harris.
- 8 p.m. Aristotelian: "Hume's Treatise of Human Nature," IV., by Mr. W. R. Browne.
- 8 p.m. Victoria Institute: "Evolution."
- TUESDAY, March 18, 3 p.m. Royal Institution: "Animal Heat," III., by Prof. Gamgee.
- 7.45 p.m. Statistical: "The Recent Decline in the English Death-rate, considered in Connection with the Causes of Death," by Mr. G. B. Longstaff.
- 8 p.m. Civil Engineers: "Wire-Gun Construction," by Mr. J. A. Longridge.
- 8 p.m. Society of Arts: "Borneo," by Mr. B. Francis Cobb.
- 8.30 p.m. Zoological: "Description of the Sternum of *Dinornis elephantopus*," by Sir R. Owen; "The Diseases of Carnivorous Animals living in the Gardens," by Mr. J. B. Sutton; "Exhibition and Description of a Skull of an Australian Sea-Lion," by Mr. J. W. Clark.
- WEDNESDAY, March 19, 8 p.m. Geological.
- 8 p.m. Society of Arts: "The Elephant in Freedom and Captivity," by Mr. G. P. Sanderson.
- 8 p.m. British Archaeological: "Review of the Evidence and Theories relative to Caesar's Landing-Place," by Mr. T. Morgan.
- THURSDAY, March 20, 3 p.m. Royal Institution: "The Older Electricity," IV., by Prof. Tyndall.
- 8 p.m. Linnean: "Hairs occurring on the Stamens in Plants," by Mr. Greenwood Pim; "Closure of Cyclostomatous Bryozoa," by Mr. A. W. Waters; "Life-History of *Acidium bellidii*," by Mr. C. B. Plowright; "Diatomaceae from Socotra," by Mr. F. Kitten.
- 8 p.m. Civil Engineers: "Compressed Air and other Refrigerating Machinery," by Mr. A. C. Kirk.
- 8 p.m. Historical: "Historical Suggestions in the *Mahabharata*," by Mr. C. J. Stone.
- 8 p.m. Chemical: "The Preparation of Marsh

Gas," by Dr. Gladstone and Mr. Tribe; "The Action of Dibrom-a-Naphthol upon the Amines," by Mr. R. Meldola.

FRIDAY, March 21, 8 p.m. Philological: "The Keltic Derivations in Skeat's Etymological Dictionary," by Mr. T. Powell.

9 p.m. Royal Institution: "Emerson," by Mr. Matthew Arnold.

SATURDAY, March 22, 3 p.m. Royal Institution: "Photographic Action," IV., by Capt. Abney.

3 p.m. Physical: "Hall's Phenomena," by Prof. S. P. Thompson and Mr. Colman C. Starling, and by Mr. H. Tomlinson; "Some Propositions in Electro-Magnetism," by Prof. S. P. Thompson and Mr. W. M. Moorsom.

SCIENCE.

THE BRITISH ASSOCIATION IN CANADA.

DESPITE some natural misgiving that followed at first upon the announcement that the British Association for the Advancement of Science had resolved to meet outside the limits of the United Kingdom, the arrangements now made more than justify the novel experiment.

Wednesday, August 27, has been fixed for the opening day at Montreal, and Lord Rayleigh will be the president. The vice-presidents show a predominance of Canadian names. The general treasurer is Prof. A. W. Williamson; the general secretaries are Capt. Douglas Galton, Mr. A. G. Vernon Harcourt, and Prof. T. G. Bonney. The following will be the presidents of sections:—Mathematical and physical science, Sir William Thomson; chemical science, Prof. Roscoe; geology, Mr. W. T. Blanford; biology, Prof. Moseley; geography, (probably) Sir Leopold M'Climont; economic science and statistics, Sir Richard Temple; mechanical science, Sir Frederick Bramwell; anthropology, Dr. E. B. Tylor. It is expected that the popular discourses will be delivered by Mr. Crookes, Dr. Dallinger, and Prof. Ball. The committee of section A have set the example of announcing the two following subjects for special discussion—"The Seat of the Electromotive Forces in the Voltaic Cell" and "The Connexion of Sunspots with Terrestrial Phenomena."

It is needless to add that the picnic aspects of the meeting have not been overlooked. The Canadian Parliament has already voted a considerable sum to provide free passages and free living for all the officials of the association, as well as 14,000 dollars (£2,800) towards the passage money of members. The Government railways will likewise be thrown open free to all. The steamship companies, the railway companies, and the telegraph companies also offer liberal terms. Not to be behindhand in generosity, the council of the association has resolved to extend the usual privileges of associates to the near relatives of members, to the number of three.

The American Association holds its annual meeting at Philadelphia on September 3; and it is understood that Sir W. Thomson will afterward proceed to Baltimore to deliver a course of lectures at the Johns Hopkins University.

CORRESPONDENCE.

NEO-LATIN NAMES FOR "ARTICHOKE."

London: Feb. 26, 1884.

The Italian *carciofo*, pronounced * (kkartchófo) and the French *artichaut* (artishó) may be considered, with very few exceptions, as the two representatives of all the Neo-Latin names of the present list. *Carciofo*, as is generally admitted, is derived from the Arabic *harshaf*; while the Spanish *alcachofa* (alkachófa) and other words analogous to it are derived from *al-harshaf*, or the same Arabic word preceded by the article. *Artichaut*, on the contrary, is derived from the Neo-Latin *articoctus*; while another Arabic synonym, *ardishaukt*, is quite analogous to a second Low-Latin form, *artiococcus*, to the Venetian *articioco* (artichóko), the Milanese *articoch* (artichóh), the Frioulan *ardi-*

chooc (ardichók), and the Lower Engadine Romanese *artischoc* (artishók). I have said "Venetian" and not "Italian" *articioco*, because this word or *articiocco* (artichóko, artichókk), like *arciocco* (artichókk), or Florio's *arcioocco* and *arcioffo* (artichichókk, artichichóffo), certainly does not belong to the Italian language, which only admits, contrary to the pretensions of some lexicographers, *carciofo* or the rural *carciofano* (kkartchófano).

The Venetian *articioco* and all the words in which the first c (k) in *artiococcus* is changed either into (sh) or (ch) must have come from France to Italy, and not vice versa, as the Latin (k) would not have been changed, but must have remained under the forms (artikóko, artikók) in genuine Venetian and Milanese words, as happens in *ca* (ka) "house," *cossa* (kósa) "thing," from the Latin *casa* "cottage," *causa* "cause." (Artichoko), on the contrary, follows the French changes of *chez* (she) "in" or "to the house of," and *chose* (shöz) "thing," also from the Latin *casa* and *causa*. The second c (k), however, in *articioco*, &c., is derived directly from the Low-Latin cc in *artiococcus*; while the French and Mentonese second t in *artichaut* and *articoctaro* is derived from the ct of the previous *artiococcus*, and this, as I think, from a still older *articactus*, three forms to be found in Du Cange as Low-Latin words, together with *artiococcus*, their synonym. Now, if we take into consideration (1) that, although *cintra* is the usual Latin word for "artichoke," *cactus* or *cactos* is also used by Pliny either in the sense of "artichoke" or "cardoon," just the same as the Greek *κάρτος* of Theocritus, &c.; (2) that *ἀρτι* prefixed means very often "newly, just now, lately, now, recent," &c., as in *ἀρτιγύλη* "recent union," from *ἀρτι* and *ζεύγνυμι* "to couple," *ἀρτιγῶς* "who has come into life but recently," from *ἀρτι* and *ζῆν* "life," &c., &c.—we are induced to think that *artiococcus* may be explained by *ἀρτι* and *cactus*, quasi "new" or "recently evolved head of artichoke," a meaning which the French *artichaut* possesses very often in its more limited acception, as a perfect synonym of *tête d'artichaut*.

Derivatives from *artiococcus* or *articoctus* will be recognised generally by the change of the first c (k) into (sh, ch). Such words are followed by the figure 1. Derivatives from *harshaf* will present the change of (h) into (k), while (f) is generally permanent. The words of this group are followed by the figure 2. Derivatives from *al-harshaf* undergo the same changes as the preceding in their second element, while their first element, or the Arabic article *al*, is generally permanent or sometimes substituted by (es, as, is, s). The words of this third group are followed by the figure 3. Here it ought to be remembered (1) that in Majorcan, *es* (as) is one of the masculine definite articles, and so is *es* (es) in the Ariègeois Gascon dialect; (2) that final (no, ne, na, en) seem to point to an adjectival termination, as in the Italian *carciofano*, quasi "cinara carciofina," while final (lo, la, lu, le, el, ul, ru) seem to be diminutive suffixes, as in the Roman *carciofolo*, the Men-tonese *arcioctaro*, formed by metathesis from (arkichótaru?), &c., and analogous to *artiococcus*.

List of Names.

I. ITALIAN, *carciofo* (kkartchófo) 2, **carciofano* (kkartchófano) 2; *Roman*, *carciofolo* (kkartchófolo) 2; *Sassarese*, *iscarzoffa* (ixxarttsóffa) 3; *Neapolitan*, *carcioffola* (kkartchóffola) 2; *Abruzzese Ulteriore Primo*, *carciofono* (kkartchófona) 2; *Abruzzese Citeriore*, *scarciofona* (skartchófona) 3; *Tarantino*, *scarcioppola* (skartchóppola) 3; *Sicilian*, *cacociula* (kkakóthula) 2; *Venetian*, *articioco* (artichóko) 1; *Veronese*, *arziocio* (artsichóko) 1; *Bellunese*, *articioch* (artichók) 1, *arziocioch* (artsichók) 1; *Lingua Franca of Algiers*, *carchouf* (karshuf) 2.—II. SARDINIAN: *Logudorese*, *iscarzoffa* (iskarttsóffa) 3; *Cagliaritan*,

canciofa (kkantohófa) 2.—III. SPANISH, al-
eachofa (alkachófa) 3, *alcachofa (alkachófa) 3;
Murcian, *alcaucil (alkauchil), *alcaucil (al-
kauchil), *alcacil (alkathil), *alcaci (alkathil);
Andalusian, *alcaroil (alkarthil).—IV. POR-
TUGUESE, alcachofra (álkeshófra) 3, *alcachofa
(élkeshófa) 3, *alcachofre (élkeshófra) 3.—
V. GENOISE, articiocca (artichókka) 1; Men-
tonese, arcicotaro (archikótaru) 1.—VI. GALLO-
ITALIC: Milanese, articiocch (artichók) 1; Bres-
ciano, *artigioch (artijók) 1; Bolognese, carciofel
(karchófel) 2; Modenese, carciofen (karchófen) 2,
*scarciof (skarchóf) 3; Reggiano, *carcioffen
(karchóffen) 2, articiocch (artichók) 1; Romagnuolo
Faentino, carciof (karchóf) 2, carcioful (karchó-
ful) 2; Romagnuolo Imolese, scarciocfel (skarchó-
fel) 3; Parmesan, articiocch (artichók) 1.—
VII. FRIULAN, ardichoc (ardichók) 1, artichoc
(artichók) 1.—VIII. ROMANESQUE: Oberland,
artischoc (artichók) 1; Lower Engadine, arti-
schoc (artishók) 1.—IX. OCCITANIAN, ?—
X. CATALANIAN, carxofa (keshófa) 2, *carchofa
(keshófa) 2, escarchofa (eskeshófa) 3; Valencian,
carchofa (karchófa) 2; Majorcan, carxofa (keshó-
fa) 2.—XI. MODERN OCCITANIAN: Pro-
vençal, *artichau (articháu, artisháu) 1, archi-
chau (articháu) 1, cachoflo (kachóflo) 2, cachofle
(kachófle) 2, carchocle (karchókke) 2; Languedocien,
*carchoflo (karchóflo) 2, carchofle (karchó-
fle) 2, archichau (archicháu) 1, escarchoflo
(eskarchóflo) 3, escarchoflo (eskarchóflo) 3, *escarjoso
(eskarchóso) 3; Gascon, artichau (artisháu) 1;
Rouergois, orchichau (orchicháu) 1, orchichau
(orchicháu) 1, richichau (richicháu) 1.—XII.
FRANCO-OCCITANIAN, ?—XIII. ANCIENT
FRENCH, ?—XIV. FRENCH, artichaut (arti-
shó) 1; Walloon, artichio (Artishó) 1; Rouchi,
artissiau (artishó) 1.—XV. WALLACHIAN, *
anghinárá (angináro).

NOTES.—Words between brackets are written
phonetically according to the following conven-
tional symbols, and only words so written are to
be taken into consideration in all I have said about
their changes, derivations, &c. Symbols: 1, a = a
in father; 2, a = a in fat; 3, a = a in all; 4, e = e
in bed; 5, e = French é; 6, e = u in but; 7, e =
French e in cheval "horse"; 8, e = guttural Por-
tuguese a in mal "evil"; 9, i = e in me; 10, o =
French o in or "gold"; 11, o = French o in mot
"word"; 12, u = oo in fool; 13, ch = Italian ci in
cacio "cheese"; 14, tch = Italian cci in caccio "I
drive away"; 15, ch = Romanese ty in tyi "who";
16, d = French d; 17, f = f in foe; 18, ff = Italian
ff; 19, g = g in go; 20, h = h in horse; 21, j =
Italian gi in agio "ease"; 22, k = k in cook; 23,
kk = Italian cc in bocca "mouth"; 24, x = Ger-
man ch in nacht "night"; 25, x = the same, but
stronger; 26, l = French l; 27, l = Portuguese l
in alma "soul"; 28, n = French n in nez "nose";
29, n = ng in singer; 30, p = p in pea; 31, pp =
Italian pp; 32, r = r in marine; 33, s = s in so;
34, sh = sh in she; 35, t = French t; 36, tt =
Italian tt; 37, th = th in think; 38, th = th in the;
39, ts = Italian ss in passo "mad"; 40, ts = Italian ss
in pleasure.—(') = accent; (—) = long quantity;
(*) = id. with accent.—(*) precedes archaic, ob-
solete, or uncommon words.

The Murcian and Andalusian names for "arti-
choke" are derived from the Arabic *al-caból*
"chard good to eat" according to P. de Alcala
(see Dozy's *Glossaire*, &c., p. 89 of the second edi-
tion); and the Wallachian name is nothing else
than the Modern-Greek *áγγυρα* (anginára), de-
rived from the Greek *αγγύρα*, Latin *angúra*, Toek
Albanian *χινάρη* (hinárh), but *articioc* (artichók) 1
n the Albanian of Scutari.

The words of this list which are in use in
Italy on the north of Reggio di Modena, and in
France on the north of the Cevennes, are all
derived from the Low-Latin *artiococcus* or *artiocotus*,
although derivatives from the Arabic *harshaf* or
al-harshaf may also occur in the Reggiano, Pro-
vençal, and Languedocian dialects together with
the Low-Latin derivatives. On the south of Reggio,
on the contrary, as well as on the south of
Bayonne and in the whole Spanish peninsula, all
the names for "artichoke" show an Arabic origin.

L.-L. BONAPARTE.

THE ORIGIN OF CHINESE CIVILISATION.

Louvain: March 10, 1884.

I have to thank M. de La Couperie for his
answer to my letter. I have no desire to open
a discussion on a footing of equality with so
eminent a Sinologue; but I wish to define
accurately the ground of debate. I had no
intention of speaking of Chinese literature, but
of the internal culture of the people, and
especially of their beliefs. On this point I am
glad to see how much M. de La Couperie allows,
and that we agree very nearly. It would be
necessary to press the matter still farther, and
discuss especially the origin and date of the
mythical books of China, the hypothesis of older
books which no longer exist, &c.; but, as the
eminent Professor promises us important dis-
coveries on the same ground, it is proper to
await them before continuing any remarks
which might be more or less invalidated by
such discoveries.

C. DE HARLEZ.

SCIENCE NOTES.

MESSRS. CASSELL & Co. have made arrange-
ments for the issue, in monthly parts, of a new
practical and comprehensive work on horticul-
ture, to be published under the title of *Cassell's
Popular Gardening*. It will be edited by Mr.
D. T. Fish; and the contributors will include
Mr. William Early, of Ilford; Mr. William
Ingram, of Belvoir; Mr. Richard Dean, of
Ealing; Mr. William Coleman, of Eastnor
Castle; Dr. Maxwell T. Masters; Mr. W. Wild-
smith, of Heckfield Place; Mr. James Britten,
of the British Museum; Mr. W. Watson, of Kew
Gardens; Mr. J. Hudson, of Gunnersbury Park;
Mr. W. Thomson; Mr. Willis, of Sir John
Lowe's Laboratory, Harpenden; Mr. W. Car-
michael, late gardener to the Prince of Wales;
Mr. W. H. Gower, of The Nurseries, Tooting;
Mr. Lynch, curator of the Cambridge Botanic
Gardens; Mr. Goldring; Dr. Gordon Stables;
&c.

THE discovery of an early human skull at
Tilbury has been quickly followed by a similar
find at Podhaba, near Prague. This latter was
unearthed in a bed of chalk where the tusk of a
mammoth had been dug out a few days pre-
viously, which gives an indication of its age.
The characteristics of this skull are the extremely
low forehead and the excessive development of
the ridges, in both of which points it resembles
the famous Neanderthal skull, though its facial
angle is yet lower.

THE Seismological Society of Japan, which
was established in 1880 for the purpose of
stimulating the study of earthquake-phenomena,
has just issued the sixth volume of its *Trans-
actions*. Prof. Milne, who is one of the leading
spirits of this society, opens the volume with a
paper on "Earth Pulsations," in which he
sketches the present state of our knowledge of
microseismic disturbances. There are also
descriptions of several new instruments for
recording shocks, and a catalogue of the earth-
quakes recently felt in Tokio.

PHILOLOGY NOTES.

THE second volume of the *Transactions* of the
Cambridge Philological Society, which (like the
first) is edited by Prof. Postgate and published
by Messrs. Trübner, consists mainly of the
papers read during the year 1881. But there
are also several original contributions of value.
Among these are Prince L.-L. Bonaparte's
paper on "Words connected with the Vine in
Latin and the Neo-Latin Languages," which is
published in concert with the Philological
Society of London; Prof. Zupitza's "English
Etymology in 1881 and 1882," which is sub-
stantially a review of the Dictionaries of Skeat,
Wedgwood, and A. Smythe Palmer; the Rev.

H. T. Tozer's "Topographical Investigations
in Greece and Western Asia;" and Mr. H.
Sweet's "Spelling Reform in its relation to the
History of English Literature," being a lecture
delivered at Cambridge in May 1881. Mr.
Walter Leaf reviews recent Homer literature;
the Rev. R. D. Hicks that of Plato; Prof. Nettleship
that of Virgil; and Prof. Postgate that of
Propertius. At the end come several carefully
arranged Indexes to the two volumes.

THE *Transactions* of the Oxford Philological
Society for 1882-83 forms a pamphlet of thirty-
two pages. Setting aside some papers that
have since been printed at length in the *Journal
of Philology*, we may mention Prof. Nettleship's
"Notes on Latin Lexicography" and on
"Horatian Chronology;" two papers by Mr.
Robinson Ellis on the *Metamorphoses* of Ovid;
Mr. J. C. Wilson on "The Interpretation of
Certain Passages of the *De Anima* in the editions
of Trendelenburg and Torstrik;" and Mr. R. W.
Macan on "The Terpendrian *vénus* in the
Epinikia of Pindar."

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Feb. 22.)

DR. BERDON in the Chair.—The newly elected hon.
secretary, Mr. Dykes Campbell, read a paper by Mr.
A. C. Benson, of King's College, Cambridge, on
"Waring." This poem, said the writer, has two
very marked characteristics: one which it shares
with all the poet's works, the other one which
might by some be regarded as a defect—its life-
likeness and its incompleteness. After giving a
short sketch of the poem, the writer proceeded to
say that, in his judgment, anyone who had studied
this rare delineation of a most lovable man would
agree with him that in the whole gallery of portraits
by the master-poets few attract so much as this.
We have most of us a spark of the Waring element,
although such an episode as his successful dis-
appearance becomes in our modern life daily more
difficult to realise. But Waring had seen and
marked the evils of civilisation, and felt that he
must leave them. But he does not do so for osten-
tation or for ease. His search for truth is deep
and inward. It is not in dull inglorious sloth that
he works out the great problem, but in converse
with happy, humble lives, and the great realities
of nature and God. Remember who it was who woke
to life among the poor, and worked among hardy
fisher-folk, and despise Waring if you can.—The
Chairman confirmed, among other points, from his
experience of some students, the dictum of a
"Waring streak" being not rare.—Mr. Furnivall
regarded the poem as a bright picture of the poet's
young life and friendships.—Others deprecated the
undue tendency to "read in" meanings and
motives in the poems. There was some difference
of judgment as to whether the poem was, or not, a
hopeful one.—A second paper, by Mr. Raleigh,
also of King's College, was read, on "Some Promi-
nent Points of Browning's Teaching." There were
still obstacles, the writer thought, in the way of one
who would appreciate this, from the general prefer-
ence for "copy-book morality," dogma, proverb,
rather than by fable or history unticketed with an
ostentatious moral. But such works as Browning's
have one advantage in common with discussions like
ours, that they start from no premises and arrive at
no conclusion. Notwithstanding the time it has
taken for his fame to grow, he is essentially a modern
poet. He has profited in full from the philosophic
development which has influenced English poetry
ever since Wordsworth, and from the almost sudden
growth of science as it now exists. Browning
certainly uses his knowledge of the systems of the
past, but never imitates them. The subjective and
dramatic character of his works was also dwelt
upon, although it might be said that his best poems
are those which are not actually dramatic in form;
his individualism; his use of nature, which with him
is always idealised and brought into relation with
man. By far the greater number of natural allusions
are introduced by way of illustration or metaphor.
The chief moral value of his poetry is that it
supplements and transcends systems. Tennyson
is constantly enforcing obedience to law; Brown-

ing emphasises the fettering and deadening influence of mere codified morality. In the conflict of good and evil it is best for the individual to act out his highest impulses, bear, if need be, the penalty of present law, and trust in a life in which law is also truth.—In the discussion the Chairman thought Browning thoroughly scientific in the view that only in strife between good and evil could there be progress and evolution, the duty being, therefore, to seek that evolution of all things from lower to higher types.—Mr. Revell could see no trace of the scientific. He doubted the poet's optimism about evil, which was surely no negation or privation, but as substantive as good.—Mr. Radford thought the poet's teaching was the direct outcome of the modern deadlock philosophy, the one certain thing being that life is a fact, and that only in fulfilled life can happiness be found.—Mr. Shaw thought Browning was essentially unscientific. The tendency to make him evolve good always was exasperating. He is sometimes even pessimist.—It was announced that a paper would be read at the next meeting by the Rev. J. S. Jones, and that Mr. Nettleship would take the chair.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 28.)

C. S. PERCEVAL, Esq., Treasurer, in the Chair.—Mr. A. G. Hill exhibited some water-colour drawings and ground-plans of churches at Hamburg, Rostock, Lübeck, Schwerin, and other towns in Mecklenburg and Pomerania. The architecture of the oldest buildings is late Romanesque, with transitional details, the material used being brick of various colours—red, black, and green—frequently glazed. The spires are usually of copper of a green colour. That of the Petri Kirche, at Rostock, is 430 feet high. The interiors were originally whitewashed, and relieved by a decoration in colour of a bold, simple character. St. Mary's, Lübeck, is full of monuments, with painted portraits. Everywhere the old church fittings and furniture are quite distinct in character, unlike what is found in other parts of Europe; but restoration is commencing, and in some cases, as at the cathedral of Schwerin, the interiors have been completely cleared out and remodelled.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, March 6.)

EARL PERCY, President, in the Chair.—Mr. W. Thompson Watkin communicated a descriptive list of the Roman inscriptions discovered in Britain in 1883. This is Mr. Watkin's eighth annual list, and his eleventh supplement to Dr. Hübnér's *Corpus*.—Mr. James Hilton read a paper on "The Pfahlgraben and Camp in Germany in relation to the Roman Wall in Northumberland," with the purpose of directing attention to the present state of information in England on the barrier constructed by the Romans between the Danube and the Rhine as a defence against the unconquered tribes to the North—the Catti, and especially to the fortified camp called the Saalburg. Mr. Hilton pointed out the leading features of resemblance to the Roman wall across Northumberland, and noticed the points in which the two works differed. He described from his own observation the care which is taken to preserve the Saalburg camp—the most important fortress along the whole course of the Pfahlgraben rampart. An authoritative description of this defence may be found in a recent number of *Archæologia Aeliana*.—Mr. Somers Clarke then read "Notes on Churches in Madeira," describing the architectural features of the cathedral church of Funchal and the less-known, but equally interesting, church of Porto Santo. Mr. Clarke exhibited a photograph of a superb late fifteenth-century silver processional cross preserved at Funchal.—Mrs. Kerr exhibited a number of photographs of German church plate, and M. Seidler a set of French weights in use before the Revolution, and one of the original bills posted in Paris in 1814 concerning the observance of Sundays and holidays.

PHILOLOGICAL SOCIETY.—(Friday, March 7.)

DR. MURRAY, President, in the Chair.—A paper was read by the Rev. E. Maclure upon "Personal and Place Names." The reader maintained, with Fick, that the ancient normal form of personal name in use among all Aryan peoples, with the

exception of the Latin, was that of a compound of two stems, joined together according to the rules of composition. He illustrated this by instances taken from Sanskrit, Zend, Greek, Celtic, Slavonic, Old High German, and Anglo-Saxon. This compound name was shortened in familiar use by dropping one of the stems. Thus, alongside the Anglo-Saxon names Wulfred, Beornfrith, Folcwine, we have Wulf, Beorn, and Folk. These contracted names received usually a further development by the applications of different suffixes. The following Anglo-Saxon instances are to be regarded as such developed forms:—Ead-a [Eadgar], Bad-a, Bæd-a, Bed-a [Beado-wulf], Bot-a [Botwine], Ecg-a [Ecg-laf], Drem-ka [Drem-wulf], Bryn-ca [Brynhelm = Beorn-helm], Beodu-ca [Beado-wulf], Cudd-i [Cuth-berht], Tyd-i [Tidwine], &c. Such contracted forms explain many of the Anglo-Saxon patronymics in -ing [ingas]—e.g., Ald-ingas [cf. Aldred and Alda], Ælf-ingas [cf. Ælfweard], Bead-ingas [cf. Beadoheard], Billingas [cf. Billnoth], Beorht-ingas [cf. Beorht-red], &c., &c. The reader considered that a large number of the place-names involving seeming patronymics in -ing were to be otherwise explained. Thus, just as the Norse Hrafngr-ingr, Northlend-ingr, Northmand-ingr, Orkney-ingr, Vik-ingr, represented respectively the man [or men] from Hrafngr, Northland, Normandy, Orkneys, or the fiorde, so such forms as Æceringas, Æscingas, Bircingas, Buccingas, Fearnigas, Thorningas, Steanigas, Wealdingas, denoted the men from the cultivated lands [Æcyr], the Ashes, the Birches, the Beeches, the Ferns, the Thorny districts, the Stony districts, or the uncultivated wastes respectively. Such place-names as Dartington above the Dart, Torrington on the Torridge, Leamington on the Leam, Ermington in the valley of the Erme, Tavistock (anciently Taffingstock) on the Tavy, showed that the tribes settled in these regions took their names from the rivers, and not from certain ancestors. The reader illustrated the normal process of "consonantal decay" by the ancient and modern forms of such place-names as involve old personal appellations. As instances of the disguises which ancient Celtic personal names have assumed in certain surnames the reader adduced the following:—(1) Instances of the survival in existing surnames of the final consonant of Mac—the Manx names Kneale, Collister, Clucas, Costain, Caskill, containing respectively the well-known personal names Nial, Allister, Lucas, Eystein, Askill (= Osketil); the Scottish name Kinlay (representing MacFinnlaogh); and the Irish Guinness (representing MacAonghus). Cf. Price, Bevan, Bethel, originally Map-Rhys, Map Evan, Map Iudgal. (2) Disguises through the influence of Mac upon names compounded of Giolla = Servant, MacLeish and M'Alcese = Mac Giolla Iosa (Iosa = Jesus), Mac-Clean = Mac Giolla-Ean (Ean = John). As instances of names compounded of words similar to Giolla the following were adduced:—Maol (= tonsured; servant) in Malone, Mulloy, Mulready, Gwas (cf. Vassal) in Gwas Meir (servant of Mary), and Gwas Patric = Gospatric, cf. Scandinavian Sveinn Petr = swain of St. Peter.

FINE ART.

THE CASTELLANI COLLECTION.

Rome: March 3, 1884.

THE sale of this wonderful collection is arranged to begin on March 17, and will last about a month. No sale of equal importance in objects of antiquarian interest and artistic beauty has probably ever yet taken place. In works of art from ancient Greece, Etruria, Rome, and mediæval Italy, the collection is equally rich; many of the objects are quite unique, and almost all are remarkable for their beauty or fine state of preservation. It will only be possible here to mention shortly a few specimens from each class.

Among the Greek sculpture there is a helmeted bust of Pericles, resembling that in the Vatican, but, unlike that, quite uninjured by restoration; a most noble colossal female head, apparently that of an Amazon, which in style appears to belong to the school of Polyclethus; a remarkable archaic statuette, imperfect, of

Athene wearing the usual chiton and aegis, but in the attitude of Elpis—all these are of Parian marble; and a small fragment in fine white limestone, about four inches high, carved with the most minute delicacy, the same in design as one of the Siris bronzes in the British Museum, which represents Ajax defeating an Amazon—school of Praxiteles.

Some of the Greek terra-cotta figures are of marvellous beauty, especially a quite unrivalled collection, about thirty-five in all, of the small coloured statuettes from the tombs of Tanagra. No words can describe the grace and spirited execution of some of these. A standing figure of a girl on whose shoulder a dove is alighting is a perfect gem of beauty, her head turned and her hand stretched towards the bird with the most lifelike and graceful movement. One of the most highly finished is a nude figure of Aphrodite reclining on a couch; her beauty is unveiled by two flying Cupids, who hold up the drapery which forms a background to the figure of the goddess. Some standing figures of girls in chiton and chlamys, the latter wrapped hood-like over the head, are perfect in pose and in the delicate modelling of the drapery, through which the form of the limbs is slightly indicated. Other groups represent games, love-scenes, or mythological subjects, such as Europa on the bull, and a lovely Eros riding on a Triton's back, half-emerging from a rippled sea, in which dolphins are sporting. Eight little Cupids, barely an inch high, are masterpieces of invention and graceful action. In their varied movement, dancing, playing on flutes, and the like, they strongly recall the angel boys of Luca della Robbia and Donatello. These exquisite little figures are completely gilt, as are also some of the larger groups. Most, however, are delicately tinted in flesh-colour, with drapery of pink and blue, or green; the hair of the females is always red.

An ivory statuette of a Greek tragic actor is quite unique, and a masterpiece of minute execution. He wears a long tunic, coloured blue, and covered with an incised diaper pattern; it is bound at the waist with an embroidered belt. Through the eyes and mouth of the stern tragic mask are seen the mobile human eyes and lips of the actor—a wonderful effect, to which a realistic vividness is given by the slight undercutting of the mask, so that it seems not quite in contact with the human face beneath. The figure is in a shrinking attitude, the right hand raised, the left fallen by the side, and expresses the strongest mental passion. The feet are shod with the tall, clog-like cothurni. No existing representation of a Greek actor shows so vividly as this little figure what was the actual appearance of an actor on the tragic stage.

Among the large number of Greek painted vases of all places and dates, from the most archaic pottery of Cyprus down to the latest Graeco-Roman vases of Magna Graecia, perhaps the most striking is a large hydria of the softly beautiful style of drawing which was peculiar to Magna Graecia about 300 B.C. The two principal figures, Demeter and Persephone, are painted with cream-white flesh-tint, and draperies in pink and green; the other figures—Apollo and Muses or Nymphs—are in the usual red of the clay ground. All are richly decorated with necklaces, earrings, bracelets, or sceptres in gold, thickly applied in leaf over a raised ground laid on in semi-fluid "slip." A garland of bulrushes in similar gold relief encircles the neck of the vase.

Among the coins there are many hundred fine specimens of the archaic tetradrachms of Syracuse, with the small head of Persephone surrounded by dolphins, two fine Syracusan medallions, and a perfect specimen of that rare didrachm of Syracuse with full face of Arethusa (ΑΡΕΘΟΥΣΑ), and on the broad fillet which binds

her flowing hair the artist's name, KIMON, in minute letters. In silver coins from other Sicilian cities, and from Magna Græcia, the collection is very rich. There is also a fine lot of consular denarii and choice specimens of aurei of the early Emperors.

The bronzes, Greek, Etruscan, and Roman, are of the greatest beauty and importance. A bronze sword in perfect state, and completely covered with the most lovely turquoise patina, is perhaps the finest example known. Other bronze swords and helmets from Etruscan tombs are of great interest; one, thickly gilt, has, on the front, *emblemata* of Thanatos grasping a dead warrior, and on the crest small figures of Victory and another warrior. One of the Etruscan mirrors is especially remarkable for the brilliant polish of its silvered face, which gives a reflection as perfect as that of a modern looking-glass. Another bronze mirror has its handle formed by a most beautiful statuette of Spes holding a bud in her right hand, the left holding up the side-folds of her chiton; on each side are two flying Cupids arranged with a wonderful symmetrical grace. A large bronze Etruscan lamp, circular in form, with radiating nozzles for the wicks, is a masterpiece of later Etruscan art, showing strong Hellenic influence; in the centre is a most beautiful mask of Medusa. The whole resembles the celebrated lamp in the Etruscan Museum of Florence. Among the archaic statuettes is an interesting figure of Hermes Criophoros, such as the one that Pausanias saw at Tanagra—a standing figure bearing a ram on his shoulders: a type which was afterwards adapted by the Christians as a representation of the Good Shepherd. A fine Etruscan group, from the lid of a cista, represents winged figures of Death and Sleep carrying the body of Sarpedon, modelled with great spirit and refinement. A beautiful minute statuette of Ares is almost a copy of the fine figure from Lake Falterona now in the British Museum. Among the works in bronze of later Greek art is a lovely statuette, full of tender grace, representing Priapus holding in his lap a baby Cupid, who stretches out his hands like the boy Dionysos on the arm of Praxiteles's Hermes.

Among the large number of fine Etruscan figures in terra-cotta are several fully armed warriors, about eighteen inches high, in great variety of pose, carefully modelled in a hard dry style, much resembling the giant overthrown by Athene on the Selinus metope. All the details of the armour are most carefully rendered and heightened with colour.

The glass objects of Phœnician and Hellenic workmanship are very rich and beautiful. Some small oenochoi, of deep-blue glass with yellow handles, are of the most graceful Greek forms. Some cameo fragments carved, like the Portland vase, in layers of different coloured glass are of gem-like beauty. One remarkable fragment of a vase appears to be Egyptian of the Ptolemaic period; it has a figure of Isis, and the sacred vulture carved in white on a blue ground. A curious specimen of Roman glass is the bottom of a bowl, into which is melted a fine bronze medallion of Nero, completely embedded in the glass. Some minute mosaic work in glass of Græco-Phœnician work is quite unique; a lotus flower of settle work on a variegated green ground, above a band of minute patterns inlaid in glass enamels, is perhaps the richest specimen of glass mosaic ever discovered.

The objects in gold and silver are of the most wonderful beauty. A dagger of gilt bronze, with handle of silver enriched with a large gold knob, is remarkable for its perfect preservation and delicate workmanship. It was found by Mariette Bey attached by a papyrus cord to the wrist of the mummy of Aah-mes, probably Amosis, a king of the XVIIIth Dynasty. A

silver platter, *repoussé*, and engraved with a figure of Rameses II. slaying captives held in a bunch by their hair, and surrounded by a border of lotus plants, is a most beautiful specimen of Egyptian, or possibly Punic, workmanship. It was found in a tomb at Salerno, and much resembles one in the Museo Kircheriano on which a minute Punic inscription is engraved. The Etruscan gold jewellery, earrings, bracelets, diadems, and long sceptre-like gold tubes or boxes are of the most delicate workmanship; as is also a gold bowl completely covered with minute patterns executed in an almost miraculous way with microscopic powdering in gold. The collection of gems and of rings is very large, Greek, Etruscan, and Roman—the rings of gold, silver, amber, glass, ivory, many set with their original gems. A small onyx from a ring has the following inscription cut in relief—*AEOTCIN · AEEAOTCIN · AETETOCAN · OTMEAHMI*: "They say what they will. Let them talk. It matters not to me." An Etruscan cylindrical cup is remarkable for the enormous size of the elephant's tusk from which it is carved—no less than seven inches and a-half in diameter; it is covered outside with bands in relief of ships, warriors, and beasts, with sphinxes and chimaerae, most delicately executed in a highly decorative way. Two massive gold bracelets of sixth-century Byzantine work, found in Egypt, are quite unique in design, and perfect in preservation. They each consist of a wide gold band, filled with *repoussé* and chased birds and foliage, pierced through so as to form an open pattern, and have a large medallion in gold, *repoussé* with a half-length of the Madonna, with hands upraised in blessing—very splendid pieces of goldsmith's work belonging to a period of which very few specimens are now known.

To the beginning of the fourteenth century belongs a very graceful statuette in white marble of the Virgin and Child, nearly two feet high, in the style of Giovanni Pisano, bearing much resemblance to the lovely ivory statuette of the Madonna by him now preserved in the sacristy of Pisa Cathedral. In terra-cotta there is a very delicate relief of the Madonna surrounded by angels, probably Florentine work of about the middle of the fifteenth century, but having something of Venetian richness in the canopy and other accessories. Its very slight relief suggests the school of Donatello, but the character of the Virgin's face is quite unlike his manner. Some bronze hand-bells of the beginning of the sixteenth century are remarkable examples of richly decorative design, and fine "cire perdue" casting. They are ornamented with shields of their owner's arms, festoons of flowers, and floreated bands. One of them has almost microscopic medallions, with heads of Roman Emperors modelled with gem-like minuteness.

The mediæval part of this collection contains a few very important pictures—one, from the Barker Collection, by Ant. Pollaiuolo, perhaps for delicacy of execution and wonderful state of preservation the finest known specimen of this master. It is a half-length of the Madonna, holding in front of her the infant Christ standing on a table. The deep, rich colouring of the crimson-and-blue dress of the Madonna is of wonderful depth and brilliance. A festoon of roses hangs behind her head, and she wears rings and brooch of gold and pearls, all painted with miniature-like delicacy. A noble portrait of Andrea Verrocchio in black velvet dress and cap, holding a crayon in his hand, is interesting as being a signed and dated work by one of his pupils. He wears a gold jewel round his neck, and round the setting of it, in minute gold letters, is inscribed *LORENZO · DI · CREDI · 1505*. There

is a richly decorative panel of the procession of the Magi by Benozzo Gozzoli, two large round pictures of the Madonna and Angels by Botticelli, and a fine Coronation of the Virgin of the school of Orcagna. Pinturicchio is represented by a large minutely painted picture with many figures, representing a wedding: classical deities are introduced among the spectators; it seems to be a panel from a marriage *cassone*.

The collection of ecclesiastical plate, bishops' croziers, and the like contains a very large number of articles of great beauty and importance—Limoges enamelled caskets, reliquaries, and croziers; of the last a very fine specimen in gilt bronze, with blue and red enamel. The main volute is filled by figures of St. Michael and the Devil, and the knob is of open work with interlacing lizard-like monsters. Three large episcopal combs are good specimens of fourteenth-century ivory-carving; they have bands of small figures in relief, and on one is fixed a silver medallion with a figure of Christ in delicate *niello*. There are also many ivory *plaques* of the twelfth to the fifteenth centuries, carved with sacred subjects in low relief. Some of the silver reliquaries are of great importance. One consists of a large silver statuette of an angel, with wide-spreading wings, holding in his hands a silver casket—a fine specimen of late fourteenth-century work. Perhaps the most important is a large reliquary of silver-gilt, hexagonal in form, on a tall stem, and covered with a spire on which stands a statuette of St. Catherine of Alexandria. The sides of the main hexagonal part are formed by silver plates, four having minute *niello* pictures of scenes from the life of the Saint, very gracefully composed and most delicate in execution. On one of the plates is a long inscription recording the fact that it was made to contain part of one of St. Catherine's arm-bones, and that it was made in 1496 by Raffaello Grimaldi. Three very large silver processional crosses are of much importance in the history of Italian work in the precious metals. One, dated 1430, has on one side the crucifix and the symbols of the four Evangelists, and on the other a seated figure of Christ between the Virgin and St. John, with an angel above and below. In style of workmanship this noble piece of silver-work much resembles the great silver altar-frontal in Pistoia Cathedral. Another, of about the same date, has figures of the Madonna and Child and saints. All are of *repoussé* work, and have had enrichments in translucent enamels, now mostly gone. The third has on the reverse a figure of Christ in majesty among the evangelistic symbols; it is of most delicate work and beautiful design, and is dated 1486. Chalices, crismatories, incense boxes, and almost every possible utensil for church use are represented by specimens of great beauty.

In no branch of artistic objects is the collection more rich than in its pottery. The Damascus and Rhodian ware rivals the Henderson Collection in the British Museum; and in maiolica of all dates, from the early lusted wares of Gubbio, Pesaro, and Deruta down to the later *istoriati* pieces of Urbino and Faenza, there is equal wealth of exceptionally fine specimens. One plate of fine Pesaro ware, dating about 1520, is specially interesting for its painted representation of all the objects required by the maiolica potter in "throwing" his pots on the wheel. The wheel, with a pot on it, the potter's seat and foot-rest, the basin of water in which to dip his hands, the balls of clay ready for use, and other objects are carefully painted in the centre of the plate—very much as they are shown in Piccolpasso's celebrated illustrated MS. on the secrets of maiolica manufacture now in the South Kensington

Museum. Around the plate is an explanatory inscription—"Quise lavora de pignate": "Here pots are being made." There are also three fine specimens of the rarest of all porcelain—that made for the private use of Francesco de' Medici about 1680, of which only about thirty-four pieces are known. They are of fine, translucent, artificial porcelain, thickly glazed, and are highly valued, not only from their great rarity, but also because they were the first pieces of porcelain successfully made in Europe, the earlier attempts at Venice having come to nothing. They were extremely costly to produce, both the paste of which they are made and the glaze being very elaborate preparations, containing a large proportion of powdered rock-crystal, which must have made the firing very difficult. None were made after the death of Francesco. The three specimens in the Castellani Collection consist of a large ewer, ovoid in form, with moulded handles and spout, slightly decorated in cobalt blue under the glaze. Another is a deep bowl, painted with a seated figure of St. Mark, and signed by the artist G. P. The third is a small plate, with simple flowers of Oriental style. All the paintings are in cobalt blue only, and all the pieces are marked with the distinguishing badge of this *fabrique*—viz., Brunelleschi's dome on the Florentine cathedral, and the letter F, for *Florentia* or *Francesco*.

The large collection of tapestries and embroidered vestments contains none of any exceptional importance, though most are rich and magnificent.

Among the Persian carpets one fragment much worn is of unrivalled beauty. It is nearly half of one of those long, narrow carpets made to cover the raised dais at the end of a Persian room; it is woven of camels' hair and silk, mixed with gold and silver thread. Both design and colours are of the rarest beauty: gorgeously coloured birds are introduced among the usual foliage and arabesques. This exquisite piece of Oriental textile work belongs to the best period of the art—the end of the fifteenth century.

Space will not allow any description of the splendid collection of fifteenth- and sixteenth-century Venetian glass—many pieces finely enamelled in colours; or of the many rare Pontifical rings, mostly of massive gold or gilt bronze, embossed with shields of arms, and set with large gems or foiled crystal. One is perhaps the finest known, and may have been from the workshop of Cellini himself; it is of solid gold, ornamented with grotesque figures and richly enamelled; the bezel is set with large "table" sapphires and other gems of great value.

This short sketch will give but a very inadequate notion of the importance of this magnificent collection—a really astonishing one to have been got together by the energy and artistic taste of one man. Owing to the suppression of the monasteries in Italy and the sale of Church goods, Alessandro Castellani had opportunities such as can never come again; and his official position as an archaeologist brought to him first news and first power of selection when any of the rich sepulchral treasures of Etruria and Magna Græcia were brought to light. His antiquarian knowledge and good taste, combined with the command of a large fortune, enabled him to make the best use of his exceptional advantages. It is to be hoped that the museums of England will not lose so rare an opportunity of making valuable acquisitions at the forthcoming sale. There has been some proposal in Rome that the Italian Government should buy the whole collection, but the price asked (three million francs, or £120,000) is probably more than the nation is prepared to pay.

J. HENRY MIDDLETON.

DEWINT.

DEWINT has been dead thirty-five years; he was born exactly a hundred years since; and the Messrs. Vokins, who have long had reason to pride themselves on their association with the master, have thought fit to open a "centenary" exhibition of his work. Of course, it needed no such exhibition to make manifest his excellence among the true connoisseurs. These have, for a long while, been informed as to his merits. But the great public was in a different case. Sensational prices recently obtained under the hammer at Christie's may have opened its eyes a little, it is true; yet even sensational prices are swiftly forgotten. As it is, the public will hear much of the exhibition, and will go to it. Whether they will altogether appreciate it, indeed, another matter. We do not ourselves believe it. They will be seduced by the more obvious potency of the finished drawings, and will, perhaps with difficulty, be brought to understand that it is by his slightest efforts that Dewint is greatest. An effect hardly, if at all, less admirable than that which he attained habitually in his completed work has been attained over and over again by inferior painters; but there resides a magic in his sketches which has been at the command of scarcely another landscape artist. How much knowledge there was at the back of his sketches! How many years of work, one would say, must have been consumed before the artist could convey so much quality with so little labour! In a sense that is true, yet it will have to be noted that Dewint was still a young man when he had become capable of some of the most masterly of his performances. The best of these often remain in the hands of the true collectors. They are among the most admirable property in the best-equipped portfolios. The large public is more familiar with his more elaborate work. And we could wish that the Messrs. Vokins had been able, or had chosen, to include in their extensive show a larger proportion of the sparkling and direct sketches which ensure the best fame of this unique master of water-colour.

Dewint lived in a generation of very strong or very subtle sketchers. Turner was of his day, and so was David Cox, and so too was Müller, while in his youth Girtin and Bonington were still living. Yet, though the faculty of sketching with power was largely possessed by his contemporaries, the works of none of these, however familiarly they may be known, lessen in any respect our sense of the individuality of Peter Dewint. Such a finished drawing as that entitled "On the Dart," which may rank for completeness and unity about with his "Cricketers" at the South Kensington Museum, is indeed as individual as are the prompt and decisive sketches; but its merit is of a very rare order—it is seldom met with—and, even when we fully acknowledge it, it cannot be said that the effect obtained by the elaboration of the labour was really quite worth having at the expense of so much time. Had Dewint lived in our own day, when, however great and widespread may be the ignorance of art, there are at least a few connoisseurs who can appreciate the rapid and the learned selection of material and line which affords us the best examples of a Corot or a Collier, a Whistler or a Degas, it is highly probable that he would have exhausted himself less over the often sterile labour that was needed for "exhibition drawings"—that he would have rested more content with the delightful achievements which were the result of half-an-hour's well-advised execution in the presence of nature. But we have to deal with him as he was—an artist often erroneously disposed to lose in labour the freshness of an impression received in enjoyment. From this point of view, the Messrs. Vokins had a right to include a certain por-

portion of his highly finished drawings, whether these were successes, as they were sometimes, or failures, as they were often. Only it is the proper task of criticism to insist upon the fact that, as a rule, it is by the curious and rapid felicity of his sketches that Dewint will in the future be prized; and, therefore, it is permissible to regret that, in the choice of works to represent the forty years of his industrious labour, care was not taken to ensure an ampler presence of the sketches through which the connoisseur admits his exalted rank.

FREDERICK WEDMORE.

MODERN DRAWINGS AT THE ECOLE DES BEAUX-ARTS.

Paris: March 7, 1884.

THIS exhibition is in a certain sense unique, as affording almost for the first time an opportunity of studying and comparing a comprehensive collection of the drawings and studies of the great masters of the French schools of the last hundred years. The series begins with Fragonard, Greuze, and David, and ends with the most successful painters of the day. The general impression received from a study of the drawings shown is perhaps even a higher one than that which would be derived from a collection of finished paintings by the same masters. It is now proved in many cases that some painters whom the tendencies of the age have led into the lower paths had greater capabilities and a deeper insight into the essential truths of nature than could have been guessed from their better-known works. The series of the designs of David is scarcely representative; and the drawings shown are, like his finished works, cold and conventional, and do not exhibit all the accomplished draughtsmanship that might have been expected from so ardent a classicist. The most important design exhibited is the finished study for the celebrated "Serment du Jeu de Paume." There is an exquisite series of charcoal drawings and pastels by Prudhon. Even more completely than in his pictures, he here triumphs over the conventionalities imposed by the pseudo-classical style of his time. His female heads, in particular, reproduce the ineffable charm of Leonardo da Vinci. As a decorative designer, too, he appears in endless variety. One of the great attractions of the collection is the series of pencil portraits by Ingres, which show his unsurpassed finish of draughtsmanship with a remarkable power of characterisation sometimes obscured in his oil paintings. The famous portrait of Bertin is one of the set. Delacroix is well represented; but, as might have been expected, without the aid of colour his genius does not find full vent. The drawings and water-colours of Decamps here shown are not of his best, and cannot compare with those in the collection of Sir Richard Wallace. Not the least attraction of the exhibition is a numerous and complete series of the drawings and pastels of Jean-François Millet. Never has the tragic grandeur, and yet unexaggerated realism, of his style been more evident. There has been a tendency during the last two or three years among Parisian critics to qualify the worship accorded to Millet since his death, but these fresh proofs of his great genius should go far to silence the detractors. Among the exhibited drawings are the well-known "Vig-neron" and "La Fin de la Journée." A remarkable study is a pastel drawing of a level plain seen to the very horizon under an overcast sky, through which the rays of the sun strive to pierce. The admirable "fusains" of Lhermitte, of which there is a good show, are, notwithstanding their extraordinary merit, seen to a slight disadvantage by the side of the more deeply felt works of Millet. By the late Henri Regnault there are two important and little-known studies of Oriental interiors in pure

water-colour, showing great power over that medium; and by Fortuny an exquisite interior of a mosque with an Arab at prayer, showing, in addition to his usual perfection of *technique*, a pathos not always at his command. Meissonnier exhibits a brilliant series of studies from the human figure, both nude and draped, besides some accurate landscape studies. In all he appears, as in his pictures, astonishing, various, and always successful, but, on the other hand, cold, unsympathetic, and wanting in that deeper insight which genius alone confers. Among the surprises of the exhibition are some magnificent studies from the nude by Puvis de Chavannes which in point of style suggest the finest period of the art of the sixteenth century. These prove conclusively that, in reducing drawing and design to their simplest elements in his finished works, and affecting an almost Giottoesque severity, he is not actuated, as his critics have declared, by a desire to conceal deficiencies of training. Cabanel exhibits also a fine series of drawings from the nude, far nobler in his style than his later somewhat insipid compositions. A female figure, prone on the ground in an agony of grief, is especially fine. Among the painters of the younger school, Gervex shows studies of great power, and Vollon some fine landscape studies in charcoal; but young France is scarcely fully represented. The collection includes a brilliant series of the caricatures of Daumier and Gavarni, and also some remarkable architectural studies by Viollet-le-Duc, including a clever restoration of the Greek theatre of Taormina, in Sicily. The exhibition closes on March 16.

CLAUDE PHILLIPS.

SALE OF TURNER PAINTINGS.

IN the collection of Mr. Cosmo Orme, which was dispersed at Christie's on Friday in last week, there occurred four important drawings by Turner done for Whitaker's *Richmondshire*. *Richmondshire* was published in 1823, the services of many excellent engravers having been wisely secured for it; and, though, from the connexion of all the plates with one given and not very extensive locality, a certain monotony, not perceptible in *England and Wales*, or in *Southern Coast*, or in *Liber Studiorum*, attends upon the compositions, the excellence of the craftsmanship secures for the work the permanent respect of the collector. The finest water-colour drawing that has, of late years, appeared in public of the series was unquestionably the "Ingleborough," which passed under the hammer about three years ago, when about £2,200 was paid for it. Next to that in exquisiteness come the "Simmer Lake" and the "Crook of Lune," which were offered for sale last week. The "Crook of Lune" fetched 1,100 guineas, the "Simmer Lake" 650 guineas, and their two companions, "Wycliff, near Rokeby," and "Kirkby Lonsdale Churchyard," 590 guineas and 820 guineas respectively. The "Simmer Lake" and the "Crook of Lune" were in the best condition, and the amateur had good reason to perceive and admire in them the finest characteristics of that period of the artist's labour in which they were executed. We cannot, however, accept them—admirable though they are—as really among the crowning instances of Turner's art. It may be they would have sufficed to secure for any other painter the reputation of supremacy in the control of intricate line and of delicate and palpitating light, but the greater achievements in luxuriant colour, of which the later years of Turner were to afford abundant evidence, are yet more capital examples of his most complete mastery. And not only did the artist, at a later epoch of his career, concern himself with colour more amply and nobly—he also, in those later years, in the research of glowing hues and vivid light,

voluntarily forewent the presentation of many a permanent fact. The *Richmondshire* drawings take account of complicated facts so much, and of impressions so little, that, with all their exquisiteness and all their mastery, they must hold rank, as art, with the poetry which makes obvious sign of dainty and elaborate labour rather than with that which expresses a fuller inspiration with the seeming simplicity of unquestioned power. Turner may have been greater than others when he wrought upon the *Richmondshire*, but the Turner of the *Richmondshire* was, in some points, destined to be distanced by the Turner of yet later years.

On the following day, Saturday, March 8, it happened that two Turner drawings were sold at Edinburgh—"The Rialto," eight and a-half by five and a-half inches, for 225 guineas; and "Berwick-on-Tweed," six by three and a-half inches, for 190 guineas.

Three oil-paintings by Turner were also to be sold with the Osmaston Collection at Derby yesterday. They comprised "A View of the Grand Canal, Venice;" "The *Sol-di-Venezia* putting out to Sea" (the sketch for the picture in the National Gallery); and an unfinished work called "The Girl with the Cymbals." An early drawing by Turner of "Edinburgh Castle" is also among the lots.

EGYPT EXPLORATION FUND.

(Communicated by REGINALD STUART POOLE, British Museum, Hon. Sec.)

THE GREAT TEMPLE OF SAN.

San-el-Hagar: Feb. 12, 1884.

As no brief and accurate account has yet been published, either in English or French, of the ruins of Zoan or Tanis, it will not be out of place to give an outline of what is already known before describing from time to time what may be discovered here by the work of the Egypt Exploration Fund.

The main mass of the ruins is over half-a-mile each way, forming a girdle of high mounds around the great temple of Rameses II.; beside which there are lower outlying districts, half-a-mile or more distant, but around these latter the ground is too wet at this time of year for them to be examined. The great mounds about one hundred feet high are of Ptolemaic and Roman date (down to the third century) on the surface, and a few excavations show the same age for some yards below. The temple is the only part which we know down to the foundations, and of that perhaps all has not yet been uncovered. The great temple may be divided into five parts, beginning at the east end:—(1) pylon; (2) hypostyle hall; (3) obelisks and statues of Rameses II., with earlier sphinxes and statues of the Middle Kingdom and Hyksos times re-arranged; (4) sanctuary of Rameses II., with colonnade in front of it of Si-amen (XXIst Dynasty); and (5) behind all, at west end, obelisks and other remains. Around the temple is an enormous wall of crude brick, about eighty feet wide and still about twenty feet high, built by Pi-sebkhanu (XXIst Dynasty), and it is the mud washed down from the upper part of this wall, now destroyed, that has largely filled up the area of the temple. The whole of the temple has been overthrown with the exception of a part of the pylon, and all the obelisks are broken; while the blocks which rested directly on the floor have been upset and disarranged in the course of destroying the fine limestone pavement, the temple having served as a quarry from before Ptolemaic times until to-day.

Beginning at the entrance, the pavement in front of it was uncovered and partly removed by Mariette. Of the great red granite pylon itself, built by Rameses II., and also sculptured by Sheshonk III., some stones remain in place up to seventeen feet high; but they

are much weathered, and it is only on the fallen or buried blocks that fine sculptures may be found remaining. Of the hypostyle hall or avenue of columns there are but three or four shafts left; these are of red granite four feet and a-half in diameter, and thirty-five feet and a-half long, and were erected by Rameses II., as also were two obelisks just beyond them. A little way farther, on the south side, are the fragments of a great red granite sphinx of the Middle Kingdom, appropriated by Rameses II., as are all the earlier sculptures. The fellow-sphinx is the large one at the door of the Egyptian Gallery in the Louvre. Close beyond the site of these sphinxes is the second pair of great granite obelisks. Next are seen the shattered fragments of a colossal statue of Rameses II. in sandstone, which was about twenty-five feet high; this was probably matched by another opposite to it, of which some blocks remain. Then follow a third pair of granite obelisks, and then another pair of colossi of Rameses II. in sandstone; these were twenty-five feet and a-half high, with bases two feet high, each monolith being twenty-seven feet and a-half high; the mouths of the figures are a foot long and the eyes each seven inches. About this part are the remains of a brown basalt pavement, like that near the Great Pyramid at Gizeh in material and similar (but inferior) in workmanship. There is also a fragment of a granite entablature belonging to User-tesen III.—the only piece of the first temple that is to be seen. Here, on each side of the axis of the temple, lies a heap of broken pieces of Hyksos sphinxes, of dark-gray granite; there are parts of at least three on the north and two on the south side. One of them is in fairly good condition as far as the haunches, not much inferior to those removed to the Boulak Museum. There are also three pieces of a Hyksos figure with fishes and papyrus, like that at Boulak. A Rameside figure here in gray granite is in an unusual attitude, kneeling on one knee, and leaning forward with the other leg stretched out behind; the head is lost, and most of the inscribed base. Just beyond these there stand, close together, a fourth pair of obelisks (forty-seven feet high and five feet eight inches square); a pair of monolith shrines of sandstone, one nearly broken up (eight feet and a-half long, and about five feet wide and high), covered with scenes of Rameses II. offering to various divinities; and a fifth pair of obelisks. Then comes the great line of early statues across the axis of the temple, running towards the north gate. These appear to have been arranged by Rameses in pairs, matching each other on opposite sides of the temple; and that king also placed his name and titles, with profuse repetition, upon the back and base of each figure. The pair of colossi of Mer-masha-u, in black granite, inscribed later by the Hyksos Apepi, are not much defaced, though broken in two or three pieces. The fellow-statue to the great pink granite Sebakhotep III. in the Louvre is lying here in two pieces, and is but slightly defaced. Here is also a similar statue of Ammemhat I., scarcely at all defaced, but broken in three pieces. The finest work, however, is shown in two colossi of black granite, one of User-tesen I., the other unknown. User-tesen is in four pieces, besides the leg in Berlin, and it has been much defaced; but the brilliant polish, the delicate inscriptions, and the artistic work place it above any Egyptian statue after the period of realistic sculpture of the IVth Dynasty. The unknown figure is nearly its equal, and is better in style than any other of the statues here; the head is lost, and the part of the throne with the name, but the torso is of excellent workmanship, and the throne is very finely engraved. There is a fragment of the feet of apparently the fellow-statue to this on the opposite side; but the name is there

erased by Seti II., who has also profaned the glass-like surface of Useratesen I. by roughly hammering in his cartouche on the shoulder. The vulgar egotism and coarse bigness of the XIXth Dynasty is nowhere more unpleasantly apparent than in the original work and the misappropriations of that period at Sâ. There are also here six figures of about life-size, in black or gray granite, of the best style of the XIXth Dynasty, among them the seated statue of the mother of Rameses II., which is almost perfect down to the knees; but the others are more fragmentary, and only one—that of Rameses II.—can be attributed. One male figure is peculiar in its style. It is standing, with the left hand at the side and the right grasping the drapery in front; and it is clad in a long robe with a fringe, which is treated quite unconventionally, the folds of the garment being more like classical than Egyptian work. Unhappily, it is broken off at the neck and middle of the legs, and there is no inscription; but in this—as in some of the seated figures—there is a character almost as much akin to Babylonian as to Egyptian art. We now know from Gudea's statues that the quarry of granite and diorite was probably the same for both nations. Beyond these statues was a hall on the north side, of which the lintels of the doors remain; and on the south side is the block with the throne-name of Pepi, but from the personal name it rather appears that it belonged to a later king who claimed descent from the VIth Dynasty. The block has been re-used by Rameses II., and may have come from another site. Then, after two more pairs of obelisks, we reach the sanctuary built by Rameses II.; in front of this a colonnade was added by Si-amen, who used up blocks sculptured by Seti II. This colonnade was apparently built on the sand which had drifted in, without levelling the ground to the old surface; and it was unfinished at the top, the entablature being in the rough, as quarried. On the south side of this are fragments of at least six stelae of Rameses II.—immense blocks of granite inscribed on both sides; among these were found the celebrated tablets dated in the four-hundredth year of the Hyksos king Nubti-Sutekh. Some way behind the sanctuary stood the eighth and last pair of obelisks; but there was no entrance between these obelisks at the east end, as the brick wall is there quite continuous down to the ground. The axis of the temple was straight from end to end, and the level from the pylon up to the sanctuary appears to be the same; the colonnade of Si-amen is, however, five feet higher, and the pavement and base of the wall at the east end is about three feet above the pylon level. Outside of the temple wall, in an excavation on the north-east, are a few granite pillars, which were stolen by Osorkon II. from the great temple of Rameses; the first cartouche of Osorkon and half of the second, being the same as those of Rameses, are unaltered, and only half a cartouche needed to be cut out and changed. Osorkon intended to appropriate likewise the larger columns near the pylon, but only effaced the half-cartouche without putting in his own name. The amount of substitution, appropriation, and regal thieving that went on at Sâ even exceeds that at Thebes. Apepi, Rameses II., Seti II., Si-amen, Pi-seb-khanu, Osorkon, all in turn claimed their predecessor's works; and no name can be treated as original without distinct supplementary evidence.

The main object of search here will be the buildings and tombs of the Hyksos and Rameside dynasties, who made this city their capital. It is here, if anywhere, that we may hope to bridge the historical gap of the Hyksos period, or find remains of the Israelites during their sojourn in prosperity. The people here are

friendly, and willing to work for low wages (5d. or 6d. a-day); and men arrive continually from a distance for the chance of being taken on. All wages I pay directly to the workers themselves, all of whom—men, women, and children—except the very poorest, now ask for weekly instead of daily payments.

W. M. FLINDERS PETRIE.

RENAN ON THE EGYPTIAN MONUMENTS.

M. RENAN has addressed the following letter to the *Journal des Débats* :—

“La conservation des monuments de l’Egypte importe à l’humanité tout entière. Après la Grèce, qui nous a enseigné le beau et le vrai, après la Judée, qui a créé la tradition religieuse, l’Egypte est le pays qui passionne le plus ceux qui ont quelque souci du passé de notre espèce. On attache un grand prix, et on a raison, aux antiquités dites préhistoriques; ces antiquités ont pourtant un grand défaut; c’est qu’elles sont anépigraphes, c’est-à-dire muettes. Les monuments égyptiens sont des antiquités préhistoriques, couvertes d’écriture. Grâce à eux nous entendons la voix d’êtres semblables à nous, qui ont vécu sur cette terre il y a six mille ans.

“La conservation des monuments de l’Egypte, depuis Champollion, surtout depuis Mariette, a été moralement dévolue à la France. Voilà un protectorat qu’il nous est bien permis de réclamer, puisqu’il n’a que des clauses onéreuses. Eh bien, depuis deux ans, par suite de la situation étrange où est entrée l’Egypte, situation qui ne finira pas de si tôt, l’œuvre de cette conservation est devenue fort difficile. M. Maspéro remplit, avec un courage et une intelligence au-dessus de tout éloge, la fonction que sut accomplir si admirablement M. Mariette. Mais l’argent manque. L’Egypte ne peut, dans un moment de crise, subvenir aux frais d’une dépense qu’on tiendrait même dans des pays plus éclairés pour une dépense de luxe. Il faut donc aider M. Maspéro dans sa double mission, dont l’une est de ne pas laisser s’interrompre tout à fait la série des grandes fouilles entreprises par M. Mariette, dont la seconde est d’établir un système de protection pour empêcher que les monuments exposés sans défense à la visite des voyageurs ne soient pas trop maltraités. Il faut que toutes les personnes qui ont visité l’Egypte ou qui ont l’intention de la visiter, ou qui simplement ont à cœur la conservation des monuments du passé, lui apportent pour cela leur secours. Quarante siècles—c’est trop peu dire,—soixante siècles d’histoire y sont intéressés. Ajoutons que l’honneur de la France s’y trouve engagé.”

NOTES ON ART AND ARCHAEOLOGY.

MR. ELIHU VEDDER, an American artist, whose name is not unfamiliar to readers of the ACADEMY, is preparing a series of full-page drawings in illustration of the famous quatrains of Omar Khayyâm, to be published by Messrs. Houghton & Mifflin, of Boston, early in 1885. The drawings, some of which were privately on view a few weeks since at the artist's studio in Rome, are of extraordinary power, originality, and variety.

MR. J. D. LINTON has all but finished the last of his fine series of pictures entitled “Incidents in the Life of a Warrior.” This last canvas is the first chapter of the story of which the other chapters have already been seen in succession at the Grosvenor Gallery and the Royal Academy. It is among the most dramatic—nay, we think it is distinctly the most dramatic—of the whole, and it represents the “Declaration of War.” Two Orientals, whose quietude of bearing and significance of dignified gesture are absolutely realised, wait upon a South-German Prince with an ultimatum. They incline themselves gracefully, yet with decision. On the dais, facing the spectator, the Prince emerges from his company of courtiers and ecclesiastics, with one arm ex-

tended in defiance, and the other held at his side, but a little in the rear, and crumpling up the ultimatum in rage. There have been parleys enough, it seems; it must now be war. Behind him stands the young soldier destined to play so prominent a part in the other subjects of Mr. Linton's series, with which the public is already acquainted. To the right a placid scribe, who will never see active service, sits undisturbed by a commotion that precedes battle. Not only is the picture, as we have hinted earlier, in all probability the most dramatic of the set, but its scene is likewise fortunate in having afforded to the artist an even more than wonted opportunity for that painting of noble and exquisite textures in which he excels. Marbles, velvets, silks, precious vessels—these abound; and the Prince is, moreover, either a pious person or a connoisseur of art, for he has upon his palace wall the medallion of a “Virgin and Child” by Luca della Robbia or one of his kindred.

MR. ORCHARDSON has put aside for awhile an important picture of a ball-room scene in the time of the First Empire which had already made a certain progress. It is doubtful whether it can be finished for either of the galleries of this season. He is now painting—and it will be completed in time for exhibition at the Royal Academy—a picture of two figures in a modern gas-lit dining-room. Report speaks very highly of the probable success of this original and, for Mr. Orchardson, unusual work, in which certain of the artistic problems of modern life are valiantly dealt with.

MR. FULLEYLOVE is at work upon the first of a series of water-colours which will eventually extend to about forty drawings. The scheme is a systematic attempt to record in a large group of picturesque water-colour sketches the London that everybody knows. Shunning the back streets and the remoter places which offer a chance picturesqueness, Mr. Fulleylove will address himself to the National Gallery, to St. Martin's Church, to St. Paul's and the Custom House, and to the like localities of daily resort. The atmosphere of London throws a becoming veil over much of its structural ugliness; but many of the edifices of the town are in no need of being in any way obscured, and though of late—in consequence chiefly of the artificial pre-occupation of so-called cultivated people—it has been little the fashion to seek and perceive the excellence of London as an artistic theme, it may well be doubted whether the artist has not discovered one of the most promising of subjects in proposing to betake himself to the scenes amid which so much of that which is most interesting in modern life is of necessity passed. And the portrayal of what is characteristic in the London of to-day may surely be expected to suffer least at the hands of an artist whose own characteristics are essentially those of refinement and distinction. The painter of the ordered and balanced beauty of so many a classic garden will hardly afford us a vulgar vision of the nineteenth-century streets.

AN Art Exhibition will be held at 19 Arlington Street on March 19 and two following days, by permission of the Earl of Zetland. The object is to obtain funds for the Recreation Rooms for Girls in the East End of London. These rooms are under the management of the East London Organising Committee of the Girls' Friendly Society, of which the Duchess of Leeds is president. Many owners of art treasures have kindly placed them at the disposal of her Grace. The Duke of Buccleuch has promised some of his valuable miniatures.

AN exhibition of ancient ecclesiastical embroidery will be opened at South Kensington on Monday, March 24.

M. PH. BURTY writes, under date March 6:—“M. Olivier Rayet, the new Professor of Archae-

ology at the Bibliothèque nationale, began his lectures on Wednesday last with an *éloge* on his two predecessors, Beulé and François Lenormant, alluding also to the claims of Adrien de Longpérier to the respect of learned Europe. The subject of the course, which is delivered on Wednesdays and Saturdays, will be 'Olympia: its History, its Topography, its Games'—with special reference to the results of the excavations undertaken by the German Government. M. Rayet is a former pupil of the Ecole d'Athènes. He has won distinction recently by the publication of two volumes—*Les Monuments de l'Art antique* (Quatin)—which are no less instructive for the learning displayed in the text than for the examples chosen for illustration."

Correction.—In the notice of "Mr. Albert Hartshorne and the Archaeological Institute" in the ACADEMY of last week, his name was throughout misspelt "Hartshorn." The name of his maternal grandfather also ought to have been given as "Kerrick," not "Kerrick."

THE STAGE.

AN article on Mr. Irving, appearing in the new number of the *Century*, by an American critic who, at all events, weighs his words and knows how to write, will be read, we imagine, with a measure of curiosity and approval. The writer, who seeks to be analytical, and follows nearly all the American performances in detail, undoubtedly desires to do justice to Mr. Irving. As a matter of fact, however, we do not think he does it, for he allows too much to the actor, seeing that he is not willing to go a step farther and allow something more. That he should praise Mr. Irving as a manager, of course, counts for nothing. *Cela va sans dire*—even with the opponents of the tragedian. But he allows that beneath his mannerisms there lies the complete command of all artistic resources, used with the utmost flexibility and intelligence—with a thorough understanding of the character he essays to portray. And yet somehow the final verdict is that he is not to be placed in the front rank, with the actors of inspiration—with dramatic actors. Who are these, one wonders? And what are their qualifications for their post? The critic answers neither question. To the end he is neat, but not convincing.

MUSIO.

RECENT CONCERTS.

THE second Philharmonic concert took place at St. James's Hall on Thursday evening, March 6. Mr. Winch was announced to sing, but, owing to indisposition, could not appear; his song was omitted. A like misfortune, it would seem, happened to the pianist, M. E. Pirani, who was to have played Schumann's Concerto in A minor. Mdlle. Krebs at the last moment consented to take his place, and deserves credit for her performance of Beethoven's Concerto in G, which was given without rehearsal. The programme-book gave an analysis of No. 3 in C minor, but in this concert of errors nothing came as a surprise. Miss Griswold, the clever and promising vocalist whose *début* at the Crystal Palace we noticed a short time ago, sang songs by Handel and Schubert. The conductor was Mr. C. V. Stanford; the society did well to give him a trial, for under his careful and enterprising direction the Musical Society at Cambridge has acquired considerable fame. The orchestral pieces were Sterndale Bennett's *Fantaisie-Overture* "Paradise and the Peri" and Brahms' second Symphony in D. The first was thoroughly well played, but, of course, it is a work familiar to the band; in the Symphony Mr. Stanford proved himself an intelligent and zealous conductor—altogether satisfactory we would not say, but he has a steady head and a clear beat, and from the few called he may be

chosen as the future *chef-d'orchestre*. Mdlle. Norman-Néruda played with her usual success Spohr's Dramatic Concerto.

Mdlle. Schumann played last Saturday and Monday at the Popular Concerts. Both times the hall was, of course, crowded. The programme on Saturday commenced with Mendelssohn's Quintett in A (op. 18), magnificently performed by Messrs. Joachim, Rie, Straus, Zerbini, and Piatti. After a song well rendered by Mr. Abercrombie, the great pianist appeared; but, before sitting down to the piano, she had to acknowledge the applause and shouts of welcome which greeted her from all parts of the hall. Mdlle. Schumann has always been recognised as a wonderful player, but the enthusiastic receptions now given to her need no special explanation. Her visits to this country are few and far between, and each time one feels that it may possibly be the last. Mdlle. Schumann has reached an age when her retirement from public life would occasion no surprise. But, so long as she can charm and delight the public as she did on Saturday, it is sincerely to be hoped that she will not think of taking such a course. Her interpretation of Beethoven's great Sonata in A was splendid. The lovely *allegretto* came from her fingers like an inspiration, while the March and fugued *finale* were given with faultless precision and fiery energy. We spoke to someone who heard her for the first time, and the answer, as true as it was honest, was this: "I never before heard such wonderful pianoforte playing." The *encore* was Schumann's Romance in D minor from op. 32. The programme concluded with Beethoven's Trio in G for strings.

Monday evening's concert may be briefly described. The Schumann solos—*Noctette* in E, *Nachtstück* in E, and *Canon* in B minor—were, of course, interpreted to perfection. There was, however, one little disappointment: Mdlle. Schumann, taking the word *encore* in its literal sense, repeated the *Canon*, instead of playing, as most of the audience hoped, another piece of Schumann's. Beethoven's Trio in E flat (op. 70, No. 2) was interpreted by Mdlle. Schumann, Herr Joachim, and Sig. Piatti; more than this need not be said—it was indeed a treat. The Quartetts were by Beethoven and Haydn. Miss Fonblanque was the vocalist. We notice with pleasure that next Monday, when Mdlle. Schumann plays again, Mr. Santley will sing two of Schumann's songs. Why has this not been done for the last three concerts? Why has there not even been a Schumann Quartett? And one more question—Why does not Mr. Arthur Chappell try to persuade Mdlle. Schumann to give a Schumann recital? The public is no longer indifferent, and the press no longer hostile, to the works of Robert Schumann; the hall would be crowded, and everyone delighted.

Mr. Oscar Beringer gave his seventh annual pianoforte recital at St. James's Hall last Wednesday afternoon. The programme commenced with Tausig's difficult arrangement of Bach's Toccata and Fugue in D minor, which was capitally performed. With the exception of this piece, the whole of the programme was devoted to compositions of the romantic and modern schools—Schumann, Grieg, Liszt, &c. The principal feature was Schumann's fine *Fantasia* in C (op. 17), dedicated to Liszt. The last movement was interpreted in a most satisfactory manner; but the first two were hurried; and especially in the opening movement we missed the *durchaus phantastisch*. Grieg's interesting Sonata in E was not given quite in the spirit of the composer. Mr. Beringer deserves special praise for his effective performance of Rheinberger's clever Study for the left hand (op. 113, No. 5), and also for his playing of two difficult Studies by Rubinstein.

J. S. SHEDLOCK.

THE MASON SCIENCE COLLEGE, BIRMINGHAM.

THE CHAIR OF MATHEMATICS in this COLLEGE will shortly be VACANT, in consequence of the appointment of Professor Hill to the Chair of Mathematics in University College, London. Salary £250 per annum, plus two-thirds of the fees from Day Students, and the whole of the fees from Evening Students. The successful Candidate will be expected to enter on his duties on the 1st of October next. Applications should be sent to the undersigned on or before the 30th of APRIL, NEXT. By a resolution of the Council, Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from GEO. H. MORLEY, Secretary.

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The Directors have thought it advisable to make a further addition to their number, and they have invited Dr. ROBERT BARNES, of Harley Street, one of the original Shareholders of the Company, to a seat at the Board. Dr. BARNES's election will be submitted to the meeting for confirmation.

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LITERATURE.

The Land Laws. By Frederick Pollock. "English Citizen Series." (Macmillan.)

MR. POLLOCK has certainly earned the gratitude of lawyers as well as laymen for the brilliant essay in which he has so clearly expounded the principles of our English real-property law, and has thrown light upon the strange customs and wondrous scholastic fictions which to some minds are mere monstrosities, and to others have appeared to be the perfection of reason. His readers will be forced to admit that the system has very little "intrinsic coherence" and hardly any principle of growth, so that it can only be rendered intelligible "in the light of its historical conditions." The relations of the lord and the copyholder, the rights of the commoner on the waste or the villagers upon the green, are matters which demand for their comprehension the help of persons possessing a knowledge of the most ancient Teutonic traditions surviving only in an imperfect form and defaced or nearly obliterated by lapse of time. To understand the intricacies of the doctrine of tenures one must wade back into "the mire of feudalism," and learn the art of dealing with the Norman military system in phrases and under modes of reasoning derived from the Roman law. A full knowledge of the machinery of a family settlement implies an acquaintance with metaphysical subtleties as to the nature of equitable estates which found favour in the law courts long after the ideas from which they were derived had been abandoned by the schools. The apparently unmeaning conflicts between the decisions of the judges and the plain language of the mediaeval statutes are the signs of a real struggle between the king and his barons or between the laity and the ecclesiastical landlords; and we owe to the same cause the clumsy fictions by which, even in the last generation, the cutting off an entail or the conveyance of a freehold estate was made to assume the shape of a long-contested lawsuit.

An introduction to the learning of manors and copyholds is afforded by the picturesque description of a manorial estate, with park and demesne, and strips of Lammas land, and a common "covered with brilliant gorse and heather in their season, and fringed and crested with wild woods." This is a distinct improvement on the arid style of the older legal essays, which were so rarely enlivened with a graceful or poetical illustration. There are books on jocular tenures, of which the wit is now a trifle musty, and a few ballads of monastic conveyancers about him who "bit the white wax with his tooth," or claimed a bow and a bright arrow "when he came to hunt upon Yarrow;" but, as a rule, our jurists seldom dropped into poetry, and

Blackstone himself is credited with only one lapse from severity in a description of running water as a wild and wandering thing. Mr. Pollock has the gifts of humour and imagination. The Manor of Dale assumes under his treatment the appearance of an antique ruin, in which those who have the secret of "the crabbed spell-book" may call up again "the ghosts of a vanished order of the world." The mediaeval *seigneur* rises before our eyes, grasping his petty dues and casual profits of waif and stray and treasure-trove, or riding on his nag of assize to seize a dead and, or a bit of wreck, or the heriot which "added a sorrow to death." The steward sits in court-leet and administers the ancient oaths to the Pinder and the Alestaster and the other officials of the township, or settles the quarrels of the fair and market at the Dustyfoot Court on the barrow or under the immemorial oak. The memory of a still older time, before the Black Death had dislocated the organisation of labour, shows us the lord of Dale in more majestic state, with powers of life and death and rights of pit and gallows, "with sac and soc and infang-thief and outfang-thief," and all the other barbarous franchises which the Norman lawyers thought it safer to enumerate by their English names. In the times which immediately followed the Norman Conquest, the lord of the manor had wide prerogatives indeed "on strand and stream, by wood and field;" and the peasants whose forced labour maintained his estate were not much better off than serfs, even where they could prove their freedom from slavish blood. The copyholders of to-day represent the separate classes of the free labourers and of the "natives" or bondmen who advanced into the ranks of the "customary tenants" when slavery was silently abolished. The quaint customs of the country-side preserve remnants and survivals of old dooms and laws of kingdoms which disappeared during the making of England, and rites and ceremonies of an archaic symbolism of which in some instances the origin and meaning are forgotten.

Mr. Pollock corrects the mistake of Blackstone which has puzzled generations of lawyers, misled by his authority into supposing that all the customary privileges of the small landowners, and indeed most of the rights and liberties of Englishmen, were due to the caprice or generosity of their Norman masters. Sir Edward Coke himself, who was learned but not very high-minded, thought it to be "the height of a grand and superlative ingratitude to cry aloud and clamour" against these good and great benefactors. Copyholders, as they now exist, may be divided into four principal classes—the first comprising the "statesmen" in the North of England, holding their estates from ancestor to heir by the ancient and laudable custom of tenant-right; the second class comprising the ordinary copyholders, liable to a constantly increasing rent in the shape of fines of two years' value paid to the lord for admittance; the third being the customary estates for lives by the West-of-England tenure; and the last taking in those conventional tenants who seem to hold on the same terms as the tenants of the Celtic lords in this island and in "Britain beyond the sea." Many of these estates are still of a precarious nature, being treated as depending on contract alone, though

regulated and sustained by custom. It is possible that in the change which is leading us in all directions to pass back "from contract to status" something may yet be done to gain for the copyholders of the South some of the permanent privileges which the bold yeomen of the North obtained by their courage and persistence.

The old Teutonic customs permeated the social economy of the manor and township; and this was especially the case in the long-settled districts, which were the first to be seized by the invaders from Germany. But from another point of view the scheme of our land-law may be described as a modified feudalism. All land is, in theory, the property of the Crown, to be administered for the defence of the realm—a fact which may be commended to the notice of those who would "nationalise" or "communalise" the property of the land-holders. The highest fee-simple estate may be regarded as a military office held on condition of doing some adequate service for the State. But, as a matter of history, the unorganised militia of the feudal tenants was soon found to be useless; and the military services were at first commuted for fixed dues, and afterwards altogether abolished. This last change became inevitable when the distribution of the abbey lands among the members of a new aristocracy led to a general confusion of tenures, and it was carried out as a matter of course after the change in popular feeling produced by the great Civil War.

The rule of primogeniture is our principal legacy from the feudal times. Mr. Pollock explains how it was imported into England for the protection of the military estates, and was extended to the holdings of the rustics in furtherance of the policy of the law. There are traces of an old custom of primogeniture which prevailed in the North of England as early as the days of Bede; but the rule, which became part of our Common Law, was in fact a local custom of the *Pays de Caux* imported for English use on account of its peculiar strictness. The quiet way in which the rule was extended to lands of every tenure is partly to be explained by the fact that the rules of inheritance were, up to the reign of Edward II., treated as matters for arrangement between lord and tenant, as when De Montfort abolished the succession of the youngest at Leicester, and the archbishops withdrew estates in Kent from the operation of the custom of gavelkind.

A great part of our legal history is taken up with the struggles of the laity to limit the acquisition of land by the Church, which resulted in the introduction for general purposes of the conveyances by fictitious actions and the machinery of secret trusts which were borrowed by the clergy from the civilians. The trust, which at first was merely an honourable understanding, was in course of time protected by the Court of Chancery and developed into an "equitable estate;" and it was discovered that the new kind of property was free from the exactions and inconveniences of the feudal law. A desperate attempt was made to abolish the whole system of trusts by the "parliamentary magic" of the Statute of Uses; but the ingenuity of the lawyers was too strong for the ill-drawn statute, and the popular wish was gratified when land

could pass from one man to another "on payment of a little money in an ale-house." The system of perpetual entails had been broken by "those bold men the judges in Taltarum's case" as early as the reign of Edward IV. After the abolition of the military tenures, there was nothing to check the infinite subtlety of men like Sir Orlando Bridgman in the long series of experiments by which they perfected the system of family settlements. Mr. Pollock aptly compares the curious structure of a strict settlement with "the image of an archaic Aryan household" under the control of the eldest living male ancestor, and he can detect an analogy between the familiar spirits of the hearth and the influences of the family solicitor.

Among the principal developments of the land-law in modern times we should notice the equitable rules which govern the system of mortgages, and the various statutory enactments which have added to the security of leaseholders. Whether mortgages shall be retained in their present form, and whether the leaseholder shall convert his occupation into ownership, are among those projects of reform on which Mr. Pollock is discreetly reticent. But he points out with much force that many of the current nostrums for simplifying the law at a blow are in reality proposals for shifting the very basis of society, and would, if accepted, involve the enormous labour of reconstructing the vast and intricate system of the English land-law.

CHARLES I. ELTON.

Voyages of Discovery in the Arctic and Antarctic Seas and Round the World. By Deputy Inspector-General R. M'Cormick. In 2 vols. (Sampson Low.)

A DISTINGUISHED writer has remarked that to the people of this country Polar research should have a peculiar charm, for maritime, and especially Arctic, enterprise runs like a bright silver thread through the history of the English nation, lighting up its darkest and least creditable periods, and even giving cause for just pride at times when all other contemporary events would be sources only of shame and regret. Glorious indeed is the record of those voyages in the frozen seas which have added such a series of incidents to our naval records as may well serve to maintain that spirit of national self-confidence which is a condition of all noble achievements; and the present century is specially rich in examples of devotion to one of the noblest of causes—the advancement of human knowledge. The names of Parry, Ross, and Franklin are household words; and, though the achievements of these great explorers are matters of history, this latest account of some of their most memorable efforts, by one who took an active part in them, cannot fail to be acceptable to all who are interested in Arctic and Antarctic research. In the course of a long and honourable career Dr. M'Cormick has had the good fortune to be engaged as medical officer, naturalist, and geologist in no less than three Polar expeditions. He was surgeon of the *Hecla* when Sir Edward Parry made his famous attempt to reach the North Pole in 1827; and he served with Sir Joseph Hooker

in James Ross's Antarctic expedition during the years 1839-43. He also took part in one of the Franklin search expeditions in 1852-53, and had charge of a boat party for the examination of the western shore of North Devon Island. The first volume embraces the voyages with Parry and Ross, and ends with a brief sketch of the author's views as to the possibility of reaching the North and South Poles. The second contains an account of the Franklin search, and an autobiography of Dr. M'Cormick himself, with an Appendix of Admiralty correspondence and testimonials. The journal form has been adhered to throughout, and this imparts a reality to the narrative which almost makes us forget that some of the incidents recorded occurred more than half-a-century ago. It is quite unlike modern books of travel, and in many respects, even to the style of the numerous illustrations, reminds us of the solid quartos of a former generation.

The most interesting part of the work is undoubtedly the narrative of Sir James Ross's Antarctic expedition in the *Erebus* and the *Terror*. Parry's gallant dash at the North Pole has been recounted again and again; and, as Dr. M'Cormick did not accompany the travelling party over the ice, he has little to add to what we already knew. The search for Sir John Franklin is also fresh in the recollection of all, and has been kept prominently before the public in connexion with several recent expeditions, notably the voyages of Sir Allen Young in the *Pandora* and the remarkable journey of Lieut. Schwatka. But it is a far cry to the South Pole; and, although Sir James Ross himself wrote a narrative which is full of romantic interest, it is comparatively unknown to general readers. It is therefore worth while to recall some of the leading incidents of a voyage to which we are chiefly indebted for what is known of the Antarctic Ocean.

The expedition originated in a recommendation of the British Association for the Advancement of Science. Capt. Ross had reached the Northern magnetic pole, and it was hoped he might be able to find the corresponding point in the Southern hemisphere, which was supposed to be in lat. 66° S., long. 146° E. The observations actually made led Ross to think that 76° would be nearer the true latitude, but this was never determined, as the expedition was stopped by an impenetrable barrier of ice. On January 10, 1841, after an absence of fifteen months from England, the *Erebus* and the *Terror* were steering directly for the Southern magnetic pole, and the hopes of all on board that they would reach that point were raised to the highest pitch. As the ships advanced, however, a strong "land blink" appeared on the horizon, and at 2.30 a.m. on the 11th the land itself was seen directly ahead of the ship. It must then have been more than a hundred miles distant, and soon afterwards became so intermingled with the hazy cloudy horizon that doubts were entertained as to its being land at all. But by 9 a.m. it was sufficiently well defined to be sketched and described in detail.

"It extended from south-east by south to south-west by south; very high, and enveloped in a mantle of snow, except the lower portions of the steep escarpment rising above the sea, and these were black, where not longitudinally

streaked with snow; but the whole of the upper part of this vast mountain range was an entire glaciation beneath a white mantle of snow, relieved only at intervals by the dark apex of some hummock or projecting mountain peak peering through the snow-clad mantle. The weather was all that could be desired for giving effect to such a magnificent panorama as gradually unfolded itself like a dissolving view to our astonished eyes. The sky was a clear azure-blue, with the most brilliant sunshine; the thermometer at 31°, with a fresh breeze from the westward."

Of course the land effectually barred the way to the magnetic pole; but the explorers had the consolation of knowing that they restored to England the honour of discovering the southernmost land, which, having been nobly won by the intrepid Bellinghausen, had for more than twenty years been held by Russia. After a long pull amid the ice, a party of officers succeeded in landing on an islet lying off the mainland, which was christened "Possession Island," to commemorate the taking possession of the new land in the name of her Majesty. This was, however, stoutly resisted by myriads of penguins, which covered the whole surface of the island so completely "that it was like a thistle-bed to pass through, so thickly formed were their ranks, and without kicking them to right and left there was no getting through their dense legions." Their loud, coarse notes, and the insupportable stench from guano, made the exploring party right glad to depart. No landing could be effected on the mainland owing to the strength of the currents among the ice; but, by taking advantage of every favourable breeze, the explorers managed to attain a still more southerly point, and on January 28 they were "startled by the most unexpected discovery, in this vast region of glaciation, of a stupendous volcanic mountain in a high state of activity." This volcano, which proved to be 12,400 feet above the level of the sea, was named "Mount Erebus," and an extinct volcano to the eastward, little inferior in height, was called "Mount Terror." As they approached the land under all studding-sails a low white line was seen extending from its eastern point as far as the eye could discern. It presented an extraordinary appearance, gradually increasing in height as the ships got nearer to it, and proved at length to be a perpendicular cliff of ice, between one hundred and fifty and two hundred feet above the level of the sea, perfectly flat and level at the top, and without any fissures or promontories on its even seaward face, except where caverns were hollowed out by the constant action of the waves, producing a remarkable effect of light and shade. This wall of ice was named the "Great Southern Barrier;" and, as it was much higher than the mast-heads, nothing could be seen beyond it except the summit of a lofty range of mountains extending to the southward as far as the seventy-ninth degree of latitude, which Capt. Ross named after Sir Edward Parry. Whether the "Parry Mountains" again take an easterly direction, and form the base to which this extraordinary mass of ice is attached, must be left for future navigators to determine. After sailing for more than a hundred miles along this strange barrier of ice, a council was held, and the two commanders agreed in thinking that

a nearer approach to the pole was impossible. As Capt. Ross observed, "they might with equal chance of success try to sail through the cliffs of Dover as penetrate such a mass." The highest latitude attained was $78^{\circ} 3' 6''$ S., in longitude $173^{\circ} W$.

The ships returned to Tasmania in April 1841, and a second attempt to reach the South Pole was made in the following season. New Year's Day 1842 was spent amid heavy pack ice, and the Great Barrier was again sighted on February 22—the highest latitude reached on this occasion being $78^{\circ} 8' 8''$ S., in longitude $161^{\circ} 27' W$. On March 13 the ships came into collision in a gale of wind among tremendous icebergs, and received such damage that it was necessary to proceed at once to Falkland Islands. A third attempt was made in 1843 on the meridian of Cape Horn, but a heavy pack was encountered in lat. $65^{\circ} 6'$, and the highest latitude reached was $71^{\circ} 10'$.

The details of these highly interesting voyages are very graphically described, and there is plenty of incident and adventure throughout the whole book. Perhaps the autobiography occupies rather too much space, considering that it is, as the author modestly observes, of subordinate interest to the general public; and the Admiralty correspondence is not very edifying. There is no doubt that Dr. M'Cormick has done good and loyal service to his country and to science; but, as his ideas on the subject of promotion for these services were not in accordance with those of "their Lordships," it might have been better, after such a lapse of time, to maintain a dignified reserve on the subject. The mapping, also, is somewhat disappointing, as a good track chart, at least of the South Polar regions, would have added considerably to the value of the book. No one, however, will be disposed to criticise it severely; and the accomplishment of such a task at the age of eighty-three bears eloquent testimony to the pluck and energy of which the veteran author has already given so many proofs.

GEORGE T. TEMPLE.

LUTHER'S EARLY TREATISES.

First Principles of the Reformation; or, the Ninety-five Theses and the Three Primary Works of Dr. Martin Luther, translated into English. Edited, with Theological and Historical Introductions, by Henry Wace and C. A. Buchheim. (John Murray.)

To study the Reformation is, as Baumgarten says (*Lutherus Redivivus*, p. 115), to study Luther; and he adds that it is because Luther is insufficiently studied that a veil covers the history of the Reformation. Long ago, Moritz Arndt and Bunsen complained that Germans knew nothing of the real Luther, but contemplated in his stead a thing of shreds and patches, made up of fragments of truth distorted by modern party spirit; and Wein-garten, in his edition of Rothe's *Lectures on Church History* (ii. 329), anticipates that the history of the Reformation will take quite another form when it comes to be written by men who have really read Luther's writings. In the present condition of the literature of Reformation history, Luther, he declares, is one of the least-known writers of the six-

teenth century. If this is true of Germany—as, no doubt, to some extent it is—much more is it true of England. Here, until the recent publication of a translation of Köstlin's excellent *Life*, there was no tolerable *Life* of Luther accessible to English readers. Several of his works were translated, but none could be said to be known except the *Table Talk* and the *Commentary on the Epistle to the Galatians*. And yet Luther is eminently a man who ought to be known at first-hand. Every line which he wrote is impressed with peculiar characteristics which are lost in even the best biography.

We therefore welcome the translation of Luther's famous Theses, and of the three principal works of his early period, which has just been published by the Principal of King's College and his colleague, Prof. Buchheim. No publication could be better fitted to introduce the real Luther to Englishmen. The famous Theses which Luther affixed to the door of the church at Wittenberg, and which were speedily heard of all over Europe, ought certainly to be known in their integrity; and the treatises selected display very forcibly the traits of the genuine Luther as he appeared in his earliest and best period. We cannot give the characteristics of these famous treatises better than in Dr. Wace's own words:—

"In the treatise on Christian Liberty we have the most vivid of all embodiments of that life of faith to which the Reformer recalled the Church, and which was the mainspring of the Reformation. In the Appeal to the German Nobility he first asserted those rights of the laity and of the temporal power without the admission of which no reformation would have been practicable, and he then denounced with burning moral indignation the numerous and intolerable abuses which were upheld by Roman authority. In the third treatise, on the Babylonish Captivity of the Church, he applied the same cardinal principles to the elaborate sacramental system of the Church of Rome, sweeping away by means of them the superstitions with which the original institutions of Christ had been overlaid, and thus releasing men's consciences from a vast net-work of ceremonial bondage. The rest of the Reformation, it is not too much to say, was but the application of the principles vindicated in these three works."

Dr. Wace has prefixed to the collection a really admirable account of the most characteristic traits of Luther's theology—a theology which is not the work of a great systematiser like Calvin, but of one who spoke, like St. Paul, out of the fullness of his heart, because necessity was laid upon him. Every sentence that Luther wrote is hot with the passion from which it sprang; love and hatred, light and darkness, contended in his heart for the mastery. His thoughts were set down, for the most part in hot haste, in treatises called forth by the events of the day. Only a long and loving study of Luther himself could have enabled Dr. Wace to give in some thirty pages so vigorous and life-like an account of his first principles. That it is a complete account of his views, and of the opinions on all manner of subjects which he was compelled to deliver, cannot, of course, be said. The essay does not claim to be such an account; what it attempts it thoroughly accomplishes.

Dr. Wace has not attempted more than

could be accomplished within his limits. We are not sure that we can say the same of Dr. Buchheim. His *Historical Introduction* is indeed excellent in itself, but it is not, we think, quite what English readers want. To start from the coronation of Charles the Great at Rome, and trace the relations of the Empire and the Papacy to the time of Luther, is a task which requires considerable room if the result is to be interesting, or even intelligible. Having but brief space at his command, Dr. Buchheim presumes too much on the previous knowledge of his readers. He alludes where a full statement is required. He speaks of Duke George and Elector Frederick as if they were as well known in England as Henry VIII. and Edward VI. He hardly realises that historical events which have been of course familiar to himself from his childhood are obscure to the ordinary English reader. How many, for instance, of the ordinary "educated" class in this country know what was the constitution of the "Diet" when Luther appeared before it at Worms? How many have any conception what kind of "Nobility of the Teutonic Nation" it was to which Luther addressed his famous Appeal? What the English public especially wants for the understanding of the beginnings of the Reformation is, in our judgment, an account of the constitution of the Empire and its position with regard to the Papacy in the fifteenth and sixteenth centuries; the relations of the several princes of the Empire to the Emperor and to each other; the condition of the people in the several districts and cities, both material and moral. In fact, the third section of Robertson's *Introduction* to his *History of Charles V.*, and the seventeenth and eighteenth chapters of Prof. Bryce's *Holy Roman Empire*, form an excellent historical introduction to the period of Luther. Dr. Buchheim's essay, however, is full of information, and is very clearly written. It should hardly be imputed to him as a fault that he has thought too well of the knowledge and intelligence of his English readers.

We will venture to say that the first reading of Luther's famous Theses will cause to many English readers a shock of mild surprise. Some years ago a picture was painted of Luther, with a large hammer and a furious countenance, nailing this document to the door of the church at Wittenberg in the midst of an awe-struck crowd. Probably, in fact, so common a matter as the publication of theses which a particular doctor proposed to maintain attracted at first no particular attention, though when the matter of them came to be known everyone felt that something extraordinary had happened. But the picture represented the popular belief that Luther's ninety-five Theses were a declaration of war on the Papacy. Those who hold such a belief will be surprised to find the Pope treated with courtesy, though no doubt some of the powers which his friends claimed for him are denied. Nay, Luther even says (art. 38) that "the remission [of penalties] imparted by the Pope is by no means to be despised, since it is, as I have said, a declaration of the Divine remission." In fact, when he published his Theses he does not seem to have had any intention of breaking with Rome, still less of calling into being a new and antagonistic ecclesiastical system. It

was, to a great extent, the conduct of his opponents, particularly of Dr. Eck, which forced him into the attitude which he ultimately assumed. It was when he and his adherents were driven out of the old Church that they began to build a new. But when he wrote (*Babylon. Capt.* 227) that "of this sacrament [of orders] the Church of Christ knows nothing"—when he spoke (*ib.* 230) of "certain indelible characters supposed to be impressed on those who receive orders" as "fancies"—when he asserted the right of any Christian congregation or community to judge of doctrine—he had evidently broken with Rome and was laying down the root-principle of the Reformation. For good or for evil, he asserted the right of Christian communities to appoint and dismiss their own ministers, and declared that a minister dismissed from his sacred office had no further power or privilege; he was but a man like other men. This was directly antagonistic to the teaching of the Church. The power of the hierarchy rested mainly on the belief that it, and it alone, was divinely empowered to prescribe penance, to forgive sins, to administer sacraments. In a word, under the old system the laity were taught that their salvation from everlasting penalties depended wholly—except, perhaps, in a few rare and exceptional cases—on the priesthood. The Pope, in particular, had the power of conferring on whomsoever he would portions of the "treasure of merits" which was at his disposal. It was the offensive display of this supposed power in the sale of indulgences, hawked about by itinerant mountebanks to the destruction of all morality, which first moved Luther's wrath. He attacked the reckless use of a power supposed to be inherent in the hierarchy, but the course of the combat soon led him to question the supposed divine authority of the priesthood itself. He wished to return to the simple belief of the earliest age of the Church, and there, he believed, he found no hierarchy. European Protestantism—that system of Christianity which rejects the conception of a hierarchy through which alone divine grace can be bestowed—certainly arose from the words which, in the beginning of the sixteenth century, Luther alone had the courage to say.

S. CHEETHAM.

Studies in History, Legend, and Literature.
By H. Schütz Wilson. (Griffith & Farran.)

THIS is a volume of essays which have mostly appeared before in the pages of magazines, and are now collected with a view to beguiling the general reader for an hour or two. Their contents are somewhat miscellaneous, but they tend in the direction of historical gossip of an interesting sort. The paper about Goethe's *Faust* scarcely has enough novelty to justify its republication. The study of "Madame Roland" puts together pleasantly the results of the various publications which have recently appeared in France on the subject. Mr. Schütz Wilson has done ample justice to the dramatic side of his heroine's career, and to the splendid stoicism of her life. But he should not be so far carried away by his feelings as to write, "By heavens! 'tis pitiful to think of this splendid creature in Sainte Pélagie!"

Emotion must be transformed into literary expression before it is committed to the press.

The most novel of Mr. Wilson's studies is that on "Epplein von Gailingen," a German Raub-ritter of the fourteenth century, who sorely annoyed the good citizens of Nürnberg. He is a hero of legend, like Robin Hood, and marvellous stories are told of his adventurous daring. But Mr. Wilson makes no attempt to determine how much was legend and what is the basis of historical fact. It is enough for him to write an exciting story. Another essay tells, again, the dismal story of "Count Struensee and Queen Caroline Mathilde," a tale unrelieved by any features of nobility in any of its actors. He also gives a sketch of the life of "Elizabeth Stuart, Queen of Bohemia," who cannot with the best endeavour be raised into a very interesting personage.

The only essay which professes to make any direct contribution to historical literature is that which stands first in his volume, on "Lucrezia Borgia." This was written as a reply to the work of Herr Gregorovius, and its republication shows that its writer considers it to be of permanent importance. As the general attitude of mind which it displays is perhaps a common one, it deserves some consideration. Mr. Schütz Wilson looks upon "historical rehabilitation" as a fine art. "The great poet," he says, "is the best historian." What he wants is the personal element in history. Questions of policy and statesmanship are to him of trifling importance. Human affairs are the result of blind fate; or, if this seem unphilosophic, let us say that the tendencies of an age are so entirely summed up in the character of its chief actors that we need only make an accurate study of those characters, and we have the key to everything that happened. According to this view, historical knowledge must depend on the imaginative instinct, the psychological insight, the poetical fervour of those who put forward the characters on the historical stage. Mr. Schütz Wilson applies these principles to Lucrezia Borgia, and is chiefly led to condemn her because the traditional view of her character accords with his own "imaginative insight" into the character of the Renaissance epoch. She is to him conceivable in her atrocity; therefore she existed atrociously.

Now Herr Gregorovius did not approach the life of Lucrezia Borgia without due preparation. He had written the history of Alexander VI. and of Cesare Borgia; he had discovered many important documents, and he made no attempt to rehabilitate Alexander VI. But he found that his documents did not justify the belief in Lucrezia's abandoned wickedness, and he simply put together the facts as apart from the gossip. He left Alexander VI. and Cesare Borgia in their original blackness, but pleaded for Lucrezia. Mr. Schütz Wilson reproves him for neglecting the testimony of Guicciardini, Machiavelli, and other contemporaries; but, though they were contemporaries, they had no personal knowledge of facts concerning Lucrezia, but merely repeated current gossip against the members of a family which they cordially detested. Mr. Schütz Wilson can believe any wickedness possible in the profoundly immoral age of the Renaissance, and, there-

fore, finds nothing startling in the contrast between the abominable wickedness of Lucrezia's youth and her decorous married life at Ferrara. But surely an immoral age shows its immorality in all classes, in the accusers as well as in the accused. If Alexander VI. was prepared to commit any crime, it may be urged that there was a general readiness to impute any crime to him. If the age was immoral, its testimony must be weighed more carefully. When "terms of endearment common amongst sailors" become common among all classes of society, we must consider the shapes they are likely to wear when translated into literary language.

The entire history of the sixteenth century in Italy has suffered from the exaggeration of prominent characters and the isolation of striking episodes. If the same amount of literary facility and of popular gossip had been afloat in England during the same period, we shudder to think how the Courts of Henry VIII. or Elizabeth would have been portrayed. In Italy, Florence, Naples, and Milan were afraid of Alexander VI.; and a Florentine, Neapolitan, or Milanese could say nothing about him which was bad enough. It was an age of epigrams and evil-speaking. Alexander VI., by his resolute policy and his heedlessness of public opinion, laid himself sufficiently open to attack. A Pope who had a large family of children, and who openly set himself to promote their interests, regardless of what might be said, was a fair object for slanderous tongues. He was succeeded on the papal throne by one who had been his bitter enemy, and who had no care for his predecessor's fame. Evil days came upon Italy and upon the Church. A scapegoat was needed; and the infamy of Alexander VI. had its advantages in the eyes of the patriot and of the priest. He was allowed to stand as the great cause of the ruin of Italy and of the schism of the Church.

Mr. Schütz Wilson has republished his essay without the slightest consciousness that the question which he so airily solves is at the present day a subject of the keenest controversy. The weakness of Herr Gregorovius' book is that it deals only with Lucrezia. If, after writing it, he had rewritten his account of Alexander VI., he would probably have modified some of his opinions about him. Alvisi's book on Cesare Borgia reduces him to more human proportions. The works of Ollivier and Leonetti on Alexander VI. represent him as one of the most immaculate of men. If Mr. Schütz Wilson wishes to attack a whitewasher, he ought to try his hand on Leonetti's three volumes. If he had read Mr. Garnett's admirable article on Alexander VI. in the *Encyclopædia Britannica*, he would have hesitated before he wrote so assuredly. He makes merry over the balanced sentences of Roscoe; but Roscoe certainly knew a great deal about the times of which he wrote. We are open to further conviction, but our present opinion is that "imaginative insight" in historical matters works most easily when supported by strong prejudice and unfettered by over-accurate knowledge. M. CREIGHTON.

Les derniers Jours de Henri Heine. Par Camille Selden. (Paris: C. Lévy.)

THE last dark months of Heine's eight years' death-agony were cheered by the visits of a lady known hitherto to readers of his life and works as "die Mouche"—her real name and the origin of her curious cognomen being alike unknown. At last, after a silence of nearly thirty years' duration, "die Mouche" reveals herself to the world as M^{me}. Camille Selden, and comes forward with this little book to tell us some particulars of Heine's last days. It is, perhaps, not too bold a guess to surmise that the immediate spur to publication has been the announcement, made some months ago, that Heine's much-talked-of Memoirs had been discovered and would be published in a popular weekly miscellany—an announcement which testified to the strong interest still felt in Heine and his life.

The value of the book is of the slightest, and consists for the most part in two points. One of these is the clear testimony it affords that Heine in his latter days had overcome or outgrown that false shame about his Jewish descent which was the source of so much that was weak and even base in his early life, and which in other members of his family has apparently led to the mutilation of his Memoirs. It is possible that the difference between the Germany of 1815–30 and the Paris of 1855 may have contributed somewhat to the changes. The other point of interest is the fact that, "ill, half blind, and almost at the point of death," as M^{me}. Selden describes him, Heine had still force enough left for a new passion. It is true that in his poems and the letters already published there was evidence of this, but it was not so complete, nor was the spectacle so pathetic, as this book makes it. The principle of life must indeed have been strong in Heine when, the cup being drained well-nigh to the dregs, a new love could thus add itself to the already existing and still subsisting affection for his wife.

M^{me}. Selden attributes Heine's liking for her to a fundamental similarity of disposition and temperament. It may be that she is right; but the manner in which she appreciates his best prose work, the *Reisebilder*, makes it doubtful whether she could see or sympathise with both the main faces of Heine's essentially bifrontal mind. His poetry, she tells us, had been the delight of her youth, and it is as poetry that she regards the *Reisebilder*.

"Here, contrary to his habit, and as in some of the most admirable of his poems, we feel that the author gives himself free course, that he writes for himself for once, regardless of praise or blame; we feel his grievances melt away in the immense pleasure of escaping from contact with human imbecility, and of exchanging the society of so-called respectability for the free air of the mountain tops" (p. 44).

This is true, but it is only half the truth. Heine does in the *Reisebilder* abandon himself to the delights of liberty, but it is with the express purpose of exposing the odiousness and tyranny of the constraint to which he was bidding adieu; and the years of publication of the *Reisebilder* were one long battle with the censorship. The German governments of that time did not regard the *Reisebilder* as mere outpourings of poetical nature-worship; nor did their author. When about to publish the second volume of them, he addressed an

invitation to several literary friends. An extract from that sent to Varnhagen von Ense will show the drift and spirit.

"I can work into this second volume of the *Reisebilder* anything I choose. So, if you have any particular wish, a subject you would like to see discussed, or a friend you would like to see get a whipping, just let me know. . . . I can say anything now, and it troubles me little to make a dozen of enemies more or less."

Heine's criticism of George Sand's novels on account of their having a purpose apart from the legitimate object of art is interesting, if only for the degree to which it applies to so much of his own work. In his later years he was conscious of this source of weakness in his writings, and in several places he laments having forsaken pure poetry for muddy politics. His politics spoiled much of his poetry, and his poet-nature hindered his politics from being "thorough." He is reported to have said on one occasion,

"As a lyrical poet I might have been famous and Germany would have loved me, as a satirist I might have been feared, and as a politician I should have been heard and hated. As the case stands—more's the pity!—I have dabbled so deeply in them all that no one knows how to class me; and since poor Germany does not care to trouble her head much about such an insignificant creature as I am, and is too fully occupied in trying to understand the transcendental ideas of her [present] politicians, she draws a line under me, my poetry and my politics—'Account closed'—and turns over to another page."

But Heinrich Heine's account is not yet closed, and, to judge by present appearances, is not likely to be so soon; and, although one cannot help feeling a little disappointment over "die Mouche's" daintily printed little book, lovers of Heine will be glad to possess this implicit refutation of that line of his in which he declares that he has no "talent for martyrdom." Shylock had, indeed, though in a different connexion, told us that sufferance was the badge of all his tribe; and Heine is a strong individual instance of the tenacity with which the Jewish race has clung to life and kept its cheerfulness.

The poems, with a French prose rendering of which M^{me}. Selden increases the very small bulk of her brightly written book, are all printed in Heine's works (German collected edition, vol. xviii.); and the longest and most important was translated (I think by Mrs. Pfeiffer), and published, a few years ago, in the ACADEMY. R. M'LETOCK.

NEW NOVELS.

Not Like Other Girls. By Rosa N. Carey. (Bentley.)

In Cupid's Wars. By Charles Gibbon. (White.)

Dawn. By H. Rider Haggard. (Hurst & Blackett.)

Richer than Wealth. (Sampson Low.)

WE have always thought that Miss Rosa Carey had it in her to write a capital novel of a certain kind, and she has done it in *Not Like Other Girls*. The three damsels—Nan, Phillis, and Dulce Challoner—who, being with their mother suddenly left penniless, adopt the bold resolution to turn dress-makers and carry out the same, are very nice

girls indeed, though we do not at all intend to insinuate that they are "not like other girls" in that respect. Phillis, the second—the brain of the family and the suggester of the great dressmaking project—is as natural, as amusing, and as generally satisfactory a young woman as we have met in fiction for a long time. Miss Carey has also shown a good deal of humour of a quiet fashion in her sketches of the various ways in which the friends and neighbours of the Challoners take their proceeding. It would have been better, we think, if she had omitted, or very much cut down, a rather melodramatic episode concerning a certain Mrs. Cheyne and her restoration to her long-lost husband; for high passions and great actions are not exactly her forte, and the particular high passions here represented are a little tedious and a little tragicomic. Also the men—at least the young men—of the story are not very great successes. Two of them—Dick Mayne, the stupid hero, and the *oncle* (or *cousin*) *d'Amérique*, Sir Harry Challoner, who turns up suddenly and makes everything come right—are of that order of good-natured blunderheads wherein certain lady novelists seem to take a rather unintelligible delight. On the other hand, the clever hero, Archie Drummond, is a prig, though perhaps not, according to Johnson's awful phrase, a "bad prig." But the three heroines are quite delightful, and their mother—an excellent person with irreproachable manners and a heart of gold, but with a not very wise head—is also good. But we do not like to see English novelists adopting the ugly American habit of making all girls wiser than their mothers.

Mr. Charles Gibbon has tried an entirely new style in *In Cupid's Wars*, and we do not like it. The scene is laid in Ireland; the time is '98; and really we wish that Mr. Gibbon had "feared to talk" of that famous year if he could find nothing better to say about it than this. There is nothing political in the book, but there are abductions and burnings and murders and fights and caves and hairbreadth escapes underneath waterfalls and passionate lovemakings, and, in short, the height of diversion entirely in a particular style. Such a scoundrel as Benjamin Brogden, the bad hero, we never remember to have met, except in an anonymous and very ill-printed piece of literature entitled *The Mysterious Avengers*, which we read in the year 1857 and have never seen or forgotten since. There the characters were habitually described by the author as "villain." "Villain So-and-so then seized the cutlass," &c., &c. If Mr. Gibbon had adopted this form of speech it would have been picturesque, quite justified by his facts, and not unsuitable to his general style, "You are afraid," sneered the tempter, "to learn that the low-born maiden," and so forth. Such a persecuted and virtuous low-born maiden as Aileen O'Sullivan (by-the-way, is it not the more excellent way to spell it Aileen?); such a haughty lady as Maude Morgan, the opposition heroine; such an inscrutable hunchback as Cormac the Boccagh; and such a fiendish old woman as Anasthause of the Devil's Mount, any novelist might be proud of—that is to say, if his pride lay in the direction of such creations as these. For ourselves—though they all say "Beyont"

and "Bad scan" and "Wirasthrue" and "Alanna" and all the other things that they ought to say—they do not convince us of humanity as we should like them to do. Now, we never had any doubts about the humanity of Mr. Gibbon's Scotch factors and fisher girls, though they were much less prodigal of outward and visible signs of their claim to be Scotch and therefore human.

We have, we think, seen the name of Mr. Rider Haggard on the title-page of books, but not of novels; and *Dawn* (a somewhat obscure title) bears many of the familiar marks of inexperience in novel-writing. It is well written, it has considerable interest of plot, and the characters are not borrowed, and show not a little ability in character-drawing. But there is altogether too much of it. It is too long—too long by at least two hundred pages of its thousand. It covers too great a stretch of time. There are too many heroines, and they are too beautiful. There are too many minor characters, and they have too much to do. The wicked people (of whom there are several) are too elaborately wicked; and, lastly, not content with an immense amount of legitimate business, Mr. Haggard has infused a strong element of occult arts and astral spirits, and other devices after the manner of the late Lord Lytton, which are perilous stuff to handle. All this not merely interferes somewhat with the merit of the book, but makes it very difficult to give any idea of it in small space. Generally speaking, it may be said to deal successively with the schemes of one George Caresfoot to step into the shoes of his cousin Philip Caresfoot, and his partial success; with the schemes of Philip Caresfoot to get the shoes back, and of his partial success; with the intrigues of George with a certain Mrs. (afterwards Lady) Bellamy, and her machinations, under pressure, to secure him the hand of Angela Caresfoot, his second cousin and Philip's daughter; with the more honest loves of Angela and a certain Arthur Heigham, who in his turn is beloved by a certain Mildred Carr. All this, with two excellent dog-fights (in one of which a dog is killed, and in the other a man) and some other rarities, enables Mr. Haggard to fill his thousand pages full enough—indeed, as we have said, too full for any but a somewhat voracious appetite. He must "train down" if he is to write a really good novel.

A "side-cut" is an expression not frequent in the mouths of cricketers, though we do not know that it is unpardonable in the author of *Richer than Wealth* that she has used it. We say "she," not having much doubt on the point, though the title-page is without any author's name. Nor is it very wicked of her to describe Finch as a plebeian name, though it certainly is not, unless a standard of *roture* of quite crusading rigidity is established. Both these little matters, however, testify to a certain rawness on the part of the author of *Richer than Wealth*, and the rest of the book does not belie this; but it is harmless enough. GEORGE SAINTSBURY.

CURRENT LITERATURE.

Life of Sir David Wedderburn, Bart., M.P. Compiled from his Journals and Writings by his Sister, Mrs. E. H. Percival. (Kegan Paul, Trench, & Co.) This book is more than a mere

compilation. It is true that it contains lengthy extracts from Sir David Wedderburn's journals and speeches, and from the papers which he contributed to the *Fortnightly* and the *Nineteenth Century*; but these have been so judiciously selected and so admirably arranged that the result is a very interesting memoir, in which his life and character are faithfully portrayed, and the impression which he made on those who knew him is accurately reproduced. Sir David Wedderburn was born at Bombay in 1835, and his early life was spent in Scotland and on the Continent; he went to Edinburgh University in 1851, and afterwards to Trinity College, Cambridge, where he passed out high among the senior optimes in 1858, his name standing between those of Lord Frederick Cavendish and Mr. Campbell-Bannerman. He also gained a second class in natural science; and zoology was a subject in which, it would appear, he always took a great interest.

"Love of Natural History made him visit every collection of animals, alive or dead, that he came near; the enjoyment of watching their habits and making sketches of them never diminished." He used to say that he had been to every zoological garden in Europe, and it was probably true.

Thus, in describing Antwerp, he writes:—

"The *real lions* of Antwerp are among its finest sights; and the zoological gardens are the best that I have ever seen, with capital quarters for all the beasts."

After studying Roman Law at Heidelberg, he was called to the Scotch Bar; but he never felt law to be his vocation.

"Though nominally practising at the Bar in Edinburgh, his time there was constantly broken into by lengthened tours abroad, even extending as far as India and America, which enabled him to study the larger questions of politics, especially those connected with the colonies."

The lectures on America which he delivered at Edinburgh in 1868 drew public attention to his capacity for political life, and at the end of that year he was elected member for South Ayrshire; he afterwards sat in Parliament for the Haddington Burghs, and he only resigned his seat a few months before his death in 1882. In politics he belonged to what has been called the philosophical school of Liberalism; and his love of independence was so great that it made him resolve to accept no official responsibility. He seldom spoke in Parliament except upon questions connected with India, which he was fond of calling his "native land;" and the extracts which are given from his Indian journals and from his articles on Indian subjects are not only very suggestive, but show how fully he realised the many difficulties that have to be faced in that country. Perhaps the most interesting chapter in the book is the one which contains his description of China and Japan; he was fond of children, and the politeness which he met with from the youthful Japanese, as well as the good education provided for them, are frequently alluded to.

"Everywhere the school is a conspicuous, generally a new, building, and in every sense the schoolmaster is abroad. We met one followed by his little flock of ladies and gentlemen, from each of whom we received a most gracious bow."

And, again, he says:

"Plump, clean, and rosy, with their little heads carefully shaven in a variety of fantastic fashions, the children afford a certain indication of prosperity among the lower orders in Japan."

Regarded simply as a study of character developed under peculiarly favourable conditions, this memoir of Sir David Wedderburn is more than usually attractive, for, as the Preface tells us,

"it is the record of a happy life—happy from good health and a joyous temperament, and from the

surroundings of both his private and public life, throughout which he enjoyed complete freedom of action, together with the opportunity of much public usefulness."

The Irish Birthday Book. Selections from the Speeches and Writings of Irish Men and Women, both Catholic and Protestant, arranged by Melusine. (Sampson Low.) Do the mottoes in birthday books really get read? Of course, like the daily texts in Bogatzky's *Golden Treasury*, they are meant to be not only read, but inwardly digested; and that they may inwardly digest "Melusine's" prose and verse extracts is why we wish English readers would, for a change, buy *The Irish Birthday Book*, bound in Irish linen and illuminated on the cover with cross and shamrocks and sunburst—faith and memory and hope. For the extracts are what is called suggestive—i.e., they are so chosen as to force on those who read them the question: Do people who think in this way, with whom this mode of expression is the natural outflow of the heart, deserve to be pilloried in *Punch*, and abused by Mr. Goldwin Smith as "a fatal and degrading element"? For Irish men and women the book is valuable, because the selection is made in no bitter spirit. For them these pages will be a perpetual reminder, not of old wrongs, but of ideals to be worked up to. For women, there is Swift's ideal:

"Oh wonderful creature, a woman of reason;
Never grave out of pride, never gay out of season."

For men, there is the Nation's warning: "Bold, courageous, open action, free from all taint of criminality, will enable the Irish people to triumph;" and also that grand advice of O'Connell: "Answer your enemies as I do mine, by redoubling your exertions for your country." For young men, there is the assurance that "History is the tribunal which will vindicate the Irish people," and Mr. T. D. Sullivan's noble reply in "My Faith," to those who say that

"Honour and faith are an idle dream;
Self is the rule good sense advises."

To the "songs," and "ballads," and "essays," and other little volumes, put forth nearly forty years ago by Young Ireland, the motto was: "There came a soul into Erin." That soul breathes in every page of these selections. They will help Irish people to a better knowledge of their country's prose and verse poets; they will surely make English people anxious to know more of Thomas Davis and Kitchin, and the two Sullivans. They will suggest an answer to the taunt that Ireland has no poet of the highest rank—viz., that the poetic faculty, elsewhere concentrated in very few, is there diffused over a whole nation.

Ye Olden Time. English Customs in the Middle Ages. By Emily S. Holt. (Shaw.) This is a very useful, as well as entertaining, book. Most works that profess to give a popular account of the manners of past times are miserable compilations. We have traced one single sentence through six different books, and are pretty certain that we have not come to the original author as yet. Miss Holt's work is of a widely different character. There is hardly anything in it taken from popular printed books; almost every fact that she gives us comes direct from original records. Therefore, though written in a popular form, it is a contribution to social history of no little value. We would direct especial attention to the chapter on "Food, Cookery, and Medicine," which is excellent. That on "Names and Words" contains much curious information, which, so far as we have been able to test it, is nearly free from error. Miss Holt tells us that Joseph is one of the Christian names that we owe to Puritan influence. We think she is

right. We cannot remember a single mediæval instance of its use in England. Now it is probably the most common Christian name among English Roman Catholics. We believe there is not a single pre-Reformation church in this island dedicated to Saint Joseph.

Gloves: their Annals and Associations. A Chapter of Trade and Social History. By S. William Beck. (Hamilton, Adams, & Co.) Mr. Beck is known as the author of *The Drapers' Dictionary*, which, we believe, is a valuable book of reference. His present compilation—for it is little more—will be found very useful to all those who are interested in the history of costume. The author has read diligently in many out-of-the-way books, and has brought together a great amount of information concerning gloves. The organising faculty is, however, nearly entirely absent; and so his book, though overflowing with facts, is by no means easy reading. This defect is, however, in some degree atoned for by a good Index. There are some useful facts noted which show how very injurious to trade and morals the old protective laws were by which it was hoped that the glove trade would be fostered. By far the best portion of the book is that which deals with the symbolical use of the glove. Some facts are there recorded which are new to us. The volume contains many good illustrations.

Guide to Southwell Minster. With a History of the College of Secular Canons. By Greville Mairis Livett. (Southwell: Whittingham.) Southwell minster is soon to become Southwell Cathedral. Its bishop will, we believe, have jurisdiction over the counties of Nottingham and Derby. This seems a fitting time for the publication of a history of a church which has undying interest for the student of architecture. It is not as a beautiful relic of antiquity alone that we must think of Southwell. As one of the very earliest secular canopies in England, and as a great fee of the Archbishop of York, its history is of first-rate importance for all who would understand the ecclesiastical life of mediæval England. Mr. Livett's Guide is pretty nearly all that can be desired in a short account. It will not impede the publication of an exhaustive history, should any antiquary be moved to give us one; but it will give a great amount of instruction and pleasure to those who visit the minster as tourists, and still more to permanent residents in the neighbourhood. We do not remember that we have ever read a better guide-book; certainly we have never seen one which for its size contained a larger amount of highly condensed information. There are a few statements in the first chapter which we should feel bound to call in question, if we were writing a long review of the book, but they relate to obscure matter of little moment.

Older England: illustrated by the Anglo-Saxon Antiquities in the British Museum, in a Course of Six Lectures. By J. Frederick Hodgetts. (Whiting.) The lectures of which this volume consists were delivered to a private audience in the Anglo-Saxon room of the British Museum. The author deplores in strong language the gross ignorance of most educated English people with regard to the language and history of their Teutonic ancestors, and in this volume he undertakes to supply what he considers sound information on these subjects. Mr. Hodgetts' complaints of the prevailing ignorance are certainly well founded; but unfortunately he is himself only a blind leader of the blind. His manner of dealing with philological questions is so amusing that we cannot refrain from citing a few specimens. He argues that the word *ceastre* (*sic*) is not of Latin derivation, but is a purely Anglo-Saxon word, meaning "she who encloses"—after the analogy, we suppose, of

bœcestre. He imagines that the Runes originated in a native Teutonic picture-writing; that the names of the days of the week are of German origin, and were borrowed in a translated form by the Romans; and that the Latin word *lancea* is derived from Germany, being a corruption of *landes-knechtes-spiess*. He further tells us that *cynehelm*, the Anglo-Saxon word for crown, means "protector of the race;" that Ash-Wednesday takes its name from the ash-tree; that Deutsch or Dutch is derived from the name of the god Tiw; that blood is called "gore" from the Anglo-Saxon *gár*, a spear, "because the blow from such a weapon was generally accompanied by a considerable effusion of vital fluid;" and lastly, that the name Odin is etymologically The Odd One! Lest we should be suspected of misrepresenting Mr. Hodgetts, we will allow him to speak for himself:

"When we say that a thing is odd, it is because we have not seen its fellow—it is strange to us. . . This word, as a part of the name of Odin (which means the one without fellow, the peerless one, the supreme being, the *highest*), is entitled to more reverence than it meets with from us." These eccentric speculations are made the texts for moralising discourses, which together take up the greater part of the volume. We should be glad if we could assent to the high praise which the author quotes from Prof. Ruskin and other eminent persons who were among his hearers; but the fact that such praise could be given only shows how greatly the educated public stands in need of enlightenment respecting "older England."

The Haunted Homes and Family Traditions of Great Britain. By John H. Ingram. (W. H. Allen.) Under a somewhat pompous title we have here a collection of miscellaneous ghost stories, gathered from well-known sources. They are, indeed, arranged in alphabetical order with reference to locality, but a large number of them—we had almost said the majority—have nothing to do with either "haunted homes" or "family traditions." They are merely isolated instances of apparitions. In one case we must protest against the manner in which Mr. Ingram has performed his duty as compiler. No one that has read *The Lay of the Last Minstrel* is likely to forget "the spectre-hound in Man," or the long passage about the "Mauthe Doog" which Scott quotes from Waldron's *Description of the Isle of Man*. Mr. Ingram, in telling the story (pp. 190-92), mentions Waldron but not Scott, and gives in inverted commas what purports to be a quotation, which is utterly spoilt by condensation and modernising of the language. In this improved version of Waldron he characteristically misprints "Mauthe Doog," and omits the black colour. He also prints Peele Castle, which is contrary to the common usage adopted by Scott, though it has the authority of Wordsworth.

Tracks in Norway of Four Pairs of Feet, Delineated by Four Hands. With Notes on the Handiwork of Each by the Others. (Sampson Low.) But a fortnight ago we commented upon the extraordinary fact that everybody who undertakes a trip to Norway must needs put his adventures into print. From the title-page—and still more from the cover—of this little book, it will be inferred forthwith that it is a specimen of that absolutely unreadable form of travel literature—the pseudocomic. It is only fair to add that the party seem to have themselves derived no less enjoyment from their literary composition than they did from their journey.

Shetland and the Shetlanders. By Charles Rampini. (Simpkin, Marshall, & Co.) Sheriff Rampini is not a mere visitor to Shetland, so that he would in any case be free from the charge of *cacœthes scribendi*, which Shetland

seems to produce no less than Norway. He knows the islands and their people intimately, and he is a first-rate hand at telling a good story. The substance of this little book was delivered in two lectures before the Philosophical Institution at Edinburgh last month; and, though they were fairly reported in the *Scotsman* at the time, they well deserve permanent preservation. It is a pity that the Kirkwall printers have caused so abundant a crop of misprints.

NOTES AND NEWS.

We understand that Mr. Swinburne has written a paper on "Wordsworth and Byron" for the *Nineteenth Century* which will probably appear in the April number.

MR. THEODORE WATTS has undertaken the article on "Poetry" for the *Encyclopædia Britannica*. The subject is a formidable one, and we confess that we should have had fears about its treatment by almost any other of our critics. But, as it is, fear is replaced by pleasure that we shall now have the opportunity of reading in a connected form those comprehensive views about poetical composition—its growth and its laws—which have hitherto been expressed only incidentally to special criticisms.

MR. BUNYU NANJIO, the young Buddhist priest from Japan who has been residing at Oxford for the study of English and Sanskrit for more than five years, has been suddenly summoned to return to the monastery at Kioto. Before his departure the university conferred upon him the honorary degree of M.A.

THE fifth and concluding volume of *The Old Testament Commentary for English Readers*, edited by Bishop Eliot, will be published early next month by Messrs. Cassell & Co. The volume will contain Jeremiah to Malachi; and the contributors will be Dean Plumptre, the Rev. Dr. F. Gardiner, the Rev. Henry Deane, the Rev. Dr. Reynolds, the Rev. S. L. Warren, the Rev. A. S. Aglen, the Rev. A. C. Jennings, the Rev. W. H. Lowe, and Prof. Whitehouse.

MESSRS. KEGAN PAUL, TRENCH, & Co. will shortly issue *The Foundation of Death: a Study of the Drink Question*, by Mr. Axel Gustafson, which will be the first work published in England treating the subject from all standpoints. Besides a large variety of quotations on the historical, chemical, physiological, pathological, therapeutical, mental, moral, social, philosophical, political, and remedial aspects of the question, it will include an eclectic bibliography of some eight hundred works published in the various countries from the earliest times to the present date, each country's contributions being given separately and in chronological order.

MR. WESTWOOD will contribute to the new series of the *Angler's Note-Book* a paper, with illustrations from the original blocks, on the *Compleat Angling Book* of Mr. Joseph Crawhall—a book in which the quaint humour of its author finds characteristic expression with pen and pencil, and which is as rare, and even as dear, as the Gryndalls and Mascalls of the sixteenth century. "Angling Books and their Bindings, with a Glimpse of Charles Lamb," will also form the subject of another paper by Mr. Westwood in the same periodical, of which the circulation will on this occasion be confined to subscribers. Mr. Satchell, of 19 Tavistock Street, is the publisher.

MESSRS. GRIFFITH & FARRAN will publish immediately a little book by Canon Hole, entitled *What is a Mission?*

MR. W. E. A. AXON's volume of *Cheshire Gleanings* is in the binder's hands, and will be issued immediately. It contains about fifty

separate articles bearing on the history, folklore, and associations of the County Palatine.

MR. J. POTTER BRISCOE, principal librarian of the Nottingham Free Public Libraries, has put together a second volume of *Old Nottinghamshire*, of which the first volume appeared in 1881. It will be published by subscription, and will probably be ready for issue some time in May.

Sunday Talk, a Sunday magazine for the homes of the people, edited by Principal Tulloch, will begin a new series in April. Henceforth, it will be doubled in size, and will be illustrated. It is a monthly, price twopence, and is published by Messrs. Dunn & Wright, 100 West George Street, Glasgow.

THE *Bayswater Chronicle* has set a good example to the local press of the metropolis by publishing a series of illustrated papers on the history and antiquities of Paddington. The illustration for this week is to be "Paddington Old Parish Church, 1780, with the Village Stocks."

MESSRS. SOTHEY will sell on Thursday next, March 27, immediately following the five days' sale of Mr. Francis Bedford's books, a further portion of the library of the late Gregory Lewis Wray, including a number of English and French romances and rare ballads and historical tracts. There are also first editions of both parts of the *Faerie Queene*, of Sidney's *Arcadia*, and of *Paradise Lost*, *Paradise Regained*, and *Lycidas*; *Pericles, Prince of Tyre* (1630), and the *Rape of Lucrece* (1655).

COPIES of the latest edition of Sir Thomas Elyot's *Gouernour* are now being sold for 15s., a reduction of seventy per cent. on the advertised price. This enormous reduction is partly due to the destruction of the plates by which Holbein's portraits of the author and his wife were so finely reproduced. But, even with the loss of the portraits, the work at the present price is ridiculously cheap, for the glossary at the end of the second volume is alone worth the money now asked for the entire work by the booksellers. It is needless to add that copies containing the Holbein portraits are not likely to be often in the market.

DR. EUGEN OSWALD is delivering a course of lectures at Leicester, on four successive Tuesdays, beginning last week, on "Modern German Literature from the Death of Schiller to the Present Day."

AT the last meeting of the Manchester Literary Club Mr. C. W. Sutton read a paper on "Manchester Bibliography for the year 1883." He explained that this was the fourth year for which the titles of works by Manchester authors, or printed in the city, had been collected. The figures were for 1880, 393; for 1881, 365; for 1882, 441; for 1883, 533. These figures must be only taken as approximated, as many pamphlets, if not books, probably escape record. A great amount of work done in connexion with the general scientific and literary societies of the kingdom lay outside the scope of this bibliography. The classification of the 533 titles was as follows:—Almanacs, &c., 15; bibliography, 9; biography, 11; education and philology, 53; essays, &c., 17; games, 2; history, topography, and antiquities, 9; music, 139; Oriental literature, 1; periodicals, 74; poetry, 7; politics, commerce, &c., 76; fiction and children's tales, 44; science and arts, 33; publications of societies, 7; and theology, 36.

AMERICAN JOTTINGS.

ACCORDING to the papers received this week, the discussion on the Dorsheimer Copyright Bill is proceeding actively. The only serious opposition seems to come from Philadelphia, which was, it will be remembered, the stronghold of

Mr. Carey's political economy. At the annual dinner of the Book-Trade Association of Philadelphia on February 23, Mr. Henry C. Baird delivered a long address which was substantially an attack upon copyright in general. The opposition in the House of Representatives was led by Mr. Deuster, a naturalised German, who represents a district of Wisconsin; and his chief argument was that the Philadelphia reprinters of German literature would be ruined. The following is the conclusion of the Report in favour of the Bill presented by the Judiciary Committee:—

"The committee do not think it necessary to enter into a discussion of the general principles upon which the law of copyright rests. There is no civilised country which does not in some form recognise the property which an author has in the creation of his intellect. The committee think that the United States should grant this right of property to foreigners as well as to natives. There can be no just discrimination based upon the nationality of the person to whom the property rightfully belongs. The policy by which States refused rights of property to foreigners has long since been reversed. In most, if not in all, the States of the Union, foreigners are entitled to hold property, both real and personal, upon precisely the same terms as natives. It is manifest that the ancient discriminations grew out of ignorance and prejudice, and that the modern rule conduces to civilisation and to the peace of nations. It is believed that, if the Bill accompanying this Report is passed, American authors will receive great and valuable advantages. They will then be able to obtain copyrights in England and in the English colonies, so that when they successfully address all the English-speaking people they will receive the compensation to which their genius and industry may entitle them. The committee earnestly commend this measure to the House, in the full belief that its passage will work a high and enduring benefit to the people of the United States, and contribute to the civilisation and enlightenment of the world."

MESSRS. MACMILLAN announce a new cabinet edition of Tennyson's poems, in seven volumes, uniform with the edition they published recently in America of Mr. Matthew Arnold's works.

MR. W. M. GRISWOLD, of "Q. P. Index" fame, has nearly ready a Manual of Biographical Literature, in two parts, the first being a dictionary of biographical reference, and the second an index to biographical works. The former claims to be only a supplement to Oettinger's *Bibliographie biographique*, which closes with 1854; the latter is believed to be original. The work will be published by subscription at two dollars (8s.).

THE *New York Critic*, following an English precedent, proposes to elect by the votes of its readers "forty American authors who are most worthy of a place in a possible American Academy."

A LARGE volume, entitled *South Carolina*, just published by the Commissioner of Agriculture of that State, gives some curious facts regarding the constituents of the population. The number of foreign-born has largely decreased since 1860, despite efforts to encourage immigration from Europe; the coloured population, which is increasing, shows no tendency to separate from the general population and become localised; it is so mixed with the whites that it would be difficult to find an assured specimen of pure African blood; there is scarcely a township in which one or more families (chiefly negroes) are not to be found with distinct traces of the Indian descent which they claim.

SWISS JOTTINGS.

SOME time since the Swiss Federal Department of the Interior appointed a special commission to report on the preservation of monuments of

Swiss History and Swiss Art. The commission consisted of Herr von Rodt, of the Historical Museum in Bern; Herr Stadler, President of the Gewerbe Museum; Profs. Rahn and Vögelin, of Zürich; Imhof Büsch, of Basel; J. Meyer-Amrhyn; Th. de Saussure, of Geneva; Herr Wild, Director of the Museum in St. Gallen; and Dr. Kaiser, the Federal Architect of Bern. They recommend that the Federal Government should grant a yearly subvention to the present Swiss Gesellschaft für Erhaltung der historischen Kunstdenkmäler; but that all articles purchased by the society, with the approval of the Bundesrath, shall become the property of the Confederation, and shall be placed on exhibition in the various cantonal and municipal museums on the understanding that they are to be removed to the Federal "Swiss Museum" in the event of such an institution being established.

THE Committee of the *Mittelalterliche Sammlung* at Basel has issued a report of the condition of that excellent collection, and of its gains during the last year. In nearly every previous year it has had to chronicle its debts to the old Guilds of Basel (Zünfte), but has received nothing from these sources during the past year. On the other hand, it has been enriched by 135 gifts or presents during the year, including some splendid tapestry from Kloster Feldbach, a quantity of mediæval pottery from the excavations at Kloster Fraubrunnen, and an altar-piece of the sixteenth century from the same monastery. The committee promises to issue during the present year an "exhaustive and scientific catalogue" of the mediæval treasures in the collection.

THE Museum of Neuchâtel has been enriched by the present of a portrait of the painter Leopold Robert. It is in profile, and is the work of a friend of Robert's, Ulysse Sandoz, who died in Paris in 1815.

THE *Volksstimme* of Rheinfelden reports the discovery of between 1,600 and 1,700 coins by Herr Gessler, of the mill "Zum Rosli" at Basel-Augst, the site of the Roman colony Augusta Rauracorum. The oldest pieces bear the names of the Emperor Valerianus (A.D. 253-63). Most, however, are from the mint of the Gallic Postumus whom Valerianus appointed governor of the Gauls, and who was proclaimed emperor by his soldiers. His rule extended over this district. There are also many coins of Gallienus, the son of Valerianus, and of his wife Salonina. It is expected that this remarkable find, after it has been cleaned and scientifically examined, will prove of great importance to the numismatic history of German Switzerland.

THE ancient tower of Ouchy has been bought from the Cantonal Government of Vaud for 100,000 frs. by Syndic Dapples, who has engaged to "restore" it. The tower was originally erected by Bishop Landry de Durnes in 1170, and is first mentioned as the "Turri Rippe de Ochys." Count Thomas of Savoy nearly destroyed it in 1200, but it was re-erected by Bishop Roger. The Bishops of Lausanne used it as a residence, and as the depository of the episcopal archives, until the Reformation. The fortifications and connected buildings were destroyed about the end of the seventeenth century.

DR. HERMANN MEYER has just published an interesting work on an old Swiss custom which tended so largely to maintain glass-painting as a calling in Switzerland—*Die Schweizerische Sitte der Fenster-und-Wappen-Schenkung vom 15^{ten} bis 17^{ten} Jahrhundert* (Frauenfeld: J. Huber). The book contains a catalogue of the Zürich glass-painters from 1540. In German Switzerland in the sixteenth century there were about one hundred glass-painters—in the city of Zürich

not less than twenty—who found sufficient work and pay in their own little fatherland. Zürich was the recognised centre of this prosperous guild. Konrad Meyer, who died in 1766, was the last of the famous Zürich glass-painters.

A MODERN OTTOMAN POEM.

[THE poem of which the following is a translation is taken from a little book of verses, entitled *Zemzeme*,* published about eighteen months ago by Mahmūd Ekrem Bey, Professor of Literature at the École civile, Constantinople. In the translation, which is line for line with the original, the rhyme-movement and, so far as possible, the metre of the Turkish have been retained.]

These lines were suggested by a picture in the *Mir'at-i 'Aleam* (the "Mirror of the World," an illustrated newspaper published in Constantinople) of a young peasant girl fondling a lamb in her arms, while the mother sheep by her side looks wistfully up to her.

Look on this scene so fair of seeming,
O'er earth is a robe of Eden flung.
Muse on this new-world fancy dreaming,
Know'st a verse on this theme with radiance
strung?†
List to this descendant plaintive streaming,
With what wondrous skill hath the master sung!
'Tis vain with aught else these comparing,
With God alone can be such things' sharing.

Each lovely picture, soul-entrancing,
Is a flash from the Glory of Allah thrown.
Each lofty verse with wisdom glancing,
Is a point from the volume of Allah shown.
Each gentle strain, compassion-hancing,
Is a chord from the rebeck of Allah blown.
All lovely things, the soul befriending—
O Lord, are these not Theeward tending?

O Thou who in Glory wondrous shinnest,
In every atom Thy Beauty beams.
O Thou who art wise and all designest,
In every atom Thine Essence streams.
O Thou the Creator, Best, Benignest,
In every atom Thy Glory gleams.
Shone Thou not forth with light excelling,
These worlds were all midst darkness dwelling.

In all things birth and generation
Is the law that forth from Thy Wisdom flows;
In the soul this love, this adoration,
Is the grace that soft from Thy Mercy blows;
In the world this ceaseless re-creation
Is all a work by Thy Power that grows.
Glory to Thee, O All-Effector!
Glory to Thee, O All-Director!

Whence is the love of child for mother?
Why is the babe to the mother dear?
What fond delight does the maid discover
That she holds her lamb to her heart so near?
To this law of love of one for other
Why does the soul thus bound appear?
Ope not the thought towards Thee aspiring,
This glimpse of Heaven to our admiring?

From Eden a hour's skywards wending,
Wingeth her flight by Arise's Sign;
Or a ray of light to the earth descending
Chooseth a maiden's form as shrine;
Her glance on a gentle lambkin bending,
To the love thereof does her soul incline.
That new-born life to her breast she presses,
And on this earth with love caresses.

"O darling lamb, see who will guide thee;
From her who loves thee fly not so;
Fear not, there will no harm betide thee,
I ne'er would cause thee hurt or woe;
Come, nestling in my bosom, hide thee,
For a little while the field forego;
My bosom for thy cradle take thou,
And my soft cheek thy pillow make thou.

"O love of my soul, why this sad mourning?
Is it my arm that is hurting thee?
With thy plaintive wail my heart is burning;
Why should thy cry so bitter be!

Within my heart there springs a yearning;
Thy fearful eye from dismay set free.
Art thou weary of my love then?
Does my fondness vexing prove then?

"More loudly pulses my poor heart's beating,
The more I thee to my bosom strain;
To hold, dear, from thee with kisses greeting
When I rub my mouth on thy face were vain.
Thou grievest me with thy plaintive bleating,
And these words to rise to my lips are fain:—
'Would that my bosom satisfied thee,
That I could every need provide thee.'

"For such, although there is none availing,
We still may as sisters wander free.
I know not whence is this love prevailing,
Or whence may this inward yearning be;
I had not thus made moan and wailing
Had I been born one like to thee.
But see, thy mother will not leave thee,
She is herself fain to receive thee.

"O mother fond, what art thou saying?
Hast thou no strength for parting's smart?
Why art thou such sad grief displaying?
Ah me! what anguish rends thy heart!
Soon shalt thou with thy lamb be straying,
At length shall every fear depart:
Mayst thou be aye by joy befriended,
May all thy days be gladness-tended."

* The word *zemzeme* is applied to the purling of a brook, and similar soft, murmuring sounds.
† In Eastern poetry words are compared to pearls strung on a thread.
‡ What we call the Sign of the Ram is in Turkish styled the Sign of the Lamb.

E. J. W. GIBB.

OBITUARY.

RICHARD HENRY HORNE (for the familiar "Hengist" was, it seems, a supposititious second name) died at Margate on March 13. He was born in the early years of the century, and both in his youth and in his mature age led a life of adventure beyond the seas. Between his hair-breadth escapes in America and his official employment in Australia there intervened a period of literary activity at home. Ambition, combined with originality—to use no harsher term—was stamped upon everything he wrote. All have heard of *Orion*, the epic published at the price of one farthing in 1843. Of several tragedies planned on classic models *Cosmo de Medici* is perhaps best known to the present generation. Many of his works have passed through several editions, though they cannot be said ever to have been popular. His name, however, will live in English literature by its association with that of Elizabeth Barrett Browning. She contributed several essays to the collection which he published in 1844 under the title of *A New Spirit of the Age*; a phrase of his is enshrined in her most pathetic poem, "The Cry of the Children;" and in 1877 he published in two volumes her letters to him, which form an invaluable contribution to our knowledge of her poetical aims. Horne leaves many unpublished works, and named Mr. Buxton Forman as his literary executor.

MAGAZINES AND REVIEWS.

Le Livre for March (Fisher Unwin) opens with an interesting sketch by the Comte de Contades of the late Poulet-Malassais, which is accompanied by a well-etched portrait and (on the front page) by a pleasant *encadrement* representing no less than eight views of the printer's punning device, the "coco mal-perché" as Baudelaire somewhere has it, in a passage which, by-the-way, M. de Contades has not failed to quote. Poulet-Malassais was not a perfect character, but there is a singular charm about the books he published. Many publishers have followed his good ways, avoiding his evil ones; but hardly one has produced books of more individuality and elegance as distinguished from

mere sumptuousness. A paper on the readers of the Bibliothèque nationale is illustrated with a great many very clever studies of heads; and M. Champfleury contributes an article on Celestin Nanteuil, with a full-page rendering of his curious portrait of M. Karr. In the ephemeral part of the periodical, MM. Uzanne and Drumont give a kind of *chronique* of the French literary "movement," similar to that furnished by the foreign correspondents, and independent of the detailed reviews. Altogether *Le Livre* is bestirring itself, and may certainly claim to be the most attractively planned and equipped journal of literature pure and simple on the Continent.

THE last number of *Timehri* (vol. ii., part 2), the journal of the agricultural and commercial society of British Guiana, contains at least three articles by the editor which we commend to all who have come under the fascination of his recent book, *Among the Indians of British Guiana*. There are also papers worth reading by Mr. Alexander Winter and Mr. J. E. Tinne. The elaborate Index deserves a word of praise, though it might perhaps have been better arranged. The English agent of *Timehri* is Mr. Edward Stanford.

THE numbers of the *Revista Contemporanea* for February contain two archaeological papers of unequal merit. The first, "Inscripciones Antiguas en España," is a wild statement by Martín Minguez that the Keltiberian Inscriptions are Greek; the other is an anonymous account of a visit to Sasamon, the ancient Segisamum, in 1870. Traces of extensive ruins are described, and a long and curious Latin inscription is given, of which we can find no account in Hübner's *Corpus*. Another unsigned article is an interesting, but too eulogistic, biography of the painter Esquivel, 1806-57. Alvarez Sereix prints three sumptuary proclamations regulating dress, conduct in processions, and use of fireworks in Madrid in 1660-70. Señor Dios de la Rada y Delgada gives a readable *résumé* of Pilgrimages to Mecca, but seems unacquainted with Mr. Keane's latest visit.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CADWAT, R. *Explorations épiques et archéologiques en Tunisie*. 2^e Fasc. Paris: Thorin. 7 fr. 50 c.
DUMONT, A., et J. CHIFFRAUD. *Les Céramiques de la Grèce propre*. 1^{re} Partie. 2^e Fasc. Vases peints. Paris: Firmin-Didot. 20 fr.
DUPIN DE SAINT-ANDRÉ, A. *Le Mexique aujourd'hui*. Paris: Plon. 3 fr. 50 c.
ENGEL, G. *Ästhetik der Tonkunst*. Berlin: Besser. 8 M.
GRÉGOIRE, E. G. J. *A la Ville de Liège*. Grétry. (A. E. M.) Antwerp: Decker. 10 fr.
HOUBAÏE, A. *La Comédienne*. Paris: Dentu. 3 fr. 50 c.
KUPCZANKO, G. *Der russische Nihilismus*. Leipzig: Friedrich. 3 M. 50 Pf.
LESSON, P. A. *Les Polynésiens: leur Origine, leurs Migrations, leur Langage*. T. 4 et dernier. Paris: Leroux. 15 fr.
LONGPÉRIER, A. de. *Œuvres de*, p. p. G. Schlumberger. T. 3 et dernier. Paris: Leroux. 20 fr.
LOUÏ, P. *Les trois Dames de la Kasbah: Conte oriental*. Paris: Calmann Lévy. 5 fr.
MEYER, O. *Der Aberglaube d. Mittelalters u. der nächstfolgenden Jahrhunderte*. Basel: Schneider. 6 M. 40 Pf.
MEYER, R. *Die Principien der gerechten Besteuerung in der neueren Finanzwissenschaft*. Berlin: Besser. 8 M.
RIBBE, Ch. de. *Le Play d'après sa Correspondance*. Paris: Firmin-Didot. 3 fr. 50 c.

HISTORY.

- ANONYMI de situ orbis libri duo. E codicis Leidensis nunc primum ed. M. Manitius. Stuttgart: Cotta. 5 M.
HARTFELDER, K. *Zur Geschichte d. Bauernkriege in Südwestdeutschland*. Stuttgart: Cotta. 8 M.
IRACH, J. *Der Kampf zwischen Papstthum u. Königthum von Gregor VII bis Calixt II*. Frankfurt-a-M.: Foeser. 3 M.
LAMANSKY, V. *Secrets d'Etat de Venise. Documents: Servant à éclaircir les Rapports de la Seigneurie avec les Grecs, les Slaves et la Porte ottomane à la fin du 15^e et au 16^e Siècle*. St. Petersburg. 21.

a great frond of the *Ravenala* (*Urania speciosa*) cooked to pass as a ruc's quill (*Marco Polo*, first edition, ii. 354; second edition, ii. 414). Mr. Sibree, in his excellent book on Madagascar (*The Great African Island*, 1880) noticed this, but said:—

"It is much more likely that they [the ruc's quills] were the immensely long midribs of the leaves of the rofia palm. These are from twenty to thirty feet long, and are not at all unlike an enormous quill stripped of the feathering portion" (p. 55).

In another passage he describes the palm, *Sagus ruffia* (? *raphia*):—

"The rofia has a trunk of from thirty to fifty feet in height, and at the head divides into seven or eight immensely long leaves. The midrib of these leaves is a very strong, but extremely light and straight pole. . . . These poles are often twenty feet or more in length, and the leaves proper consist of a great number of fine and long pinnate leaflets, set at right angles to the midrib, from eighteen to twenty inches long, and about one and a-half broad," &c. (pp. 74, 75).

When Sir John Kirk came home in 1881-82 I spoke to him on the subject, and he felt confident that the *rofia* or *raphia* palm-fronds were the original of the ruc's quills. He also kindly volunteered to send me a specimen on his return to Zanzibar. This he did not forget, and some time ago there arrived at the India Office not one, but four of these ruc's quills. In the letter which announced this despatch Sir John says:—

"I send to-day per s.s. *Arctot* . . . four fronds of the *Raphia* palm, called here 'Moale.' They are just as sold and shipped up and down the coast. No doubt they were sent in Marco Polo's time in exactly the same state—i.e., stripped of their leaflets, and with the tip broken off. They are used for making stages and ladders, and last long if kept dry. They are also made into doors, by being cut into lengths, and pinned through. The stages are made of three, like tripods, and used for picking cloves from the higher branches."

The largest of the four midribs sent (they do not differ much) is twenty-five feet four inches long, measuring twelve inches in girth at the butt, and five inches at the upper end. I calculate that if it originally came to a point the whole length would be forty-five feet, but, as this would not be so, we may estimate it as thirty-five to forty feet. The thick part is deeply hollowed on the upper (?) side, leaving the section of the solid butt in form a thick crescent. The leaflets are all gone, but when entire the object must have strongly resembled a Brobdingnagian feather. Compare this description with that of Padre Bolivar in Ludolf, referred to above:

"In aliquibus . . . regionibus vidi pennas alae istius avis prodigiosae, licet avem non viderim. Penna illa, prout ex forma colligebatur, erat ex mediocribus, longitudine 28 palmorum, latitudine trium. Calamus vero a radice usque ad extremitatem longitudine quinque palmorum, densitatis instar brachii moderati, robustissimus erat et durus. Pennulae inter se aequales et bene compositae, ut vix ab invicem nisi cum violentia divellerentur. Colore erant valde nigro, calamus colore albo" (*Ludolf, ad eam Hist. Aethiop., Comment., p. 164*).

The last particular, as to colour, I am not able to explain; the others correspond well. The palmus in this passage may be anything from nine to ten inches.

I see this tree is mentioned by Capt. R. F. Burton in his volume on the Lake Regions (vol. xxix. of the *Journal of the Royal Geographical Society*, p. 34),* and probably by many other travellers.

I ought to mention here that some other object has been shown at Zanzibar as part of

the wings of a great bird. Sir John Kirk writes that this (which he does not describe particularly) was in the possession of the Roman Catholic priests at Bagamoyo, to whom it had been given by natives of the interior, who declared that they had brought it from Tanganyika, and that it was part of the wing of a gigantic bird. On another occasion they repeated this statement, alleging that this bird was known in the Udoe (?) country near the coast. These priests were able to communicate directly with their informants, and certainly believed the story. Dr. Hildebrand also, a competent German naturalist, believed in it. But Sir John Kirk himself says that "what the priests had to show was most undoubtedly the whalebone of a comparatively small whale."

The *rophia* midribs will be sent to the Forestry Exhibition at Edinburgh.

H. YULE.

FRIAR TUCK.

London: March 12, 1884.

In my letters on the name of Robin Hood (*ACADEMY*, September 15 and December 8, 1883) I endeavoured to prove that this hero of popular tradition inherited his name, and some portion of his story, from the wood-sprite Hód, a degraded form of the "hood"-wearing god Woden. I now propose to show that another of the personages of the same ballad cycle may not improbably have derived his name in like manner from the Northern mythology.

It is well known that Robin Hood is one of the many persons respecting whom tradition relates the old-world story of the archer and the apple, which is most familiar to us in its association with William Tell. This story is also told, with every detail complete, in the ballad of William of Cloudelee, whose adventures throughout are almost precisely identical with those of Hood.

The Scandinavian form of this legend, as given by Saxo Grammaticus, corresponds exactly with the Tell and the Cloudelee versions, and has for its hero a certain Toko. Saxo, who treats Odin and Baldr in euhemerist fashion, makes Toko one of the warriors of King Harald Gormsson in the tenth century. The Icelandic sagas relate the life of this Tóki (or Pálma-Tóki, as they call him) at great length; but the account they give is full of historical impossibilities, and there is strong reason to suspect that Tóki is a purely mythological creation. Assuming this suspicion to be correct, we cannot be greatly surprised if we meet with this personage on English ground.

In my former letters I showed reasons for supposing that the Tell incident is foreign to the original character of the myth of Hód, and must have been added to it after "Robin Hood" had come to be regarded as a merely human personage. If this be so, it follows that before that time English tradition must have attributed to some other hero the exploit which is the subject of this common Aryan legend. I venture to suggest that the earlier English hero of the episode may have been none other than Tóki, under the scarcely altered name of Tuck. It is true that no existing English legend ascribes this incident to Friar Tuck; but, when the scattered traditions of the forest champions had been consolidated into a connected story, it would be natural that so brilliant an achievement should be attributed to the famous leader of the outlaw band, rather than to the subordinate member to whom it may properly have belonged. The author of the Cloudelee ballad seems simply, in this as in all other points, to have copied the traditional history of Robin Hood.

It is further to be noted that while the name of Hód appears in the Hodes &c and Hodesvið of Kemble's charters, and in the modern place-names enumerated in my first letter, we seem

to have traces of Tóki in the Toccansceaga of the *Cod. Dipl.*, and in the modern names Tockwith, Tockholes, and Tuckwood.

There remains the question why Tuck is designated as a friar. Three answers to this question suggest themselves to me as possible. (1) It seems likely that the mythic name of Tuck, like that of Hood, was popularly conferred on some historical outlaw; and this person may actually have been a friar. (2) The costume in which Tuck was presented in the Robin Hood play may accidentally have resembled a friar's dress. (3) The word Friar may be a corruption of some Scandinavian *kenning* or distinctive nickname. According to Saxo, Tóki was celebrated not only for his prowess as an archer, but also for his skill in the use of snow-shoes. The name Pálma-Tóki is doubtfully explained by Dr. Vigfusson as meaning "Tóki the archer." May not Frer-Tóki ("frost-Tóki") have been the designation of this hero in his other character?

HENRY BRADLEY.

DANTE'S "FONTE BRANDA."

Siena: March 5, 1884.

One touch of Dante's pen has made the Fonte Branda of Siena famous for more than five hundred years.

"Per Fonte Branda non darei la vista."

Inf. canto xxx.

But of late one writer after another has set up a rival fountain to dispute this heritage of renown. The process has been in every case the same—viz., that Maestro Adamo da Brescia, in his fiery torments, would most naturally remember the cooling waters of the place where he sinned, "del luogo ov' io peccai." "Ivi è Romena dov' io falsai;" and there is the other Fonte Branda, to which the Senesi, most "vain" of all peoples, as Dante affirmed, must now cede their honourable pretension with a bitter regret.

Indisputable sound the words of the poet:—

"Li ruscelletti che de' verdi colli
Del Casentin, discendon giuaso in Arno,
Facendo i lor Canali e freddi, e molli,
Sempre mi stanno innanzi;" . . .

Mr. Augustus Hare, in his *Cities of North and Central Italy*, is not particularly tender to the belief and tradition of many centuries when he says the fountain of Siena has often been "confused in guide-books" with the Fonte Branda in the Casentino. If he can point to Fraticelli, Ampère, and Forsyth in support of his assertion (and as a matter of fact he cites no authority whatever), on the other side stand Niccolò Tommaseo, Gabriele Rossetti, and Barlow, who firmly cling to the greater celebrity of the Siena fountain, and admit no doubts. I am sorry that the single volume of Giuliani now at my disposal gives me no knowledge of his ripe judgment. Opinion is thus apparently equally divided among modern commentators.

But another unsuspected voice has yet to be heard on this question, and, if you will allow me, I will interpret it. In the library of Siena is a most interesting work, contained in two thick volumes, entitled the "Diario Senese" of Girolamo Gigli, a poet, patrician, and chronicler of Siena, who died at Rome in 1722. On p. 20 we read:

"The *Contrada* of Fonte Branda takes its name from the ancient family of the Brandi, who built extensively in it, and especially in 1217 the celebrated fountain that supplies water to numerous buildings, of which Dante made mention."

Again on p. 41 he writes: "In 1342 water was first brought into Fonte Branda amidst great rejoicings in Siena, of which Dante makes *lodevol menzione*." For the latter statement he refers in the margin to an ancient Chronicle of Siena by Agnolo di Tura, recording events occurring between 1186 and 1352. On examination

* "The *raphia*, here called the 'Devil's date,' is celebrated as having the largest leaf in the vegetable kingdom," &c. In his translation of Lacerda's journey he calls it *Raphia vinifera*.

of it I find that in June 1342, eight days before and eight days after the supply of water to the fountains "fu tanta la festa, e l'allegrezza che a volerla tutta contare, verrebbe meno la lingua, e perciò non ne dirò più." The discrepancy in the above extracts consists in the building a fountain in 1217, and leaving it dry until 1342. Perhaps further research will show the structure (which beneath its three arches resembles a tank for steeping hides, &c., in, rather than a fountain) was put in the interval to other uses. So far as I can decipher indistinctly, a date in Gothic characters on a fragment of marble places its completion in the year 1242. If water flowed into the Fonte Branda of Siena only in 1342, then *cadit questio*, for Dante died in 1321.

Wherever the contested fount of honour dwells there must ever remain to us in the episode of Maestro Adamo a word-fabric worthy to be compared with that in the parable of Dives and Lazarus.

"Io ebbi vivo assai di quel ch' i' volli;
Ed ora lasso, un goccio d' acqua bramo."

WILLIAM MERCER.

THE DANES IN LINCOLNSHIRE.

Settrington: March 17, 1884.

While cordially echoing Mr. Bradley's praises of Mr. Streetfield's book, I venture to take exception to one or two of his strictures. Thus it is difficult to accept the reviewer's assertion that the termination *-um* in place-names is not a corruption of *-ham*, but merely the case-ending of the dative, or, rather, of the locative, plural. That it is so in some instances I affirmed nearly twenty years ago in *Words and Places*, but it more commonly represents the usual Frisian form of *-ham*. In Friesland there are scores of village names, such as *Farmsum* (*Fertmarishem*), *Freepsum* (*Fresbrahteshem*), or *Pewsum* (*Paweshem*), the ancient forms of which leave no doubt as to their origin. Förstemann, the highest authority on the subject, finds in the Netherlands no less than two hundred names in *-um* and eighty in *-om*, which he derives from *-heim* or *-ham* (Förstemann, *Die Deutschen Ortsnamen*, p. 98; see also Koolman, *Ostfriesische Wörterbuch*, ii. 21). In Holderness, a district peopled from the opposite coast of Friesland, similar names, such as *Rysom*, *Ulrome*, and *Newsom*, regularly take the place of the *-hams* which we find farther inland.

Again, it by no means follows, as Mr. Bradley contends, that Danish personal names are only incorporated into English place-names in accordance with the rules of Norse grammar. Celtic words, such as *cum* and *dun*, appear in English place-names combined according to the rules sometimes of Saxon and sometimes of Celtic grammar. Thus in Devon we have both Combe Marten, which is a Celtic formation, and also Ilfracombe and Yacombe, which are Teutonic in structure. Other instances could be cited from Ireland, the Isle of Man, Scotland, and the Welsh march. Hence Barnsdale, in Lincolnshire, might well be derived from the Norse name Bjarni, in spite of its English setting. It would not, perhaps, be a relic of the earliest period of conquest, but of a subsequent time when Danish personal names still survived, and the speech had become Anglian.

ISAAC TAYLOR.

"THE SEA-BLUE BIRD OF MARCH."

Ealing: March 18, 1884.

I think the following note, by Mr. B. B. Woodward, in *Science-Gossip* for February 1877, is conclusive as to the identity of the above bird, and its connexion in the poet's mind with the month of March. Mr. Woodward writes:—"My father, the late Mr. B. B. Woodward, who

was a great lover of Nature, was at first much puzzled concerning this passage, which he knew must refer to the kingfisher; but what connexion existed between it and March he was unable to discover, until he asked Mr. Tennyson himself. Mr. Tennyson informed him that the kingfisher was the bird intended, and that it abounded in the Fenland during the month of March. *In Memoriam* was written while he was staying in that district."

ANTHONY BELT.

[Mr. J. H. Nodal sends us the same quotation.]

"TORKINGTON'S PILGRIMAGE."

London: March 15, 1884.

Mr. Tuer has called my attention to Mr. Cowper's letters. I have to acknowledge that I should have included in my Introduction some such sentence as this:—

"Sir Richard Guylforde's Pilgrimage has been printed by the Camden Society, and previously by Pynson in 1511, and contains topographical passages parallel to some of Torkington's, both going over the same ground, and mentioning the same scenes."

Further than this I do not think I should have gone. As it is, although long ago familiar with Guylforde, I forgot him when writing my Introduction, as I did not happen to have a copy by me. You may feel assured that he shall have due mention in any subsequent edition.

With regard to the title I have nothing to say. It is not of my choosing.

With regard to the parallel passages in the two books, they prove nothing against Torkington's authenticity. I had a volume of travel in my hands the other day which was chiefly made up of quotations from Murray, but that did not convince me that the writer had never made the journey. Mr. Cowper proves too much. His method of criticism would dispose, for example, of two out of the four Gospels. Guylforde and his company, like Torkington, started from Rye, and reached "Kyryell," but Torkington got into Dieppe. The journey across France is in places alike, in others different. At Lyons they saw the same relics. But the crossing of "the ill and grievous mount Gobylyn," the friar's "famous sermon" at Chambery, the passage of Mont Cenis, the accounts of Milan, Pavia, "Plesauce," the English-speaking host at Venice, the account of the dockyards, of the marriage of the sea, of the processions, of the Doge's feast, the tumblers and jugglers, the Marquis of Mantua's visit, the inspection of the passenger ships, the account of "Corfona," the heat at Candia and want of grass, the avoidance of Rhodes, the landing at Jaffa, and, in short, not to occupy all your space, the personal adventures throughout are wholly different; and in these, the original parts of the diary, all the most amusing and characteristic passages occur. The adventures of Torkington, too, on his protracted return journey are wholly different from those of Guylforde's companion, and it seems to me that in many respects Torkington's book is by far more entertaining than the other. Of that readers can judge. With regard to the likenesses, it is probable enough that when Torkington came to write out his diary he filled in the geographical information from a printed copy of Guylforde; but it is quite as likely that both had access to some popular manual of geography from which they took the cut-and-dried quotations which occur in both books. Torkington may, in this particular, have plagiarised from Guylforde; but it is quite as likely that both plagiarised from some standard work of the day. It is, however, only in these passages, which are not descriptive of personal adventures, that there is any likeness. The book, in fact, both books, may be said to consist of two distinct parts, the personal narrative in which they are wholly different, and the topography of Palestine in which they are very much alike.

W. J. LOFTIE.

"A BEGGAR ON HORSEBACK."

Dublin: March 13, 1884.

My attention having been called to a criticism on my novel entitled *A Beggar on Horseback*, which appeared in the *ACADEMY* of March 8, I beg to say that your critic has misquoted me. At p. 21, vol. iii., of the book in question I have used the word "bluffed" in connexion with the game of poker. I have never heard of such a practice as "huffing." May I also state that I—like others in Ireland—am too great a sufferer by the present lamentable agitation to say one word in disfavour of Irish landlords, many of whom are now enduring the most miserable privations, while their tenants are living in luxury and are selling their fat cattle at every fair?

NANNIE POWER O'DONOGHUE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 24, 8 p.m. Society of Arts: Cantor Lecture, "The Alloys used for Coinage," III., by Prof. W. Chandler Roberts.

8.30 p.m. Geographical: "Notes on the Physical and Historical Geography of Asia Minor made during Journeys from 1875 to 1882," by Col. Sir Charles W. Wilson.

TUESDAY, March 25, 8 p.m. Royal Institution: "Animal Heat," IV., by Prof. Gannoe.

8 p.m. Anthropological: "A Flint Implement from the North Riding of Yorkshire," by the Earl of Wharfedale; "Some Ancient Egyptian Bronze Implements," by Mr. F. G. Hilton Price; "The Frankfort Craniometrical Code," by Dr. J. G. Garson.

8 p.m. Civil Engineers: "Wire-Gun Construction," by Mr. J. A. Longridge.

WEDNESDAY, March 26, 8 p.m. Society of Arts: "Vital Steps in Sanitary Progress," by Dr. B. W. Richardson.

8 p.m. Society of Literature: "Grotius and the Literary History of the Law of Nations," by Mr. C. H. E. Carmichael.

8 p.m. Telegraph Engineers: "The Proportion between the Size of Conductors and the Strength of Currents," by Prof. G. Forbes; "The Relation between the Current and the Conductor," by Mr. T. H. Blakesley.

THURSDAY, March 27, 8 p.m. Royal Institution: "The Older Electricity," V., by Prof. Tyndall.

FRIDAY, March 28, 8 p.m. Society of Arts: "Trade Routes in Afghanistan," by Mr. Griffin W. Vyse.

8 p.m. Browning.

8 p.m. Quaker.

9 p.m. Royal Institution: "The Two Manners of Motion of Water," by Prof. Osborne Reynolds.

SATURDAY, March 29, 8 p.m. Royal Institution: "Photographic Action," V., by Capt. Abney.

7 p.m. Essex Field Club.

SCIENCE.

A Sketch of the Modern Languages of Africa. Accompanied by a Language Map. By Robert Needham Cust. In 2 vols. (Trübner.)

PHILOLOGISTS who may be attracted by the title to take up this work in the hope of gleaning some information about the structure or morphology of the African languages will be grievously disappointed. Mr. Cust, who tells us that he is "neither a linguist nor a geographer," and that concerning the modern languages of Africa he knows "absolutely nothing," necessarily excludes from his scheme all philological matter. He does, indeed, talk in one place about the "mechanism" of speech and the "characteristics of languages" in an airy sort of way that might lead the careless reader to suppose that these formed the subject of his treatise. But Mr. Cust says many things which he either himself contradicts or else evidently does not mean to be taken seriously. Thus, while assuring us that his "sole object is to advance science," he elsewhere explains that, though "not absent," this object is only "a powerful second lever," the chief motive being "the wish to assist the cause of missions and missionaries, and advance the solemn and most

important interest of the human race." Hence the gushing language used in reference to these worthy people, whose very MSS. are touched "with feelings of awe and love," whose proof-sheets are handled "with reverence as the relics of a Saint," does not appear to be so entirely out of place as it would have seemed in a serious scientific treatise. It is to further their objects that Mr. Cust has been "content to perform the part of an African wife, who is laid alive on her face in the newly dug grave to form a comfortable resting-place for the dead body of her husband"! Light is thrown upon this curious allegorical language by a passage in the Preface, where he describes himself as

"merely a funnel, down which the accumulated research and stored knowledge of scores of forgotten, unknown, and unvalued scholars and Christian labourers have been poured into a vessel, from which all may drink."

In strange contrast, however, to such excessive modesty is another passage, doubtless wrapped up in ungrammatical German, but none the less self-laudatory, in which Mr. Cust poses before the assembled *savants* of Europe as a sort of Homeric king.

Why Mr. Cust, while professing himself so little qualified for the task, should have taken up the subject of the African languages at all may not seem at first sight apparent; nor can his explanation be accepted as entirely satisfactory. He tells us that, as a member of a number of learned societies, the subject had forced itself on his notice, and that he attempted to fill the "vacuum" because "in England and the United States of North America there seemed no one ready to take up the subject." Yet an announcement had appeared in the *Geographical Magazine* for March 1878, about the very time when he first began to turn his thoughts towards the "Dark Continent," in which the present writer expressed his intention to prepare "a complete classification of all known languages, together with enlarged linguistic and tribal maps." A detailed statement of the scheme appeared subsequently in the *ACADEMY* and in *Nature*. But doubtless it may have escaped Mr. Cust's notice; and, in any case, he was of course free to anticipate the appearance of my work by dealing with any special branches of the general subject that even as an amateur he may have felt himself competent to treat adequately.

It is pleasant to find that Mr. Cust has accomplished his self-imposed task fairly well within the narrow limits to which he has thus wisely restricted himself. These limits may be summed up in two words—bibliography and topography. All that could well be done by abundance of leisure, means, and industry has been done towards collecting copious bibliographical references, and determining the actual number, names, and habitat of the African languages. In these respects the work deserves all praise, and contains features of permanent value to the student of African philology. The following tribute to the shamefully neglected and already nearly forgotten Edwin Norris is in excellent taste, and condones many passages of which the same cannot be said:—

"Few of the general public knew the name of Edwin Norris, yet in his time he did more good and varied work, and knew more languages

scientifically, than, perhaps, any man, except his true yoke-brother, Von der Gabelentz. He advanced the cause of science and of African languages, and lived to a good old age, working to the last. In one portion of Asiatic research he did real work, which has never been acknowledged: 'tulit alter honores.' I think it my duty to a man, whom I never saw, but to one of whose offices I unworthily succeeded, to draw attention to his name. He stands on a higher platform than many who have seemed to fill a larger space, but have, like Mezzofanti, left nothing behind them. . . . He knew his subjects, and his contemporaries knew that he knew, and thought well before they entered into conflict with one who never provoked it, who forgot himself in his love of science, and whose doubting carried more weight than the hasty convictions of others" (p. 320).

The notices of the Bavi, Komoro, Isúbu, Kua [Makua], and other obscure groups are good examples of thoroughly conscientious work; and the mere mention of these names will serve to show how careful the writer has been to bring his information down to the latest date. Thus, due notice is taken of the important labours now being carried on in the Mozambique field by Mr. O'Neill, the news of whose safe return to the coast from a long and arduous journey into the interior has just been received in England. Omissions, of course, occur; and the bibliographical references are sometimes defective, as, for instance, that of the Koptic (p. 469), where the names of Peyron, Le Page Renouf, and some other standard writers on that language are omitted. On the other hand, some names which appear to be absent are duly recorded under more or less perplexing variants. A case in point is the Basé, of whom Mr. F. L. James has just given us an interesting account in his *Wild Tribes of the Soudan*, but who must here be sought for under the entry Kunama. So also the Nyanja, a form rendered familiar by Mr. Riddell's useful little *Chi-Nyanja Grammar*, as well as by several books of travel, is disguised under the erroneous spelling *Ng'anga*. The people, no doubt, call themselves A-Nganja, Ma-nganja, &c., as well as A-Nyanja, but apparently not A-Ng'anga, and, in any case, cross-references seem called for in such instances.

The value of the work is greatly enhanced by the accompanying coloured language map in two large sheets, which has been splendidly executed by Mr. E. G. Ravenstein. It is strange that this distinguished cartographer's name does not appear on the title-page, which, as it stands, seems to attribute the authorship of the map to Mr. Cust. Ample amends are doubtless made in the Preface for what may perhaps be regarded as a mere oversight. But, except reviewers, who reads prefates?

It is much to be regretted that Mr. Cust should have blindly adhered, and obliged the cartographer to adhere, to Frederick Müller's classification—good enough as a makeshift when he began his African studies, but now quite obsolete on some essential points. Thus the map is positively marred by the retention and even gratuitous enlargement of the so-called Nuba-Fulah family. He is aware that Lepsius has once for all separated the Nuba from the Fulah connexion; but he nevertheless persists in keeping them together, the arrangement commending itself to his "judgment from its convenience"! It is as

if one should say, "Ptolemy taught a geocentric system of the universe, which was exploded by Copernicus. But I stick to Ptolemy; his arrangement is so much more convenient!" Fortunately, science is not concerned with convenience, and deals only with facts. But Mr. Cust's is not a scientific mind, as is evident from his speaking (p. 509) of a "25th parallel [*sic*] of east longitude," and from some other curiously inaccurate expressions scattered up and down the text.

Nor are his references always to be relied upon, as, for instance, in this very Nuba-Fulah section, where he writes:—

"The first allusion made in history to the *Noubaroi* is by Eratosthenes as quoted in the eighteenth book of Strabo; and it is there mentioned that they were a powerful tribe, distinct from the Negro and from the Egyptian, who dwell south of Meroe," &c. (p. 143).

There is, of course, no "eighteenth" book of Strabo, and the reference should be to the seventeenth, where, however, that geographer speaks in two places, not of the *Noubaroi*, but of the *Noûbar*, whom he separates neither from the Egyptian nor from the Negro, but in one passage from the *Aithiopes*, with whom in the other he appears to associate them (Oxford ed., 1807, pp. 1117 and 1159). So also the Songhai are said (p. 248) to be identified with the "Guber of Balbi." But, so far from making this mistake, Balbi has a long note from Jomard, who correctly groups the "Ghouber" with the Howssa (Hausa)—"aujourd'hui le plus grand des états du Soudan" (xxi.). The Songhay are obviously Balbi's "Tombouctou," which Mr. Cust incorrectly spells *Timbakti*, thus complicating matters by wrongly introducing an Indian orthographic system into Central Africa. In this word the second vowel was always *u* as in *pull*, not *u* as in *tub*; hence never to be represented by short *a* (see Barth, iv. 411).

In future editions Mr. Cust should pay more attention to his style, which, apart from a good deal of confused metaphor, is occasionally so slipshod as to be almost unintelligible. Thus:

"Each mode of walking is expressed by words, and more words are used to describe the different kinds of fools that he has tried to count" (p. 295). "The English Government at the Cape of Good Hope has deputed a Commissioner to exert an influence more [*sic*] than authority over them" (p. 310). "The Bibliography of each language to the fullest extent is entered in the separate page assigned in the separate volume assigned to each group or family" (p. 457).

Speaking of the population of Africa, he writes:—"Two hundred millions is the figure usually assigned, which is less than that of the population of British India, spread over an area greatly larger" (p. 20). Grammatically, he implies that British India is larger than Africa, the opposite being, of course, the meaning intended. Let me conclude with a thoroughly characteristic passage:—

"I can hardly describe how heartily tired I became of the great work, for it sat upon me like the old man in the story of Sindbad the Sailor, and kept me from lighter and more airy studies, which had to be shunted until the African Goods-Train had passed by. It may be well to have some stock-work always on hand, but too much Africa on the brain is apt to cause Insomnia and Dyspepsia" (p. 458).

A. H. KEANE.

OBITUARY.

WE regret to announce the death of Dr. Behm, which took place at Gotha on March 15. During the last twenty years he was connected with Petermann's *Mitteilungen*; he also edited twelve volumes of the *Geographisches Jahrbuch*, took a considerable share in the preparation of the *Almanac de Gotha*, and, jointly with Prof. Wagner, published the *Bevölkerung der Erde*, an authoritative record of population statistics. In Dr. Behm Germany loses one to whom the geographers and statisticians of all countries are greatly indebted for the intelligent industry with which he collected materials for their use.

SIG. QUINTINO SELLA, the eminent Italian politician, who died at Mosso, in Piedmont, on March 14, deserves to be remembered among scientific men for the important mineralogical researches which he carried out before entering political life. Crystallographic studies of a high order engaged his attention in his younger days, and he was the author of a number of valuable memoirs on the crystalline forms of Italian minerals. A native fluoride of magnesium is named after him *Sellaite*.

THE Swedish newspaper *Aftonbladet* announces the death of the Baroness Johanna Elisabet Berzelius, widow of the celebrated chemist. Living to the age of seventy-four, she survived her husband many years, and had the gratification of witnessing the honour paid to his memory by the erection of a statue in the Berzelius Park in Stockholm, and of another statue in his native town in Östergötland.

NOTES OF TRAVEL.

MR. ARMSTRONG has just returned from Egypt, bringing with him for the Palestine Exploration Fund Capt. Kitchener's Survey of the Wadi Arabah. Capt. Kitchener accompanied Prof. Hull in his geological survey of the ground between the Gulf of Akabah and the Dead Sea, and managed to make a most careful survey map of 3,000 square miles—a triumph of work for the very short time permitted in passing over the locality. Capt. Kitchener proceeded by the western side of the Wadi Arabah, while Mr. Armstrong took the eastern. On this side Mr. Armstrong discovered, in the Wadi Ghuweir, to the north of Petra, the remains of an ancient city, which in some respects is a rival to Petra; and he heard of other remains, which lead to the belief that this region was at one time in a high state of civilisation. Capt. Kitchener sends a valuable report along with the map, which will be published partly in the April, and more fully in the July, number of the Palestine Exploration Fund's *Quarterly Statement*. Besides being an important addition to the map of Palestine, Capt. Kitchener's survey bears at the same time on the probabilities of the Palestine Canal scheme, and shows the amount of cutting which would be necessary between the Dead Sea and the Gulf of Akabah. This has not yet been carefully calculated; but it has been roughly suggested that to form this canal it would be necessary to excavate fifty miles to an average depth of about four hundred feet, or nearly the height of St. Paul's.

PETERMANN'S *Mitteilungen* for March publishes a map of the Pamir, accompanied by an account of Russian explorers during 1883; a map of the region of the Welle-Makua, recently received from Dr. Junker; and a map of the Amambara, a tributary of the Niger, by Flegel. The latest communications from Dr. Junker which have come to hand are dated October 1, 1883, at which time the distinguished traveller was still staying at Zemio's residence. He was well informed of the disturbed state of the Sudan, and is prepared, should he be compelled

to do so, to seek a refuge among the Niam Niam, with whom he maintains the most cordial relations. The map now published is a mere sketch, but even thus it is a valuable contribution to the cartography of the part of Africa it delineates.

SCIENCE NOTES.

DR. CASEY has just completed a new work on Analytic Geometry, which covers about two-thirds of the ground occupied by Salmon's *Conics*, and will be, the writer believes, sufficient for most students. His expectation is that it will be found to contain more new matter than any work on the subject since Salmon's was written. We are glad to learn that the first edition of the *Euclid* (3,000 copies) is sold, and that a new edition is in preparation. Dr. Casey has also prepared a third edition of his useful *Sequel to Euclid*, which will be ready in a few days.

MR. M. J. M. HILL has been appointed Professor of Mathematics in University College, London.

A MEETING will be held in the rooms of the Royal Society on Monday, March 31, at 4.30 p.m., for the purpose of founding a society the object of which will be to erect and maintain a marine biological laboratory in some suitable locality (probably Torquay or Weymouth), similar in completeness to the celebrated zoological station of Naples. It is believed that the knowledge gained by the constant observations carried on in such a laboratory will not only add greatly to pure science, but will be of national importance in relation to the food and habits of fishes. Prof. Huxley will take the chair; and among others who are expected to support him are Dr. Carpenter, Prof. Moseley, Prof. Allman, Dr. G. Romanes, Prof. Ray Lankester, and Prof. Flower. Naturalists and gentlemen interested in fishery questions are invited to attend.

AT a special general meeting of the Entomological Society, held on March 5, it was unanimously resolved to apply for a royal charter of incorporation. At the ordinary meeting that followed protests were made against the recent introduction of names from Hindu mythology and also irregular personal names into entomological nomenclature.

THE last number of the *Proceedings* of the Royal Society contains some interesting reports on the volcanic eruptions in the Strait of Sunda, by Commander the Hon. F. C. P. Vereker, of H.M.S. *Magpie*, and by Mr. H. G. Kennedy, British consul at Batavia. The former communication is illustrated with several sketches showing the recent changes effected in Krakatau and the neighbouring islands; while the latter contains valuable extracts from the log-book of the s.s. *Governor-General Loudon*. There is also in this number Major Baird's report on the tidal disturbances connected with the eruptions.

PHILOLOGY NOTES.

IN the last number of the *Journal of Philology* (Macmillan) the most important papers are "Notes in Latin Lexicography," by Prof. Nettleship, where he discusses (among other words) *carina*, *laquear*, *nexum*, and *plaga*; "The Greek Numerical Alphabet," by Mr. J. Gow, in which it is argued that alphabetic numerals were first used at Alexandria early in the third century B.C.; "The Physical Constitution of the Epicurean Gods," by Mr. W. Scott; "The Merton Codex of Cicero's *De Natura Deorum*," by Prof. Mayor; "The *Nubes* of Aristophanes," by the Master of Trinity; and "A Latin Inscription from Nicopolis, preserved at West Park, Fordingbridge," by Mr. F. Haverfield.

THE last number of the *Journal of the Asiatic Society of Bengal* (vol. lii., part i., Nos. 3 and 4) contains several articles of interest. Mr. Growse, the author of that model district manual *Mathura*, contributes a sketch of the history of Bulandshahr, where he has been fortunate enough to find some Buddhist remains; Mr. Beames similarly treats the early history of Northern Orissa; Dr. Hoernle describes a find of coins of the independent Mahomedan kings of Bengal; and Gen. Cunningham gives some further details about the gold ornaments and coins recently discovered on the Oxus, which he is disposed to refer to the time of Darius Hystaspes. The other papers are "Superstitions connected with Childbirth among the Jats in the Punjab," by Sirdar Gurdial Singh; "Stone Implements from the North-Western Provinces," by Mr. J. H. Rivett Carnac; and "Gonikaputra and Gonardiya as Names of Patanjali," by Raja Rajendralala Mitra. Most of these articles are illustrated with plates.

PROF. H. A. SCHOETENSACK, of Stendal, the author of a remarkable treatise on *The Thracians as the Forefathers of the Goths*—in which the Teutonic origin of the Thracians is maintained with abundant classical quotations—has recently published a larger work, *Etymological Enquiries in the Domain of the French Language*.

WE quote the following from the Vienna correspondent of the *Times*:—

"The papyrus collection recently bought by the Archduke Renier is now being examined, under the direction of Herr Karabaczek. Hitherto 1,500 papyri have been examined, about half of them being perfectly preserved. This is but a small proportion of the mass. There are two papyri dating from the beginning of our era. Then comes a fragment of Thucydides. This, having been written at the end of the third century A.D., is of great value, as the oldest MSS. of Thucydides are of the eleventh century. There is a Latin papyrus of the fifth or sixth century, fragments of Greek Gospels of the fourth century, and a large number of Arab and Greek writings."

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 26.)

DR. E. B. TYLOR, V.-P., in the Chair.—The Rev. R. H. Codrington read a paper on "The Melanesian Languages." In the term *Melanesia* the author included—(1) New Caledonia, with the Loyalty Islands, (2) the New Hebrides, (3) the Banks' and Torres' Islands, (4) Fiji, (5) Santa Cruz and the Reef Islands, (6) the Solomon Islands. The object of the paper was to set forth the view that the various tongues of Melanesia belong to one common stock, and that this stock is the same to which the other Ocean languages belong: Malay, Polynesian, the languages of the islands that connect Melanesia with the Indian Archipelago, and Malagasy.—A paper by the Rev. Lorimer Fison on "The Nanga, or Sacred Stone Enclosure of Wainimala, Fiji," was read by Dr. Tylor. The author explained the constitution of the Nanga, and described the ceremony of initiation and other rites connected with it.

SOCIETY OF ANTIQUARIES.—(Thursday, March 13.)

JOHN EVANS, Esq., V.-P., in the Chair.—Mr. W. H. St. John Hope exhibited a woollen effigy of a secular canon of All Souls', Derby, a church which was pulled down in 1723, and rebuilt, when most of the monuments were destroyed. The wood had become quite rotten and soft, but has now been hardened by some chemical process. The head is merely a shapeless mass, but the body, attired in ecclesiastical vestments, has not suffered so much injury. Traces of colour are still visible in the folds of the drapery. It is supposed that the person represented is Robt. Johnston, who was sub-dean in 1527. A cadaver, wrapped in a shroud, which has been much mutilated, formed part of the monument.—Mr. Napper read a paper on "The Roman Stations in the South of England mentioned in the Antonine Itinerary." His identifica-

tion of some of the stations was as follows:—Regnum, Chichester; Clausentum, near Woolmer Pond; Calliva, Colees, to the west of Reading, where is a farm called Calvepit Farm; Venta Belgarum, Caesar's Camp at Aldershot; and Gallena, at Wallingford. As to Clausentum, Mr. Napper referred to the quantity of coins found in Woolmer Pond in 1741, which he supposed might have been the military chest abandoned at the departure of the Romans.—Mr. White spoke in opposition to the views put forward by Mr. Napper, considering that much of the country at the north-west corner of Sussex and the adjoining part of Surrey was, in Roman times, an impassable forest.—Mr. Ralph Nevill, on the other hand, spoke from personal observation of Roman roads traversing the very district referred to.

HELLENIC SOCIETY.—(Thursday, March 13.)

PROF. SIDNEY COLVIN, V.-P., in the Chair.—Mr. Walter Leaf read a paper on "The War Chariots in Homer as illustrated by the Representations of Chariots on Painted Vases of the Black-Figure Period." He dealt specially with the description of the yoking of the mule-car in the 24th book of the *Iliad*, and endeavoured to show by reference to actual examples that the words of Homer agreed alike with the details of the vases and with the requirements of practical use.—Prof. P. Gardner read a paper on "Banqueting Scenes on Greek Tombs." Referring first to the controversy that had raged among archaeologists as to the significance of such scenes, he showed that three different views had been taken—(1) that an actual scene in the past life of the deceased was intended; (2) that the feast recorded the formal offerings made at a tomb by the dead man's survivors; (3) that the representation was of the delights of eating and drinking still enjoyed by the deceased in Hades. Additional evidence derived from Laconian and other tombs seems to show that the first theory is untenable. Between the second and third it is the harder to come to a definite conclusion, because the Greeks themselves never quite made up their minds whether the dead dwelt in the tomb or in Hades. The horse and dog which commonly appear on the reliefs might be supposed to accompany their master to the lower world. The snake, which is also frequent, was a recognised emblem of death. Where such accompaniments appear on *ex voto* reliefs representing Asklepios and Hygieia, we may suppose that the artists regarded Asklepios as a deceased mortal to whom the horse and arms of a hero were appropriate.

NEW SHAKSPEARE SOCIETY.—(Friday, March 14.)

DR. P. BAYNE in the Chair.—Mr. P. Z. Round read an abstract of Prof. Caro's paper on "The Sources of the 'Tempest' and 'Winter's Tale.'" These were to be looked for in the history of Poland and Lithuania at the end of the fourteenth century. Prospero was Witold, the rightful Prince of Lithuania, who was kept out of his throne by his nephew Jagiello on the pretence that his devotion to religion and studies—he was accounted a magician—rendered him incapable of ruling, but really because Jagiello's brother Shirgal had sworn fealty to Jagiello for the therefore independent country of Lithuania, and he had therefore given Shirgal Witold's principedom. By the help of Henry of Bolingbroke, Thomas Percy, and other English knights—Chaucer's possibly among them—Witold recovered his land. Shirgal at first plotted against Witold, but dared not harm him because the people loved him. Witold's daughter sailed to Riga, and married the Tsar of Russia. As to the "Winter's Tale," when, in 1388, Jagiello, King of Poland, came back there from Lithuania, his Groom of the Chamber told him that his Queen had been unfaithful to him with her old lover, Duke William of Austria. She demanded a trial, which was held at Wislica, and she was declared pure and without reproach. Polish ballads tell the story of the Duchess of Massovia, daughter of the Duke of Silesia, and the mother of Jagiello's envoy, Henry of Plotz: while she was on a visit with her husband, he was told that the child she was about to bear was not his, but that of his cup-bearer and favourite, Dobek. He sent orders to arrest Dobek,

and at once set off home. On arrival he found Dobek gone; he had started on a pilgrimage with a friend. The Duchess was imprisoned and her ladies tortured, but no evidence against her could be got. She bore a son in prison, and was soon after strangled. The son was brought up, first by a poor woman, then by his own step-sister, and was acknowledged as legitimate by his father, after the slanderer of the Duchess had confessed his lie. These facts must have been known to the English knights of Henry IV.'s time, and to the Court of Anne of Bohemia, Richard II.'s Queen. They were doubtless handed down by tradition to Shakspeare's time, and, either directly or through some perished romance, formed the source both of Shakspeare's two romantic plays of his Fourth Period, and of Greene's "Dorastus and Fawnia," which had been too hastily assumed as the direct source of the "Winter's Tale."—Dr. Bayne had always felt strongly that both Shakspeare and Greene drew from some common source, and that Greene's story was not Shakspeare's original in at all the same sense that Brooke's poem was the original of "Romeo and Juliet." He thought tradition might well keep alive the Polish and Lithuanian stories here, especially as the Polish ballads might have been Englished, or retold in English.—Mr. Furnival pointed out the missing link in Prof. Caro's chain, the absence of any evidence that his Polish facts or legends had reached Shakspeare or England in Elizabethan days. Still, Shakspeare had got hold, in 1611, of Magellan's Patagonian devil-god Setebos, of 1519, though no report of him was known in England till 1626 in Purchas. And no doubt any "Polack" of Shakspeare's day, or any English traveller among them, may have told the dramatist these stories. No one could limit the range of Shakspeare's wits.—M. Ziolkcki argued strenuously for his country's share in Shakspeare's immortal plays; and the opinions of Miss Latham, Mr. Shaw, and other speakers in the full meeting, were decidedly in favour of the probability of the Polish traditions surviving here.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, March 14.)

A. J. G. BARCLAY, Esq., V.-P., in the Chair.—Mr. W. J. Macdonald gave an account of Pascal's *Essais pour les Coniques*.—Mr. R. E. Allardice read a paper on the principal properties of figures described on the surface of a sphere which can be established without the use of solid geometry or trigonometry; and Prof. Chrystal gave an additional proof of one of the theorems.—Mr. Thomas Muir contributed a note on the condensation of a special continuant.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KERR, 115, Strand, near Waterloo-bridge.

An Essay of Scarabs. By W. J. Loftie. (Field & Tner.)

MR. LOFTIE'S *Essay of Scarabs* is distinctly calculated to foster the evil passions of his fellow-men, and to increase the sum of human wickedness. Those who possess it will be selfish, vainglorious, and uncharitable; those who have it not will be covetous, spiteful-minded, and communistic. When I add that the edition is strictly limited to 125 copies, of which ten at least must be absorbed by the national libraries and the Press, it will be seen that, if those who sin under the first category are necessarily few, those who go to perdition under the second must inevitably be many. Take it, in short, which way one will, every lover of scarabs in particular, and of rare and dainty books in general, is fore-doomed.

It is to the former class of *virtuosi* that *An Essay of Scarabs* is especially addressed, and it is for them that Mr. Loftie has compiled

the *catalogue raisonné* to which the *Essay* is prefatory. The catalogue is, in fact, the book. It describes Mr. Loftie's own collection of historical scarabaei—a magnificent series of 192 Egyptian amulets, chiefly beetle-stones inscribed with the names of kings. Chronologically and dynastically arranged, these little monuments begin with Semetphah of the IInd Dynasty, and end with Ptolemy-Physcon of the XXXIIIrd; so representing a period of time which may be approximately estimated at something like four thousand four hundred years. It is, perhaps, the finest private collection of historical scarabaei in the world, and as such it undoubtedly merits an elaborate and costly catalogue. Let those who have omitted to subscribe, and who are too late to buy, imagine a little volume measuring about six inches by eight; beautiful without, clothed in white vellum, mystic, wonderful; admirably printed within on hand-made paper in delicate italic types; got up with a reckless amount of margin, and containing an average of four illustrations to each page. Let them furthermore imagine (if they can) what those illustrations represent, and how they are represented. Every one of Mr. Loftie's 192 amulets is there, a few being given from two points of view; every one of those 192 amulets has sat for its portrait to Mr. W. Flinders Petrie; and Mr. W. Flinders Petrie, for whom pyramids are not too heavy nor scarabs too light, and who is, moreover, a cunning limner of things old and strange, has made of each a counterfeit presentment as minutely faithful as a photograph and as artistically true as a Holbein miniature.

An Egyptian scarab-amulet, as everyone knows, is a stone sculptured in the form of a beetle, with a short legend, or emblematic device, incised on the reverse. The particular species of beetle thus represented is supposed to be the *Scarabaeus sacer* of Linnaeus. Its name in Egyptian was *Kheper* or *Khepra* (whence the Latin "Scarabaeus," and probably our English "Chafer"), signifying "To Be" or "To Become." From the earliest period to which we can trace its symbolic use, this beetle, which deposits its eggs in a pellet of clay, and rolls the pellet uphill to some safe place of burial above the level of the annual inundation, was regarded by the Egyptians as an emblem of human life and of the immortality of the soul. Therefore they made amulets in its likeness. These amulets are found sculptured in a variety of substances, and of all dimensions from miniature to colossal. Some are inscribed with the names of gods; others with the titles of kings; others, again, with brief prayers, records of historical events, pious sentences, mottoes of greeting; tiny figures of men, beasts, birds, reptiles, fishes; scenes of war or worship; ornamental patterns and the like. To the uninitiated it may, perhaps, seem that no great skill can be needed for the correct copying of a little oval field incised with such simple hieroglyphs and devices as these; but scarabs are, in truth, as difficult to draw well as coins. Like coins, they have their epochs of art; their stages of archaism, of development, of decadence, of *renaissance*. Unlike coins, however, they are infinitely various, no two scarabs, even though identical as to legend, being exactly alike. Inasmuch as a

beetle-stone is hand-out, like a gem, instead of being struck, like a coin, it follows that every scarab is in a sense unique. It is in his perception and reproduction of the uniqueness, so to speak, of each separate scarab that Mr. W. Flinders Petrie has achieved so signal a success. The fidelity of his pencil, and the breadth with which he has treated his tiny subjects, are beyond praise.

Of Mr. Loftie's descriptive matter, and of Mr. Loftie's Essay, would there were more! His discourse of scarabs is almost as brief as the legend upon his own biggest specimen. What he does say is excellently put and full of interest, but there is too little of it. When he compares the scarab to "a variable star" which sometimes pales, and sometimes, "after ages of obscurity, blazes out in a triumph of beauty;" when he tells how certain large scarabs which are found inside the breasts of mummies are alluded to by the prophet Ezekiel (Ezek. xi. 19); when he turns to the 179th scarab of his own collection, and there shows us an unmistakable representation of the Crucifixion, we cannot but regret that one so thoroughly in sympathy with his subject, and so well able to treat it *in extenso*, should have restricted himself within such narrow limits. Upon glazes and materials he might with great advantage have dwelt at more length; and a few general observations as to the localities in which special types of scarabs are found would have been very acceptable to collectors. Scarabs, for instance, containing representations of the bark of Ra (like No. 188) are all of the XVIIIth Dynasty, and are found nowhere but at Abydos. Scarabs surrounded by spirals, of which Mr. Loftie possesses several specimens, come only from Abydos and Drah Abou 'l Neggah. The former are all of XIIIth Dynasty work, and some of the latter date from the XIth Dynasty. I scarcely think that Mr. Loftie is correct in ascribing any amulets of this special type to so early a period as the VIth Dynasty. Whether the spiral ornamentation was, or was not, symbolical, as Mariette supposed, of the wanderings of the soul in Amenti, may be open to doubt; but his authority as to the burial-grounds in which they abound, and as to the date of the tombs in which they are discovered, being based upon positive knowledge, must be regarded as final.

AMELIA B. EDWARDS.

ART EXHIBITIONS.

MESSRS. TOOTH'S spring exhibition is held in their new rooms, which, in point of excellence of light, are surpassed by few galleries. As usual, the collection contains a large number of works by foreign artists, but there are also several noteworthy English paintings. Mr. Keeley Halswelle has sent one of the most striking of his Thames studies—"The Thames at Sonning"—an evening scene, in which the sky, the water between the reeds, and the distance deserve special commendation. In Mr. Peter Graham's "Cattle in the Highlands—A Misty Morning" the painting of the shaggy hides of the cattle should be observed. Mr. Vicat Cole's "Cornfield at Goring" is remarkable for the skill of the drawing and truthfulness of colour of the foreground and middle distance; but is not the blue of the distant woods exaggerated? There is a small picture by Mr. Alma Tadema—"Exedra"—painted fourteen years ago, principally noteworthy for the figure seated on the step

in the foreground. "Stormy Weather, Coast of Cornwall," by Mr. Edmund Gill, is a careful and effective study of foam and spray. Among the works by foreign artists there is a picture—"The Ameer"—by M. Deutsch, whose name is unfamiliar to us, but whose work shows uncommon technical skill. Nothing can be more exquisite in its way than the painting of the Ameer's robe. There is also a fine example of Fortuny—"In the Vatican"—which will repay careful attention; and a charming little landscape by A. Windmaier—"A Winter Afternoon, Bavaria"—in which the wintry sky and the figures are admirable. M. L. Douzette has some moonlight scenes with his familiar mottled sky, but they are not equal in interest or execution to those which have appeared in previous years at these exhibitions. A small picture by A. Tamburini, entitled "Justice," is full of daring colour and somewhat exaggerated action, but withal is a striking and powerful work. Sig. Favretto, a Venetian artist, sends a large picture—"A Venetian Market-Place"—very vigorously painted, but, to our thinking, in parts somewhat spotty and unharmonious in colour.

MR. T. RICHARDSON, of Bedford Street, Covent Garden, has on view ten pictures by the late E. J. Niemann, Sen. Of these the most important is his well-known work, "Wooden Walls of Old England"—certainly the best picture he ever painted. Among the other examples the most interesting is a view of Scarborough.

EGYPT EXPLORATION FUND.

PITHOM-HEROOPOLIS.

Malagny, near Geneva: March 11, 1884.

ALLOW me to revert to the chief result of the excavations of the Egypt Exploration Fund last winter—the identification of Pithom-Heroopolis—in order to acquaint the readers of the ACADEMY with the discovery of a very important document which will prove most valuable not only on this special point, but, I believe, for the whole question of the exploration of the land of Goshen.

Quite lately the Government archaeologist of Tuscany, Sig. Gamurrini, read before the Academy of Rome the contents of a MS. which he has discovered in the library of Arezzo, and which belongs to the tenth or eleventh century. It relates a journey made by a woman from France to the Holy Land, to Egypt, and to Mesopotamia about A.D. 870. The greater part of the book has been lost, but not the last pages, which contain the pilgrimage through the land of Gosen, Tanis, Jerusalem, and from there to Edessa and Haran.

I am indebted to the courtesy of Sig. Gamurrini for the copy of the following lines, which he kindly sent to me in reply to my enquiry about Pithom:—

"Pithona etiam civitas quam aedificaverunt filii Israel ostensa est nobis in ipso itinere; in eo tamen loco ubi jam fines Egypti intravimus, relinquentes jam terras Saracenorum. Nam et ipsud nunc Phitona castrum est. Heroum autem civitas quae fuit illo tempore, id est ubi occurrit Joseph patri suo venienti, sicut scriptum est in libro genesis nunc est comes sed grandis quod nos dicimus vicus . . . nam ipse vicus nunc appellatur Hero."

It is interesting to notice that the same distinction has been preserved here between the names of Pithom and Heroopolis, or Hero, as there was at the time of the Pharaohs. Pithom—which the Israelites had built, the temple of Tum, and the numerous storehouses, with their massive enclosure—has been turned into a camp, and is occupied by Roman soldiers. Next to it extends the city of Heroopolis, which at that time was still a village of some importance. I should not like in any way to anticipate Sig. Gamurrini's publication, and therefore I must abstain from alluding to any of the

numerous geographical questions which are raised by this MS. I wish only to add that the traveller relates how she went from Hero to Ramses, which was about twenty Roman miles distant. The name of that city was still extant in the fourth century of the Christian era.

EDOUARD NAVILLE.

CORRESPONDENCE.

BEWICK COLLECTORS.

London: March 3, 1884.

MAY I follow up my letter in the ACADEMY of March 1 with a brief notice of two other publications supposed to contain fair specimens of the works of Thomas Bewick—publications which, however honestly they may be issued, are of a character to mislead an unartistic public, beside being discreditable to Bewick himself?

I have before me the prospectus of a "new and elegant" edition of Bewick's *Select Fables*, a "faithful reprint of the extremely rare and expensive Newcastle edition published by T. Saint in 1784." The prospectus offers this re-issue (number "limited to one hundred copies") at the remarkably small price of five guineas each, giving as specimens of the illustrations two worn-out and consequently worthless cuts (not in the *Select Fables*) by Bewick, and a third cut which is not Bewick's, but only a copy from him. I do not charge the Rev. E. Pearson, of Cheltenham, who appears responsible for this prospectus, with knowingly printing this copy as if original; but, supposing it used in good faith, it says little for his judgment of engraving. I cannot, however, help noticing that, while the two undoubted Bewicks are headed distinctly as "specimens of the illustrations," this copy stands unnamed, only by fair reference to be looked upon as his.

A second prospectus, "private," accompanies the first, from which it appears that, the one hundred copies not having all gone off, some remaining copies are offered, up to a certain date, at a reduced price. It appears also, from this second prospectus, that this "*Edition de Luxe*" (so) is little more than a repeat on larger paper of two editions of the *Select Fables* of 1784 brought out in 1871 and 1878 by Mr. Edwin Pearson, bookseller, of 64 St. Martin's Lane, a son (I am informed) of the Rev. E. Pearson, of Cheltenham.

And here I would ask Mr. Pearson to stand aside while I note that in 1820, two years after the publication of Bewick's last important (and, I think, his greatest) work—the little-known and never noticed "*Fables of Aesop* and others, with designs on wood by Thomas Bewick" (let would-be well-informed collectors heed this title!)—Charnley, of Newcastle, having possession of numerous blocks from Bewick's workshop, brought out his (Charnley's) edition of "*Select Fables*, with cuts designed and engraved by Thomas and John Bewick and others previous to the year 1784, together with a Memoir and Descriptive Catalogue of the works of Messrs. Bewick." This badly printed Charnley publication (Hodgson's printing), from "the year 1784" on the title, seems to have been generally mistaken for a re-issue of the *Select Fables* of that date. It is not that. Charnley had not all the blocks of that edition; and he adds twenty-six cuts not in it, and a number of impertinent tail-pieces—"by Isaac Nicholson, formerly a pupil of Mr. Bewick's," and some not Bewick's, perhaps by other pupils. In fact, he makes up a book with all the various material at hand, rewriting some of the fables and altering their titles and order, and brings it out, corresponding in size and appearance with the *Birds* and *Quadrupeds*, in what seems to me opposition to Bewick's book of 1818. He is careful in

declaring that Mr. Bewick "has no interest whatever" in the publication; and I may add that the "others" in the title as carefully covers not only the undistinguishable cuts by "John Bewick," and those also unspecified by Nicholson, too easily distinguished, but covers also some re-engraved, and one or two redrawn, surely not by Bewick himself. Except as a bibliographical curiosity, this book—*Charnley's Select Fables*—is unworthy of a place in any Bewick collection.

I return to Mr. Pearson's editions, taking for review—one being enough to characterise all—his "revised edition" of 1878. It is not what it professes to be—a "faithful reprint" of the 1784 edition. I give him credit for restoring the order of the fables and for a correct text, with exception of, so far as I have examined, a single notable alteration. But my business is with the cuts, in which alone Bewick admirers may take interest. In the 1784 edition the oval designs are all printed within borders, in most cases, whether plain or ornamental, by their colour and design adapted to the subjects they were employed to frame. In the Charnley edition all these borders are cut away; and, very remarkably, a thin line not existing in the original cuts will be found outside some of the ovals. Mr. Pearson restores the borders. But how? With borders not Bewick's, but badly copied from a few of his, and indiscriminately and repeatedly used without any attention to the effect desired by Bewick. He, too, must add three or four tail-pieces. In Charnley's edition the cuts have the appearance of having been "touched;" in places masses of light work cleared away, perhaps to broaden the effect for easier printing, or it may be that the printer has not thought it necessary to bring up the lowered work. The same defect is chargeable to the edition by Pearson. The beauty to be observed in the original edition of 1784 is lost in both 1820 and 1878. Not only are the cuts worn and battered in both Charnley's and Pearson's editions, but even the general effect of the originals is destroyed, and neither design nor engraving has anything like fair representation. I may signalise a few of these unfairnesses, noting some worse things also, referring now to Pearson, 1878.

The Hermit and the Bear, p. 18, is a vile copy, not Bewick's at all. The cut is not in Charnley.

The Lion, Tiger, and Fox, p. 28. The effect broadened. This is not a Bewick, but a copy done by or for Charnley.

The Bear and the Bees, p. 35, is but a copy from that in 1784. Charnley has an altogether different cut.

The Wolf and the Lamb, p. 39, is so battered in Charnley that it is hard to tell whether it is a damaged stereotype or but a copy from 1784.

Jupiter's Lottery, p. 54, may be Charnley's "touched" cut smashed.

The Trouts and the Gudgeon, p. 58; the Sun and the Wind, p. 59; the Boy and the Nettle, p. 60; the Beggar and his Dog, p. 61, beautiful cuts in 1784, are worn out and good for nothing in 1820, and not fit to be printed from in the Pearson reprint. There is absolutely no sign of the original excellence.

Seamen Praying to Saints, p. 115, though the same cut in all three editions, certainly has not a line in it by Bewick.

The Satyr and the Traveller, p. 153, is not Bewick's, but a villainous copy of one of his best cuts in 1784. It does not appear in 1820. Was Mr. Pearson therefore obliged to have it copied?

The Old Man and Death, p. 177. Charnley has a smaller cut. This in Pearson is another villainous copy from the 1784 edition. Re-engraved for whom? And when?

The Fox and the Grapes, p. 182, is so nearly destroyed that I dare not say what it is—a copy or an original.

The Thief and the Dog, p. 190, had been re-engraved for Charnley.

It can hardly be necessary to give further samples. The most lenient critic could only speak of these two editions of *Select Fables* by Charnley and Pearson as misleading for the amateur, and, which is far more important, disgraceful libels upon Bewick. Of other rakings out of North-country printing-offices—of London re-issues of *Tommy Trip* cuts and innumerable abortions and abominations, some of which may be early failures during the days of apprenticeship—of such worse than worthless things put forth, sometimes fraudulently, as representations of the genius and skill of Bewick, I do not care to speak. These, I hope, may be left in obscurity, scarcely to be picked up by the craziest and most ignorant of gutter-side collectors; but it has seemed to me an engraver's duty to denounce the more important libels. Indiscriminate and misjudging praise is really defamation; where the laurel is deserved, it is an insult to crown a man with dock-leaves. I may be told that experts need not to be informed; but, not having heard the voice of one, either to expose imposture or to help the inexperienced, I have taken upon myself the hitherto neglected duty.

W. J. LINTON.

NOTES ON ART AND ARCHAEOLOGY.

MR. HINE has finished one or two important drawings, and is far advanced with at least a third, for the forthcoming exhibition of the Institute of Painters in Water-Colour. Two of his works are a portion of a set of four intended to make record of effects of morning, noon, evening, and night among those South Downs which Mr. Hine, completing the work of Copley Fielding rather than following it, has made the special object of his observation. A very beautiful, and withal a large drawing, not yet quite finished, will present, with the artist's wonted harmony and unity of effect, the late afternoon aspect of a dip in the Downs near Lewes. A flock of sheep cover the chalky road in the foreground. In the middle distances quaint and homely house-roofs and a group of trees cluster together in a mellow light, and far away the landscape is bounded by the swelling lines of the chalk hill rising against the sky.

To the Royal Society of Painters in Water-Colours Mr. Thorne Waite—one of the most valued contributors to that gallery—will send a group of drawings, showing as much as ever how he is the inheritor of the mantle of Dewint. Mr. Waite's subjects—harvest fields, with bands of harvesters, and here and there a mill standing on the windiest summit of an open down—are discovered in a district very near to that of which Mr. Hine gives us the poetical record. Alfriston, an inland Sussex village, figures in more than one of his works. But even in a short distance the characteristics of a country are apt to change decidedly; and, pitching his tent within a few miles of the elder artist, Mr. Thorne Waite is able to suit himself with scenes of opulence and successful husbandry; while Mr. Hine, on most occasions, rejoices in a land of poetic solitude.

MR. FORD MADOX BROWN has completed the sixth panel of his mural paintings in the Manchester Town Hall. The subject selected is a proclamation made in the reign of Philip and Mary by which the burgesses of Manchester were enjoined to send all their weights and measures to be tried by their Majesties' standard. The picture is admirably executed, and, in addition to its high qualities of colour and

composition, shows a keen sense of humour, and displays that learning and wealth of suggestive detail which is so characteristic of Mr. Madox Brown's best work. The bellman of the town, with his dog duly muzzled in accordance with the local regulations, is reading the proclamation, to the dismay of a dishonest shop-keeper, whose astute wife is seen removing some butter from the bottom of her scales. On the left is the heir and hope of this worthy couple, attired in the blue-and-yellow garb of a King Edward's scholar, and holding in his hand the bow and arrows required by the statute. Another boy, attracted by the bellman's noise, rushes forward to learn the cause, and a cripple is also listening. Further interest is added to the picture by a beggar-girl with a clasp-dish by her side, and holding a plump but ragged baby as a claim to the compassionate attention of the public.

THE Society of Painter-Etchers will hold its exhibition this year at Liverpool, in the Walker Art Gallery, during the month of September.

A LONG-EXPECTED book is announced by Mr. Quaritch—*The Gold Coins of England, Arranged and Described*, being a sequel to Mr. Hawkins' *Silver Coins of England*, by his grandson, Mr. Robert Lloyd Kenyon. Mr. Kenyon's labours in the last edition of the *Silver Coins* give assurance that his own new work is well and thoroughly executed. Mr. Quaritch is also about to issue the second part of *Plant Studies*, by G. C. Haité, a work on ornamental art of which the Princess Louise has accepted the dedication.

WE hear that *The Year's Art* for 1884 has met with so much success that it has been found necessary to publish a second edition.

CLAUDE VERRILLÉ, of Lincoln, writing to the *Times* on March 12, says:—

"This morning the workmen, while digging the foundations for the new tower of St. Swithin's church in this city, discovered, about six feet below the surface, a very perfect Roman altar. The inscription, which is as sharp as the day it was first cut, is as follows:—'P[ar]cis deabus et Numinibus Aug[ust]i C. Antistius Frontinus Curator. Ar[am] D[e] S[uo] D[at.]' On one side is carved in low relief a vase for libations, on the other side a patera. The stone is of the same hard bed of coarse oolite of which the Roman gateway, still standing at the northern entrance of the city, is built. Only three altars dedicated to the Fates have previously been discovered in England—two at Carlisle and one near Silloth. Of these, two bear the title 'Matribus P[ar]cis.' Dedications to the Deity of the Augustus are far from infrequent. The nomen Antistius occurs in several Britanno-Roman inscriptions, one of them, singularly enough, found in Lincoln some years ago. The cognomen of this Antistius, however, was Adventus."

WE are glad to hear that M. Renan's appeal to the French public on behalf of M. Maspero's scheme for the preservation of the monuments of Egypt has not been without fruit. A first list of subscriptions, printed in the *Journal des Débats* of March 11, amounts to more than 12,000 frs. (£480); and our contemporary *L'Art* has also opened a subscription list of its own.

MR. W. H. A. AXON has printed as a pamphlet the historical sketch of "Art in Lancashire" which he delivered at a *conversation* in the Manchester City Art Gallery on March 4.

EUGÈNE GERARDET's very pleasant picture "Le nouveau Maître" has been well etched by himself for *L'Art*. The same number (March 1) contains an article on the exhibition of the Société d'Aquarellistes français, illustrated with wood-cuts after drawings by the artists. These are of unusual brilliance and vivacity.

OUR Paris correspondent writes:—
"The purely architectural portion—which is poor

enough—of the new Hôtel de Ville is now finished, and the next stage is to distribute among painters and sculptors the decoration of the interior. A sub-commission was accordingly appointed a little while ago by the Municipal Council to draw up a scheme and to nominate the artists. On March 3 this sub-commission finished its preliminary labour, of which the main features have been made public in a newspaper. The result is nothing short of a scandal. It appears that the sub-commission delegated all its duties to the architect of the building, M. Ballu, who, being a member of the Institut, has reserved all the more important work for his colleagues and their pupils—very poor authorities in decorative art—while those young painters whose public reputation stands high have been put off with a ludicrously small allotment of space. Still more amusement has been caused by the choice of subjects, which all belong either to mythology or to an order of ideas that is quite out of fashion. M. Baudry has 'Peace,' M. Bouguereau 'Science,' M. Bonnat 'Art,' M. Boulenger 'Literature,' M. Hébert 'Poetry,' M. Cabanel 'The Four Elements' and 'The Four Seasons.' The history of Paris has been altogether forgotten, despite the great part which the city has played before the world since the Middle Ages by its kings and its revolts against tyranny, by its university and its men of letters, by its artists and its famous women. Paris itself—its environs and the Seine, its monuments of Gothic art, of the Renaissance, and of the eighteenth century—is likewise ignored. In short, the entire scheme requires to be recast. A discussion took place at the meeting of the Municipal Council on March 15. Loud complaints were uttered against the audacity of the Academical party; and it was resolved that the preparation of a new scheme, more liberal and less fanciful, should be considered at the next public meeting."

WE have received the first number of *Artist's at Home*, a new serial due to the enterprise of Messrs. Sampson Low. The illustrations, four in number, are reproductions of photographs by Mr. Mayall. The letterpress is from the pen of the well-known art critic, Mr. J. G. Stephens. The one novelty in the undertaking that needs to be noticed here is the process of reproducing the photographs on copper, which is called photo-engraving. The advantages are that the impression is absolutely permanent, and that all difficulties in mounting and binding are avoided. But we believe that the same advantages can now be obtained by ordinary photography. It is also claimed for this process that it succeeds in bringing out the middle tints in a way that approaches steel engraving. We will admit that it is the only process by which photographs of interiors can be rendered even tolerable.

THE STAGE.

"DAN'L DRUCE" AT THE COURT.

THE story of "Dan'l Druce" is sufficiently pathetic, sufficiently genuine in its appeal to human sympathies, to be interesting, but somehow it does not fill very well a three-act drama. It does not hold the attention very closely. It has its dulnesses. Perhaps for a piece in three acts it is a little too much unrelieved by the true lightness of comedy. For, where it intends to become amusing, it sometimes ceases to be real. Sincere in its pathos, in its humour it becomes grotesque. And, again, there is in it, for a piece of three acts, an almost superfluous simplicity—something that very nearly approaches a poverty of action. As a rule, the best opportunities it affords to the actors are allotted to them by Mr. Gilbert's provision of lengthy narrative. The narratives are all very good as bits of English writing; and, to do justice to the author, they are really of the kind that delivery might make effective. Too many stage narratives are so obviously unnatural in conception, and in execution so stilted, that it is almost impossible to make an effect by the delivery of them. But we cannot

say that it is thus with the narratives in "Dan'l Druce." Yet, with one or two exceptions, they are not made very telling, and they thus serve to show the occasional imperfections even of the most accomplished English actors. One would have thought that, if anyone on our stage could have succeeded thoroughly in long narrative, Mr. John Clayton and Mr. Hermann Vezin would have done so. Yet, in the first act, neither of these skilled practitioners of their art achieve absolute naturalness. The first act does not display these actors at their best. By the second act, however, things have warmed up a little, and we are face to face with the true pathetic interest of the drama. Dan'l Druce, the now aged blacksmith, has become passionately attached to the child over whom he has watched for the seventeen years of her existence. Her father, who had left her in Druce's cottage when he was fleeing for his life, and did not venture to take her with him to cross the waters in an open boat, has now returned; and Druce knows it, and feels that he may lose the child who has become all to him. In the third act, the Royalist Colonel, preparing to declare himself, learns that the man who has cared for the child all these years is the very man whose wife—at a still earlier date—the Colonel had taken from him. The woman is dead now, and the Colonel grieves for her even more bitterly than had the husband whom she had so long left. And on this discovery of their unsuspected connexion, the Colonel is seized with the impulse to make a sacrifice for once himself, and he goes away from Druce's cottage, having once kissed the child, but never having claimed her. Mr. Clayton is never better than in tearful scenes of sacrifice. It has constantly been the best of his stage fortunes, from the days of "All for Her" downwards, to content himself honourably with resignation and duty rather than inclination. And "Dan'l Druce" certainly ends as we should have it end—with the guaranteed happiness of the old man who has nurtured Dorothy, and with Dorothy herself about to be bestowed in marriage upon the worthy young sailor, Geoffry Wynyard, who had won her artless love.

A part of the interest of the piece may reasonably be said to consist in the study of the two characters of Dan'l Druce and the girl. Dan'l Druce, and his relation to the little heroine, are confessedly suggested by *Silas Marner*, and in the first act all this relation is very prettily put. But, as is often necessarily the case upon the stage, the study of character has shortly to give way to the study of "situation" and story. An elaborate analysis still possible to the novel becomes out of place and impracticable upon the boards of the theatre, so that one cannot pretend for a moment that Dan'l Druce and Dorothy are comparable, as creations of the literary artist, with *Silas* and *Effie*. Still, they are interesting so far as they go, though the *naïveté* of the Puritanical maiden is decidedly overdone. Miranda perceived the nature of her sensations towards Ferdinand with greater clearness than it has suited Mr. Gilbert to allow to his Dorothy. The simplicity of Miranda we may admire; the simplicity of Mr. Gilbert's Dorothy we not only laugh at, but are intended to laugh at. Mr. Hermann Vezin plays Dan'l Druce. It is a part he created years ago, and it is one of his best. It ranks in power with that which he assumes in the adaptation from the French of "Sullivan"—the story of Garriek. It ranks in pathos almost with his *Man o' Airie*, a piece seen so long ago that we admit that it has now become possible to idealise and unduly exalt it. Yet we do not find Mr. Vezin's present performance to be altogether faultless throughout its course. In the first act, especially, the air of a very well-learned lesson attends upon it. Later, Mr. Vezin

appears to lose himself in the performance, and effects which are of course in reality thoroughly studied and carefully thought out have the agreeable air of spontaneity and the charm of surprise. At least two of his outbursts are in the highest degree admirable. One of them has about it the comparative recklessness of genuine passion, and gives evidence that the artist who has produced it is a student of life, and not merely an adept in the most approved stage methods. Miss Fortescue plays Dorothy. To a suitability of face and figure she adds the charm of an excellent voice and of admirable diction. Her performance is at all points sufficiently satisfactory to cause us to enquire not why it is that we now see her in this part, but why it is that we have not seen her earlier in some such part. She has surely a more than average share of grace, humour, and pathos. We cannot be charitable enough to believe that these gifts, in the measure in which Miss Fortescue possesses them, are to be discovered with any frequency in stage fairies—even in Mr. Gilbert's stage fairies—even in fairies at the Savoy. They are not too common among actresses of older repute.

MUSIC.

HERR ANTON DVORÁK.

ON March 10, 1883, Dvorák's "Stabat Mater" was performed by the London Musical Society at St. James's Hall, under the direction of Mr. J. Barnby; and on March 13, 1884, the work was repeated, at the Albert Hall, under the composer's own direction. Five years ago Mr. Manns produced Dvorák's first set of Slavonic dances at the Crystal Palace; since then other works have been given at the Monday Popular, Richter, and Palace Concerts. The interest created by these various compositions induced the Philharmonic Society and the firm of Novello, Ewer, & Co. to invite Dvorák to come to London and conduct a performance of his "Stabat Mater." The immense audience which assembled in the Albert Hall last Thursday week proved how willing is the English musical public to pay honour to whom honour is due. When we think of the post-humous fame of men like Mozart, Schubert, and Berlioz, it is pleasant to see the encouragement now given to living composers, both native and foreign. There are, however, dangers attending success; and, though one likes to see merit acknowledged, history seems to show that great men, neglected by their day and generation, devote themselves to their work with all the more zest and earnestness. But Anton Dvorák, though still young, is, we should imagine, sufficiently matured not to be led away by applause, praise, or love of money to do anything unworthy either of himself or of his art. Last year we discussed the music of the "Stabat Mater," and spoke of its beauty, originality, and great power. When some works are first brought to a hearing, one feels a certain hesitation in pronouncing judgment, and looks for another opportunity of listening to them; but, when the "Stabat Mater" was produced last year, we were at once convinced that it was an effort of genius, a fresh revelation, a work, in fact, that would cause its composer to rank among the great musicians of the past and the present. The performance last Thursday week only deepened the first impressions; the composer took many of the movements in slower time, and by many delicate *nuances* and momentary changes of *tempo* added greatly to the meaning and effect of the music. What a powerful imagination Dvorák has, and yet how he keeps it within bounds! What wealth of ideas, and yet with what economy does he use them! And with regard to form, how patient; he may, to a certain extent, be fettered by it; but sweet are the

uses of form, and Dvorák, though looking forward, elects to stand on a sure and strong foundation. New forms will, of course, be gradually evolved from the old ones created, developed, and, as many think, perfected by the great classical writers; but any attempts to hurry on a natural process will make art not progressive, but retrograde. With regard to the performance at the Albert Hall, we have only to mention the names of the principal solo vocalists, Miss Anna Williams, Mdme. Patey, Mr. E. Lloyd, and Mr. F. King, and to add that Mr. Barnby's choir sang the difficult music in a manner which showed how carefully it had been studied and rehearsed. The programme commenced with Mr. Barnby's Cantata, "The Lord is King," written for the last Leeds Festival.

Last Saturday evening a large and distinguished company assembled at the residence of Mr. Oscar Beringer, where Herr Dvorák is guest during his stay in London. His second Pianoforte Trio in F minor (op. 65), one of his most recent compositions, was played by Messrs. Beringer, Ludwig, and Ould. The work is long and difficult; there seems at times to be a slight tendency to diffuseness; but everything is so interesting and original that one forgets this while listening to the music. The Trio will in time find its way to the Monday Popular Concerts, and the sooner the better. Mr. Beringer, excited by the fine music, and also by the presence of the composer, played with unusual *entrain*, finish, and charm; his associates also distinguished themselves. Later in the evening some of Dvorák's songs were sung by Messrs. Winch and Shakespeare; and pianoforte duets were given by Herr Dvorák and Mr. O. Beringer—original compositions and transcriptions.

Last Thursday Herr Dvorák was announced to conduct three of his works at the Philharmonic Society, and to-day two more at the Crystal Palace; and so the musical public of London will have good opportunities of judging the Bohemian composer so lately discovered, and so quickly sprung up to fame. We would express a hope that the "Stabat Mater" will be repeated before he leaves London.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Celebrated Musicians. (Sampson Low.) This interesting book, dedicated to the Princess of Wales, contains a very large collection of excellent portraits of celebrated composers, conductors, and *virtuosi*. The short biographical notices have been translated from the German, with an Appendix for England, by M. F. S. Hervey. The collection lays no claim to completeness, but there is one face we particularly miss—that of the famous conductor Herr Hans Richter. The literary matter is concise in form, but fearfully inexact. For example: the dates of Donizetti's birth and death are both wrong. Verdi's birth is given as 1814 instead of 1813. The summaries of Mozart's and Schubert's compositions are incorrect in almost every particular. Several of the Wagner dates are false. Raff is mentioned as having written five Symphonies. Haydn was not, as stated, either the eldest child or one of twenty children. The date of the production of Graun's "Tod Jesu" might have been correctly given as 1755; there was a centenary performance of it in 1855 in presence of Frederick William IV. The portraits of living English musicians will add much to the interest of the volume for English readers.

The Hymns of Martin Luther set to their Original Melodies. With an English Version. Edited by L. W. Bacon, assisted by N. H. Allen. (Hodder & Stoughton.) The Luther hymns are here printed with the tunes which were set to them during the Reformer's life-

time. It seems impossible to determine which were written by Luther himself; but the testimony of John Walter, Kapellmeister to the Elector of Saxony, and an autograph document unmistakably prove Luther to have been a composer of melodies to his own words. It seems almost certain that he wrote the music to the celebrated "Ein feste Burg," but even on this matter authorities differ. The book under review contains an interesting Introduction, and also Luther's Prefaces to various Hymn-books. Luther adopted many "sweet Popish melodies," setting other words thereto. "They are," he says, "of great price; it were pity to let them perish." This reminds us of the not very charitable saying attributed to the Rev. Rowland Hill, "that it was a pity the devil should have all the best tunes."

MUSIC NOTES.

MDME. SCHUMANN played Schumann's Sonata in F sharp minor (op. 11) last Monday evening at the Popular Concert. It is a long, but interesting, piece of programme music; it is dedicated to Clara Wieck, and forms a picture of the composer's state, or rather states, of mind for some years previous to his marriage. It was outlined in 1833, but not completed until 1835. With regard to form and sequence of ideas, it may not be altogether satisfactory; but one cares not to find fault with a love poem so full of vehement passion and tender feeling. Schumann in this Sonata gave expression to his inmost thoughts, and wrote it, not for art critics, but for his intimate friends and for the idol of his affections. We need scarcely add that Mdme. Schumann's interpretation of the work was a marvel of technical skill; she threw her whole soul into the music which she so thoroughly understands and evidently so thoroughly loves. If we are not mistaken, it was played by her here for the first time, and fortunate indeed were all who heard the gifted pianist last Monday. The programme included Beethoven's Quartett in C (op. 59, No. 3) and Haydn's Trio in G, the pianoforte part of the latter work being well played by Mdme. Marie Wurm, a pupil of Mdme. Schumann's. Mr. Santley was the vocalist.

MR. WALTER BACHE gave his annual pianoforte recital last Monday afternoon at St. James's Hall. We have so frequently spoken about this artist's merits as a player that we need only say he was in his best form on this occasion. He gave one of Bach's Organ Preludes and Fugues arranged by Liszt, Chopin's seldom heard *Ballade* in F minor, and other pieces by Bülow, Liszt, Beethoven, and Chopin. He was particularly successful with the three short pieces by Bülow. They are elegant trifles, but demand skilful and well-trained hands; the second one, "La Canzonatura" (from op. 21), was encored.

MR. DANNREUTHER gave his last evening of music at Orme Square on Tuesday, March 18. Dr. C. H. H. Parry's new Quintett in E flat for two violins, two violas, and violoncello (Messrs. Gompertz, Parker, Jung, Hill, and De Munch) was performed for the first time. The whole work, consisting of four movements, is cleverly written; and the influence of Mendelssohn is slightly to be traced in the first and last movements, and, so far as clearness of form is concerned, very strongly in all four movements. The slow movement is dry, and the *finale* pleasing, though somewhat old-fashioned. The first two sections are interesting and effective: the first is an *allegro moderato*, the second an *allegro con fuoco*. Mr. Dannreuther played two Rhapsodies of Brahms for piano (op. 79), the first exceedingly well. Miss A. Williams and Miss Annie Butterworth sang vocal duets by Tchaikowsky and Schumann. The programme concluded with Schumann's Quintett (op. 44).

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a position to parry the blow that had fallen last. Even in his books, Mr. Maurice's great metaphysical acumen was too much in bondage to the application of a few central thoughts, more than one of which can be traced in the novel he wrote at three-and-twenty; but, at least in the books, the thoughts were applied with as much ingenuity as eloquence; in the letters, they are only asserted, commonly with more heat than light; indeed, at last the only light he seemed to value was that which shines in a man's own heart when it is hot within him. The time came when the young and ardent turned to him as an oracle; he never would answer their questions; instead, he tried to make them more in earnest about the question they asked, or tried to point to deeper questions underneath. It is not strange that he should have said of himself, "I have laid many addled eggs in my time;" it is not very strange that it should have been said of him that he passed his life in beating the bush with deep emotion without ever starting the hare; it is unfortunate that his Life should have been written in a way to give the fullest measure of plausibility to both sayings. This is the more provoking, because Col. Maurice could have evidently written a very good Life of his father if he had been forced to write it in less than half the space. As it is, Mr. Maurice tells his own story badly. If only all his Life had been written from outside it would have been as interesting as Sir Edward Strachey's Recollections and Archdeacon Farrar's, or as Col. Maurice's own chapters on his father's life at home, in London, and at Cambridge.

The first impression one gets from all alike is that all his life Mr. Maurice was a much over-weighted man; he thought himself strong, and accused himself of idleness when Strachey, who was then his pupil, could see he was suffering from nervous exhaustion. He had a strong conscience, but not a strong will (in the sense that a great general has who forces his weak body to support him through his campaigns), and he wearied himself in the endeavour to make one do the work of the other. The article for the *Encyclopædia Metropolitana*, which he describes himself as "scribbling" in the intervals of his work at Guy's, might well have been thrown aside when it was done, but the task of recasting and perfecting a crude and hasty, though suggestive, compilation was allowed to weigh upon his whole life; for the last edition three years' reading were spent upon the Schoolmen, and, after all, too many readers treat it as a compilation still. It was the same from the first. When he wrote a novel at Oxford to pay his expenses it was five volumes instead of three; and when the publishers said it was too long he set to work to recast instead of cutting out, on which procedure Dr. Jacobson, then a tutor at Exeter, rallied him with humorous kindness. It was of a piece with this that his lectures at King's College lent themselves to this kind of parody—

"The fourteenth century was preceded by the thirteenth and followed by the fifteenth. This is a deep fact. It is profoundly instructive, and gives food for inexhaustible reflection. It is not, indeed, one of those facts which find their way into popular compendiums, but"—

and one feels that the lecturer was trying to make more of his subject than could well be made. Naturally he sometimes lost himself and forgot his class while he "poured forth a stream of majestic language into which he had been led by the workings of his own thoughts." On one occasion he was recalled to consciousness from one of these inspired soliloquies by the sudden question of a student who wished for something that he could understand and put down. Less conscientious students indulged in less seemly interruptions: once Mr. Maurice, after watching the boy for a few moments, said—

"I do not know why that gentleman is doing what he is, but I am sure it is for some great and wise purpose; and if he will come up here and explain to us all what it is we shall be delighted to hear him."

But the Professor's sense of humour did not always come to the rescue, for Archdeacon Farrar tells us that he and others who wished to learn found it necessary to form a vigilance committee pledged to name offenders.

His work as chaplain at Lincoln's Inn brought him into contact with more appreciative hearers. The time was passed when people could question whether he was as remarkable for personal devotion as for insight into spiritual truth; it was the way that he prayed the prayers that filled the chapel. Some of his hearers formed a scheme for bringing to bear the leisure and good feeling of the Inns of Court upon the destitution and vice of the neighbourhood. Mr. J. M. Ludlow called upon him to talk over the subject; and this, when the events of 1848 had stirred for a moment the embers of Chartism, led to that *bourgeois* and belated copy of Young Englandism which called itself Christian Socialism. It is hard not to wish that Mr. Maurice had left his friends to try their experiment by themselves; it is doubtful whether they were really in sympathy with any important section of the working classes; it is quite certain that Mr. Maurice was not. He loved the working classes; he thought they were ill-used, and had been neglected; he felt it an urgent duty to make public confession of the misdoings of the well-to-do, especially of the clergy, which laid him and his coadjutors open to the accusation, only half unjust, of pouring oil upon fire. But with all this he wanted for them exactly what they did not want for themselves; when he wanted to wind up a public meeting with "God save the Queen," it was necessary for Mr. Hughes, then a famous pugilist, to stop hisses by challenging the hisses to fight him. When Lord Goderich wished to contribute a confession of democratic faith to the Tracts by Christian Socialists, he refused his consent (which had been taken for granted) because he believed all government derived its authority from God, not from the people. When the engineers' great strike began, he objected to everything; he had proposed to start co-operative workshops originally, because, as he said,

"the relation of employer and employed is not a true relation. . . . At present it is clear that this relation is destroyed, that the payment of wages is nothing but a deception. We may restore the whole [sic] state of things; we may bring in a new one. God will decide that."

When the engineers proposed to meet a lock-

out by a co-operative workshop, he objected that this would make reconciliation impossible; when they thought of petitioning Parliament to prohibit lock-outs as a logical corollary of legalising strikes, he observed that Parliament was more likely to renew the restraints upon the men than to impose them upon the masters; his only positive suggestion was that

"an unconditional surrender might be the right way of showing the brute force there was in capital, and of bringing the case of the working-men fairly before the public, as a struggle of human beings against mere money power."

This was worthy of a man who ten years later seriously thought of resigning his living by way of attesting his belief in the Pentateuch. A wiser resolve, which, upon the whole, he kept, was not to be Gamaliel any more, as the little boy said when the pyramid of stools on which his brother (who wanted to play Saul at his feet) had perched him up gave way.

The Christian Socialist movement had other results than abortive newspapers and industrial associations, of which the most conspicuous was a tailors' work-room that turned out bad coats; it cemented some admirable friendships between working-men and members of the educated classes; it contributed to Mr. Stoney's Act for industrial partnerships, and it turned Mr. Maurice out of King's College, to the great regret of Sir Benjamin Brodie. It is obvious that, in spite of his "cholera of resignations," Mr. Maurice might have kept his ground under even such a Principal as Dr. Jeff, even after publishing the *Theological Essays*, if he had not alarmed the Council by standing sponsor for Person Lot.

The curious point in the controversy was that Mr. Maurice early recanted, and never re-asserted, the Unitarian dogma of Universal Salvation, and sacrificed his position to a suggestive gloss on the word *alone*, which would hardly have been generally condemned if it had been generally understood, and which, when understood, yields but cold comfort to those who find the traditional doctrine too distressing. Mr. Maurice did not care very much for comfort; he always thought his own feelings very cold; he almost thought it an open question how far eternal life involved happiness; and he was content to leave a door ajar. He was aware of this himself, and he could not agree with Mr. J. M. Ludlow, who said "a Christian ought to build, and not to be always looking for foundations." He half fancied that it was Kingsley's mission to be a builder, not a digger; but, even in his case, he was jealous lest he should waste upon Biblical criticism powers that might be devoted to the question how, if God be the Father of men, they can be made His children in baptism. Though Mr. Maurice always remained obstinately aloof both from natural science and historical criticism, the two factors which have done most to transform contemporary beliefs, it is clear from his letters that he made the fullest allowance for both; they did not touch his own faith, which rested on assertions which met his needs, and could be most easily explained by thinking them true. Perhaps his most characteristic and lasting contribution to

thought was the doctrine that creeds deliver from systems, to which he was led by the peremptory exclusiveness which had seized upon the Unitarian congregations since the days of Priestley and Belsham. It has curious analogies with the doctrine of the famous Bampton lectures on the Limits of Religious Thought (which oddly enough were first denounced to Mr. Maurice by the present Archbishop of York), that an historical revelation does not admit of dialectical criticism or logical development. He is sorry to read of one "Mr. Mansel's Carlton Club and Oxford Common-room yawn, 'Pon my soul, I can't see why evil should not last for ever if it exists now.'" But Mr. Mansel was the only one of his contemporaries to whom Mr. Maurice was really unjust, though he judged Dr. Pusey too exclusively by the "Novatian" tract upon baptism, which led Mr. Maurice to separate himself from the Oxford writers whom he had just approached with his pamphlet "Subscription no Bondage." As a rule, he judged more reasonably than most men of his contemporaries; he overrated them all as compared with himself; he did not overrate one man as compared with another; few more penetrating things have been said of Mill than this, *à propos* of his article on Bentham: "The circumference of his thoughts is enlarging continually, I wish they had a centre;" or of Carlyle than this: "He believes in a God who lived till the death of Oliver Cromwell." Another remarkable trait is the affirmation that Marriott and Manning, whom he thought the completest man he knew, had managed Sterling better than he did. He never ceased to reproach himself for parting from Sterling when Sterling parted from orthodoxy. He parted in another way from other friends. When they were promoted he feared to compromise them, as he feared to compromise the Church if he were promoted himself. In 1856 we find him congratulating Dr. Trench heartily on his appointment to the Deanery of Westminster; in 1860 he no longer knows what he thinks.

It is no easier now than ten years ago to forecast Mr. Maurice's place in ecclesiastical history. The Cambridge revival of orthodoxy owes more, and more directly, to him than the Oxford revival owed to Coleridge. Perhaps he may be remembered longest in something the same way as Herder—not so much for any work he did, as for the ideas and tendencies which he was the first to bring to a head. If these, too, are forgotten at last, he would deserve to be remembered for the radiant victory that he won over the despondency that he inherited from his clear eyed mother, and the inconsequent disputatiousness that he inherited from his generous father—by the happy home life of one who could say "the beginning of months is not the honey-month, those which follow are much brighter and sweeter, and that even when the clouds gather"—for the fragrance of the courtesies which shrank from thanks, for the piety which hid itself so cunningly from sight.

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"Jehovah, who shall be a guest in thy pavilion?
who shall dwell upon thy holy mountain?"

Or (xlii. 1, 2):

"God is our refuge and stronghold,
fully proved as a help in troubles,
Therefore will we not fear, though the earth
should change,
and the mountains sink into the heart of the sea."

Again (civ. 1, 2):

"O Jehovah my God, thou art very great,
Thou hast robed thee in glory and grandeur.
He wraps himself in light as in a mantle,
he stretches out the heavens like a tent-curtain."

Only here and there does a phrase strike us as less felicitous—e.g., to *quiet for ever* (ci. 5, 8). But, as a whole, the version is admirable, and betokens in every line the anxious pains that have been bestowed upon it. We had collected several illustrations of Mr. Cheyne's keen and delicate perception of Hebrew idioms, but it must suffice to quote two or three. Ps. iv. 8: "In peace will I at once lay me down and sleep, for thou, Jehovah, *makest me dwell alone in safety*;" xi. 3: "When the foundations are *being cast down*, what can the righteous do?" civ. 25: "Yonder sea, so great and *stretching on either hand*—therein are things moving innumerable, living creatures both small and great." The reader conversant with Hebrew may refer further to xxvii. 2; xxviii. 8; xxxi. 5; xxxvii. 20c (rhythm); l. 3, 6; lxxv. 8; lxxvii. 6; lxxxix. 21; xci. 10; cxxxix. 8, 9; here, and often besides, he will find Mr. Cheyne's crisp and vigorous English reproducing with surprising fidelity the exact *nuances* of the original.

Mr. Cheyne's volume, however, is more than a mere translation of the received Hebrew text. Internal evidence combines with the testimony of the ancient versions to show that the text of the Old Testament has not in all parts descended to us in its original purity; and, though it is often easier to point to the

corruption than to suggest the cure, the evil may undoubtedly be to some extent relieved by the help of the ancient versions and a temperate use of conjecture. The attention of critics has latterly been much directed towards the text of the Psalms. The suggestions of Hitzig and Lagarde have been before the world for many years; recently, however, emendations have been proposed on a more comprehensive and systematic scale. The brilliant Professor at Breslau, Dr. H. Grätz, author of the principal modern History of the Jews, completed only last year his *Critical Commentary on the Psalms*, which gave proof that proposals for the correction of the text flowed with only too great readiness and originality from his pen. And a learned Roman Catholic scholar, Dr. Gustav Bickell, in his researches on the metrical form of the ancient Hebrew poetry (which he conceives to have been analogous to that used afterwards in the early Syrian Church), has been led to study minutely the text of the Psalms; and his *Carmina V. T. metricæ* (1882) abounds with textual changes, mostly, to be sure, suggested by presumed necessities of the metre. Dr. Bickell's volume has not received in England the notice that it deserves, and we hope that Mr. Cheyne's translation will have the effect of calling attention to it.

It is not our purpose to pass judgment in detail on the conjectures adopted by the translator. To the present writer they do not all appear to be necessary; but it may be said safely that out of the abundant materials provided for his disposal Mr. Cheyne has made a judicious selection. He has been principally influenced by the authority of Dr. Bickell; but the emendation adopted has in many cases had the approval of preceding commentators, and not unfrequently is supported by one or more of the ancient versions—e.g., xxxi. 6, xxxiv. 5, xlix. 11a, lxxiii. 7. The boldest emendation (following Bickell) is the one in Ps. xlv. 6; in this and other cases where words supposed to be missing are supplied, the restoration depends in great measure for its probability on the prior question of the validity of Dr. Bickell's metrical theory. Mr. Cheyne has not told us whether he accepts this. One of the neatest and most convincing conjectures is the one due to the late Duncan Weir, in Ps. lxxxviii. 1, where, by the supposition that a single small letter has been accidentally repeated, a verse scarcely translatable becomes at once coherent and clear. The attention bestowed upon the text forms such a distinctive and important feature in Mr. Cheyne's work that it is a pity space has not been found in the notes to indicate the authorities for the textual changes adopted. Indeed, even the changes themselves are not indicated more closely than by a minute sign at the beginning of the psalm in which they occur, so that the unlearned reader has no means of discovering whether he is reading an improved version of the existing text or the translation of an emended text. Sometimes, moreover, the sign itself does not appear where it should—e.g., at Ps. xxv. (see ver. 17), Ps. lii. (see ver. 9), Ps. lxy. (see ver. 5). We venture to express a hope that in a second edition these inconveniences will be remedied.

A few words only remain to be said on the Introduction and notes. In the Introduction the religious significance of Hebrew psalmody,

as well as the chief literary features distinguishing it, are briefly, but justly, sketched. A few pages tell the reader all that he need know regarding the steps by which the Psalter arrived at its present form, and provide him with a reasonable answer to enquiries respecting authorship and date. The notes are carefully framed with a view of indicating the scope of the several psalms, and of explaining such expressions as really call for illustration. The theory that many of the psalms are written in the name of the personified nation (p. xii.) seems to us to be resorted to more often than is necessary (e.g., in Ps. xvii.); still, there are no doubt instances in which it is eminently truthful and probable, and where its application solves more than one difficulty adhering to the common interpretation. Doubtless in such cases Mr. Cheyne would admit (though he has not said so distinctly) that the thought and feeling were at the same time truly the Psalmist's own, and that the salient features in the delineation were supplied by his own experience.

May we presume to suggest that a future volume of "The Parchment Library" should be devoted to the Book of Job? This does not occupy nearly as much space as the Psalter in the Hebrew Bible; so that notes and illustrations might be added with a less sparing hand. There is no book of the Old Testament in which Mr. Cheyne's guidance would be more valuable; and a volume dealing with it in the spirit in which he has dealt with the Book of Psalms would deserve, we are sure, the same warm and grateful commendation.

S. R. DRYER.

Cowdray: the History of a Great English House. By Mrs. C. Roundell. (Bickers.)

Mrs. Roundell could scarcely have chosen a more charming subject, for the park which surrounds the ivy-clad ruins of Cowdray, with its sunny glades and stately avenues of limes and Spanish chestnuts, is the very type of English sylvan beauty, while the heirs of this fair scene have been dogged by a fate so melancholy and mysterious that the story of their lives is as interesting as a romance.

Cowdray was the name given to the crenellated mansion built by the lords of Midhurst for their residence in the thirteenth century, when the Norman keep on St. Anne's Hill which their ancestors were contented to inhabit was found inconvenient. It is quite likely that the old castle was ruined in the Civil Wars between Henry III. and his barons, for, although the date of the fabric is commonly attributed to the reign of Edward III., it is certain that Cowdray was the family residence when John de Bohun, who died in 1284, mortgaged his estates to the Bishop of Durham. This, however, is one of the points on which Mrs. Roundell was misled by the historian of Western Sussex, for the true history of the Bohuns of Midhurst has still to be written. The story of Midhurst and its owners prior to the reign of Henry VIII. is dismissed with a single page of scanty notice, and this brief account is disfigured by several errors. For example, Savaric, to whom Henry I. granted in 1102 the castle and manor of Midhurst on the forfeiture of Robert de Belesme, was not Savaric de Bohun, but Savaric fits Cane, a cadet of the Beaumonts,

Vicomtes de le Maas, who married the heiress of the Norman barony of Bohun. Again, Camden was wrong in saying that the Bohuns of Midhurst were "hereditary sealers of the King's briefs and sergeants of the Chapel Royal," because these offices were the inheritance of Joan de Capella, wife of John de Bohun, and her husband lost no time in resigning them into the hands of Edward I. Again, there is ample proof that Sir David Owen, who married Mary Bohun the heiress of Cowdray, was a natural son of Owen Tudor, the grandfather of Henry VII.; but it is equally certain that he was not his son by Queen Catherine, because she died in 1437, and we have Sir David's sworn statement that he was born in Pembrokeshire in 1459. His wife Anne, the sister of Lord Ferrers of Chantley, who survived him, was his third wife, and not his second wife, as Mrs. Roundell has it. It is an error of more importance to say that Sir David had no children by Mary Bohun, because if she had not borne issue her husband's interest in her lands of inheritance would have determined on her death, and neither he nor his after-born son could have made a good title to a purchaser. The fact is that it was Mary Bohun's son and heir, Sir Henry Owen, who sold Cowdray, subject to his father's life estate, to Sir Wm. Fitzwilliam.

The mansion, which is the subject of this volume, was built by the Earl of Southampton, and completed by his half-brother and heir, Sir Anthony Browne, the standard-bearer of England. It was a bad omen that one of the first inmates of the new house was the stout-hearted Countess of Salisbury, who was Lord Southampton's prisoner there until the relics found in her chamber at Cowdray were made the pretext for her cruel execution. The next owner, Sir Anthony Browne, married Anne of Cleves as proxy for Henry VIII.; and his portrait in the dress which he wore at the marriage was one of the glories of the picture gallery, which perished in the great fire of 1793. He was enriched out of the spoils of the Church; and among the suppressed houses of religion, which the King lavished on his favourite was Battle Abbey, in Sussex, which Sir Anthony made his chief residence. He was solemnly warned that "a curse of fire and water" would pursue from generation to generation the plunderers of the Church. But the knight, who had no scruples in demolishing the great cathedral church at Battle to make a pleasure-garden and a bowling-alley, would take little heed of such predictions. Time, however, has proved the truth of the old saying that the Church is never robbed with impunity, and that the day of retribution for sacrilege comes sooner or later; so that when the mansion of the Brownes was burnt down, and two generations of the heirs of Cowdray were drowned, it was believed by more than the vulgar that the old curse of fire and water was at last being fulfilled. It may well be believed that its fulfilment had been retarded for several generations by the piety of Sir Anthony Browne's immediate descendants. His son and heir, who was created Viscount Montacute by Queen Mary, was one of the two peers who had the courage to oppose in Parliament the Act to separate England from the communion of Catholic Christendom. He was as loyal to his Sovereign as to his religion, and

in his old age was conspicuous among the host assembled at Tilbury Fort to repel the Spanish invasion. He retained Queen Elizabeth's favour, notwithstanding his refusal to acknowledge her as head of the Church, and the Queen stayed with him at Cowdray on a visit of six days in 1591. She was feasted right royally, and at breakfast each day three oxen and 140 geese were consumed. His grandson, the second Viscount, was wise and discreet beyond his years, for he was only twenty-three years old when he compiled his famous book of regulations for the government of his family and household, which enables us to realise the splendid housekeeping and well-ordered magnificence of the greater nobility in the olden time. Lord Montacute was accused of being privy to the Gunpowder Plot, for Guy Fawkes had been at one time in his service, and it was a suspicious circumstance that by his own admission he had intended not to be present at the opening of Parliament. He had, however, a powerful intercessor at Court in his father-in-law, Lord Dorset, and escaped with a fine after forty weeks' imprisonment in the Tower. The younger brother of this great noble was a lay brother in the Jesuits' house at Liège, where he set an edifying example of holiness and humility. When the plague broke out in that city in 1637, he nursed the sick poor until he caught the infection and died a martyr of charity. The third Viscount suffered doubly in the Civil War, as being both a Catholic and a Cavalier; and it was a sorry recompense to the family that his son, the fourth Viscount, was appointed by James II. Lord Lieutenant of Sussex during the brief period of Catholic ascendancy. He died childless in 1708, and his brother who succeeded him was a fugitive from justice. The fifth Viscount was at once profligate and superstitious, and, when the Sacraments were withheld from him until he reformed his life, in his fury he shot dead the priest who refused him absolution. It was an aggravation of his guilt that his victim was slain at the foot of the altar; and, although there was no prosecution, the murderer never ventured to show himself in the light of day. It was given out that he had gone abroad, and was among the Catholics at St-Germain; but, according to local tradition, he really spent the last years of his life in the priest's hiding-hole in the keeper's lodge at Cowdray. He never went out except at night, and the mysterious stranger who was seen walking in the avenue at midnight was taken for a ghost. The first act of his son and successor in 1719 was to sell Battle Abbey when the family removed to Cowdray. It was during the life of the sixth Viscount that Horace Walpole made his pilgrimage to Cowdray, and recorded his admiration of the pictures there. The seventh Viscount modernised the mansion with execrable taste, but in spite of this restoration Dr. Johnson was impressed by its old-fashioned splendour. "I should like," he said, "to stay here twenty-four hours. We see here how our ancestors lived." This Viscount married the Protestant widow of a Scotch peer, and was induced to abjure the Catholic religion, which enabled him to take his seat in the House of Lords; but on his death-bed he sent for a Catholic priest to reconcile him to the Church, solemnly declaring that he had conformed to

the Establishment not from conviction of its truth, but from worldly motives of ambition and interest. He died penitent; but his children had been educated as Protestants, and were lost to the Catholic faith. His only son, the eighth Viscount, threw away his life at the age of twenty-four in a mad attempt to shoot the falls of the Rhine at Laufenburg. He was warned and remonstrated with in vain; but it seemed as if he were being hurried to his doom by an irresistible fate, for he literally wrenched himself away from the grasp of his old servant, who tried to hold him back. He had scarcely disappeared in the whirlpool when a messenger arrived from England with the news that Cowdray and all its treasures had been burned to the ground, so that by a strange fatality the mansion and its lord perished in the same week. But the avenging curse was still unappeased. The Viscount's only sister, who now succeeded to his estate, married Mr. Poyntz, and had two sons. Her mother was firmly convinced that her son had been the victim of the curse, and that her grandsons were pursued by the same inexorable fate. It was constantly on her lips, "I know it will come to them as it came to my boy." She died in 1814; and before twelve months had passed her forebodings came true, for in July 1815 both boys were drowned on a fine summer afternoon in the sight of their parents. The title had passed on the death of the eighth Viscount to a remote kinsman, who was a friar at Fontainebleau. He was presumed to be the last of his race; and, in order to save the family from extinction, he was dispensed by the Pope from his vows of celibacy. But it was in vain, for, although he married in 1797, he died in the following November without issue. The title has never been claimed; but, if we may believe a strange story, which was published in the *Reliquary* of April 1865, and which is not without some evidence to support it, the peerage has for more than two hundred years belonged of right to a family of masons and small farmers living at North Wingfield, in Derbyshire. They claim descent from the eldest son of the third Viscount, who died in his father's lifetime, and (as it was supposed) without issue. He was taken prisoner at Marston Moor, but contrived to make his escape into Derbyshire, where he supported himself by the labour of his hands, and founded a family. His son was not in a position to contend with his father's brother, who had succeeded to the title and estates in ignorance of his nephew's existence. He was contented, therefore, to register his pedigree and to wait for his uncle's death. He died, however, before him, and his descendants have from time to time asserted their pretensions so far as their poverty and obscurity allowed. If this story be true, all the Viscounts since the third have been usurpers. But this might easily happen in the case of a Catholic peer who was excluded from Parliament, when we know that the Barony of Willoughby of Parham was enjoyed in error by the descendants of a third son from 1679 to 1765, although the second son had left issue, who were eventually admitted to the succession.

Cowdray was sold in 1843 by Mrs. Poyntz's daughters to the sixth Earl of Egmont, and it has since descended with the earldom; but no

son has ever succeeded his father, and it has notoriously not proved a lucky inheritance to its new owners. Mrs. Roundell is too discreet to tell tales of her neighbours, and therefore makes no allusion to the succession of the Earls since the purchase, or to the lawsuit by which the estate was rescued from the clutches of an Irish money-lender. But there is no scandal in quoting from peerages and law reports; and she tantalises her readers, after working up their interest to the highest point, by breaking off her narrative in 1843. This charming book is so valuable a contribution to the history of Sussex that it sounds almost ungracious to suggest that it deserves a better Index, and that the first chapter might be rewritten with advantage in the next edition.

EDMOND CHESTER WATERS.

Japan. By J. J. Rein. (Hodder & Stoughton.)

THIS book is the result of travels and researches undertaken at the cost of the Prussian Government in the years 1874 and 1875. Prof. Rein deserves to be congratulated upon the satisfactory conclusion of so large a portion of his gigantic task, which was nothing less than to gather together, arrange, and digest all obtainable information on all subjects connected with Japan. The present closely packed volume of 534 pages is of the nature of an encyclopaedia. Although we are informed in the Preface that each single chapter is, with the exception of the historical portion, the result of the author's own observations and of researches based upon them, Prof. Rein has evidently not neglected any written sources of information or the labours of previous travellers and men of science. So intent is the author to produce his conclusions in the tersest manner that, but for a paragraph here and there, it would be possible to read the book without realising that it was a record of personal travel. The aim of the Professor has been to present a complete scientific picture of the country, and in this he has succeeded to a far greater extent than any other writer with whom I am acquainted.

To review, in the ordinary sense, such an enormous and compact mass of information is hopeless. It would tax more than all the space at my disposal to give any but the barest outline of the contents of the book. It is divided into two portions, one of which deals with the physiography of Japan, the other with the Japanese people. The former section comprises the geology, the orography and hydrography, the climate, the fauna and flora, of the country; the latter, a complete summary of the history of the people, their ethnography and topography; and under ethnography are included chapters on the language, the habits and customs, and the religions of the Japanese. A later volume is to be devoted to such mineral productions as coal and kaolin, and the branches of art and industry which are based upon them. The present volume is confined to what may in the largest sense be called the natural history of the country and its inhabitants; the second will be occupied with art and manufactures.

Such a comprehensive task as that of Prof. Rein would have ended in failure in the hands of an author who to a sound scientific training did not add remarkable powers of arrange-

ment and a clear, terse style. As a mere literary effort the book deserves very honourable notice. Everything is in its right place, and the large army of facts are so drilled and mobilised that they proceed continuously without hitch or hindrance. In other words, the work, though preserving the exactness and dignity of a scientific treatise, flows slowly but pleasantly from beginning to end, and is far more easy to read than the nature of the matter would lead one to expect. The author has full command of his subject, and also, apparently, of the English language. The translation is, indeed, by another hand, but all the proofs have passed under his own; and the English edition, we are informed by himself, is not only a new but a revised one.

How careful Prof. Rein has been that the English reader may study his work with the same ease as that enjoyed by his own countrymen is shown in many ways—in none more than the pains which have been taken to find the popular English equivalents for those of the animals, trees, and flowers whose scientific or Japanese names are capable of such translation. It is all the more pleasant, because little to be expected, to find in such a work how many of our familiar wild flowers may be met with in the blooming upland prairies of Japan. In these mountain meadows (called *The Hara*) the reader, with Prof. Rein for his guide, may walk surrounded by violets and pimpernel, bluebells and scabious, milkwort and bugle. Nor is it less easy to picture the feathered inhabitants of the Japanese woodland. While apparently bent on little more than a catalogue of facts, the author gives plentiful aids to any imagination which desires to construct a semblance of a world that is unknown.

Of the scientific portion of the volume, it is in the chapter on geology that the author most deplains the imperfection of his material, and it is here that we come upon an almost solitary instance of ambiguity in statement. The description of the mountain chains (p. 29) does not seem to be perfectly clear. Yet this part is, on the whole, well done and interesting. Even readers of no profound scientific knowledge will be interested to learn that, notwithstanding the abundance of Japanese work in metals of all kinds, the mineral wealth of the kingdom (save in coal and iron) is not great, and that there are no traces of an Ice age discoverable throughout the islands.

Nor is the book without many other facts which will appear worth gathering by those (and they are the large majority) whose interest in Japan and knowledge of it are mainly based upon its art-products. It will seem to such remarkable that the bamboo, which enters so largely into all its decorative work, is not found in Japan in an uncultivated state. Still more surprising is the absence of tigers. Although the Japanese artist has never mastered the anatomy and foreshortening of this animal, he yet draws it more accurately and with a thousand times more spirit than the artists of Hindostan and China. Indeed, the rarity of the animal in Chinese art makes me doubt the opinion of Prof. Rein that the Japanese derive their notions of the savage beast from China. Is it not probable that Corea was their master in this as in pottery? There, it is said, tigers so abound

that tiger-hunting is a profession. But from wherever the Japanese derive their knowledge, the artistic insight with which they have divined its character is one of the most remarkable phenomena of Japanese imagination.

The summary of Japanese history which forms the second part of the volume is founded upon the same sources as many other summaries of the same kind which have been published of recent years, and is necessarily very similar to them; but, so far as I have been able to compare it with others, it seems certainly one of the most able and readable. It is only when it comes to very recent times that there is reason for slight dissatisfaction. The great social and political changes which have taken place since the abolition of the Shogunate are indeed described with clearness, but in a somewhat summary manner. They are, however, so mixed up with the strange problems of the present and the future that Prof. Rein may reasonably have thought that enlargement on such topics was not quite in character with the main object of his book.

The section on ethnography is full of interest and knowledge carefully gathered and arranged. It is to be regretted that so careful an observer as Prof. Rein should not have visited Yezo. His account of that province, and consequently of the Ainos, would have been more valuable and probably more full if written in the light of personal experience. It seems uncertain whether the author has read Miss Bird's delightful account of her sojourn in this strange land. If he had done so, he could scarcely be doubtful as to the continuance of the curious bear-worship. In one page of his volume he speaks of it as though it were obsolete; in another he recounts it as existing. Following Doenitz, Hilgendorf, and Schenke, he has no doubt that "the Ainos are Mongolians, who differ less perhaps from the Japanese than the Germans from the Roumanians." With regard to the manners and customs and religions of the Japanese, Prof. Rein has necessarily but little that is new to say, but the information on these subjects is well selected and arranged.

Too great thanks could scarcely be bestowed upon the care, the learning, and the patience which have gone to the production of this book, which will probably remain for a long time the fullest and most trustworthy of works of reference upon Japan. A word of praise is also due to its illustrations. They are not very many nor very beautiful, but they are useful. The frontispiece is a group of Japanese types, every one of which is well distinguished. By the view of "Subashiri, at the Foot of Fuji-no-Yama" we are enabled to form a good notion of the appearance of a quiet Japanese village; the next illustration is a photograph of one of the celebrated cryptomeria avenues near Nikko; a photograph of the tomb of Iyemitsu follows. After this we have an engraving which enables us to appreciate the enormous strength of the walls of one of the old castles; and not the least interesting of the set is a photograph of one of the curious, highly artificial temple gardens which makes us think that the artist of the willow-pattern plate must have been a realist of the most extreme type.

COSMO MONKHOUSE.

Westminster School, Past and Present. By Frederick H. Forshall. (Wymans.)

OLD Westminster will be grateful to Mr. Forshall for supplying a want they have long felt of a complete work on the school, combining its history and an account of its present state with the personal experience of an old Queen's scholar. The *Alumni Westminsterianæ*, carried down by Mr. Charles B. Phillimore to 1852, gives a full account of all the King's and Queen's scholars up to that date. Several writers, such as Lord William Lennox, Lord Albemarle, and Sir George Dasent, have given us graphic descriptions of their own school-days; but these, however amusing, are fragmentary. The two volumes of the *Lusus Aliteri Westminsterianæ*, compiled and edited by those most accomplished scholars the late Mr. James Mure, Mr. Henry Bull, and Dr. Scott (the late head-master), are designed for those who, in some sense at least, are themselves scholars; and, besides, that work is not very accessible. Aided by an excellent memory, Mr. Forshall has compiled a history of the school in all its aspects which, we trust, cannot fail to be appreciated, not only by old Westminsters, but by the general reader. Old Westminster, indeed, when they read his vivid description of school-life, both as town boy and Queen's scholar, will for a moment feel that they are school-boys again; they will see, in memory, the old dormitory, with its three wood fires, and the seniors' houses; the school-room as it was before the shell was destroyed—college hall, with its central hearth of glowing charcoal now extinguished by modern barbarians. They will once more witness some famous battle in the Fighting Green with as intense an interest as the Princess Charlotte watched the fight between John Erskine, afterwards Earl of Mar, and Paddy Brown, afterwards Sir John Benyon de Beauvoir, as recorded by Lord Albemarle in his *Fifty Years of my Life*. The late Mr. James Mure once told the present writer that he remembered this fight perfectly, and the Princess looking on, holding on to the railings, and even how she was dressed—in a tight pelisse, with red collar and cuffs.

One of the most valuable parts of Mr. Forshall's book is his full account of the "challenges"—that peculiar form of examination conducted by the boys themselves on each other, which decided who should gain the foundation scholarships, and in what order. This chapter has now, alas! an antiquarian interest; the challenges, which survived till the present generation, are now abolished, and with them a very potent means of forming good and accurate scholars and ready thinkers and speakers has disappeared. Another distinctive mark of Westminster teaching, the study of Hebrew, has been also abolished. It does, indeed, seem perverse that at a time when the number of subjects taught in the school is increased, so important a one should be withdrawn. Does a love of change lie at the bottom of this?

The life of a Queen's scholar during his junior year forty years ago was hard, but it was a wholesome hardness. Mr. Forshall makes some interesting observations on the healthy effects of this discipline, and remarks that "youths of the present day are in marke

degree more conceited, more brusque, more selfish, less respectful, than those of the same age were twenty years since. Often, when witnessing their ridiculous, and sometimes coarse, self-assertion, have I called to mind that excellent rule of college which forbade a junior to say 'I think' or 'I thought.'

We believe he is engaged in tuition, and therefore speaks from experience.

Perhaps the author has overloaded his book with his voluminous list of distinguished old Westminsters, which is not free from repetitions, yet he has forgotten Charles Abbot, Speaker of the House of Commons. The succession of eminent men in every walk of life which the foundation of Westminster, limited to forty boys, has, from the age of Elizabeth, continued to produce is a matter for admiration. We attribute this to four causes—(1) that Westminster was always a working, never an ornamental, school; (2) the admirable system of teaching; (3) the discipline of college and its pre-eminence over the town boy part of the school; (4) the happiness of the school in her head-masters. The names of Camden, Busby, Nichol, Markham, Vincent, and Carey must always be held in reverence. Westminster has produced four men of the very first order—Locke, Gibbon (he was not in college), Lord Mansfield, and Warren Hastings. She is especially rich in poets; Ben Jonson, Cowley, George Herbert, Dryden, Prior, Cowper, Churchill, and Southey make a goodly list, to which may be added the two Colmans. After this, it is only fair to confess that Westminster is responsible for Elkanah Settle. Westminster has furnished five Archbishops of York. As late as the year 1848 the Prime Minister and seven other members of his Government were Westminster men.

Had space permitted, we would gladly have touched on many other points of interest treated of by Mr. Forshall which we must now leave the reader to find out for himself. We must, however, call attention to the author's translations from the Latin of inscriptions, epigrams, and prologues to the play, which seem to us well and often elegantly done.

WILLIAM WICKHAM.

NEW NOVELS.

An Old Man's Love. By Anthony Trollope. In 2 vols. (Blackwood.)

Bethesda. By Barbara Elton. In 3 vols. (Macmillan.)

Poisoned Arrows. By Jean Middlemass. In 3 vols. (White.)

The Pity of it. By Mrs. M. E. Smith. In 3 vols. (Hurst & Blackett.)

Joyful through Hope. By Blanche Garvock. (Seeley.)

THE last completed novel that Mr. Anthony Trollope left—for *The Land-Leaguers* was unfinished—is in every way slighter than his best work, but there is no falling off in the vigour and sincerity of the style. The characters are few, and the construction of the plot is simple. The scene is laid in that Hampshire country with which the novelist was familiar in his later years—a happy land, as in the days of Jane Austen, for country clergymen, and untroubled by Dissent. The

hero of the novel is a plain man, cast in no heroic mould, but who can slowly perceive what the right thing to do is, and can bring himself to do it, though not ungrudgingly. He has been disappointed in early life both in ambition and in love, but at the age of fifty there seems a prospect of his ward bringing sunshine into the steady evening of his days. Her heart, however, has already been given away, and Mr. Whittlestaff painfully, but manfully, recognises the one course left open to him. There are stronger and more elaborate pictures drawn by the same hand, but the Rev. Montague Blake is an addition to the author's long portrait-gallery of country and cathedral clergy; and, though we have known old housekeepers like her before, we are glad to meet Mrs. Baggett and listen to her lectures. While written with vigour and directness, the almost total absence in the two volumes of those shrewd and half-humorous disquisitions about men and things which the author loved shows that the stream was getting dry. But there are one or two good things, nevertheless, as the rector's sermon meditated under the beech-trees, and his friend who wonders whether "the sermon could be made to have some flavour of the beech-trees, and how much better in that case it would be." And Mr. Trollope has made good use as ever of the knowledge of cities and men which he acquired in his official wanderings. The description of society at the Kimberley diamond-fields is effective, and serves its place in the story admirably.

Bethesda is a clever book—perhaps too clever. It belongs both in manner and treatment to what is popularly called the new school of American fiction, and has been written under the immediate influence of such work as Mr. Henry James's *Portrait of a Lady*. It has all the defects of the school to which it belongs, and perhaps more than the usual lack of robustness. The conversation is certainly made brilliant here and there, but at the expense of ease and gracefulness; and the brilliancy is always hard and artificial. While the craving for a quasi-scientific precision of language has resulted in the plentiful use of such barbarisms as "ultimation." But the material which the writer has chosen is less commonplace than that which her countrymen often select for their art. The theme is a repetition of the "elective affinities" in a milder and less passionate atmosphere. Bethesda, of course, is the travelled New England girl, conscious of high but vague aspirations, and touched with that fatalism which a sojourn in Eastern lands so often communicates. Her fate comes to her in the shape of a chivalrous French gentleman, living apart from a wife who had never been a wife to him, with whom she forms a literary friendship. They each think to assist the other unselfishly, and of course they resolve to create an ideal marriage of true minds for themselves, and not be "like other people." But the hero is in reality, though neither heroine nor author will recognise it, grossly selfish, only his selfishness is veneered over with refinement and delicacy. He is the first to fall, but is not long left alone.

"Amor che a null' amato amar perdona."

The story of Bethesda's trial, sufferings, and final but desolating conquest is told with

insight and sympathy; but the writer's over-subtlety sometimes betrays her into being obscure. The conclusion is not satisfactory, and, so far as René d'Isten is concerned, not probable; but the author has seriously attempted to realise her characters, and has largely succeeded. Besides the errors of style peculiar to its class, there are one or two other mistakes in the book. Could Bethesda possibly have lodged in the house at Florence where Beatrice lived? and would Folco Portinari's house have looked out over the Arno?

The plot of *Poisoned Arrows* is a very slender thread on which a good many pearls of style and description are strung, to the evident satisfaction of the author. As for the characters, they belong to a good old-fashioned type—a beautiful heroine, a handsome and accomplished villain, and a blameless hero somewhat less handsome than the villain. There is a shadow resting on the villain's birth, which makes a kind of weak Edgar out of him. His machinations are abetted by the random gossip of an old maid, who cheats at cards, and is a terribly spiteful old cat. But the heroine, to say the least of it, was not very wise in her generation. Perhaps this may be excused in her when we learn that she was "petite" and fragile, and had "fluffy hair of light, light brown" which, "though you liked it for dancing up," you could not help "longing to smooth down." It was this fluffy hair, inviting such easy familiarities, together with her "diaphanous loveliness" generally, that excited the evil passion in Cyril Acton's black heart. But the iteration of epithets and a generous use of italics are not the only tricks of composition which the author employs. She resorts to a short *staccato* *passado* style for impressing the apathetic public, which she takes into her confidence, with Cyril Acton's appearance. His eyes are more than intellectual: "Bright and cold are they? You are right. Restless too." Nor does she even rise superior to the temptations of that long-suffering word "real." Among other things "real champagne" is given at a ball in the house of a county magnate. Naturally she has sprinkled French over the pages with a liberal hand, though she has been a little sparing of her accents. What incident there is in the three volumes, and there is very little, is of a sufficiently familiar character.

Mrs. Smith's novel has a distinct, if not a very pleasant or probable, plot—an advantage which she does her best to conceal from the reader in the first volume and a-half by a great deal of irrelevant matter. Her style unfortunately contributes to the same result. It is redundant and unchastened, full of exaggeration, and abounding in strange and curious epithets. The small Berkshire farm where the heroine retires is described as a "luscious thirty acres;" and one of the fields is actually "white with mushrooms." There are very frequent apostrophes on subjects which perhaps deserve them, such as love and beauty. A young lady, who is constant as well as charming, is apostrophised thus: "Oh fair but thorny rose, the giant birth of a measureless fraction of time, the immortal bloom of eternity." It seems rather hard on a young lady who is all this to be subjected to the addresses of a young man who, by way of

persuading her to yield to his suit, threatens, if she continues obdurate, to bring down his own "mother's head with infamy to the grave." But not even this threat moves her; and she is only to be reached through her devotion to her father. There is a Home Secretary mixed up in two intrigues and a murder-story in the novel, and several villains and adventurers. The villains chiefly accomplish their wicked ends by paragraphs in the society papers, which read like fairly successful parodies in *Punch*. They are nearly all titled, or at least can write C.B. after their names.

Hope is a young lady who marries a curate, and helps him through a difficult life in which much hopefulness was needed. He falls in love with her in a railway carriage; they meet unexpectedly, and for once the course of true love ran smooth. But, after marriage, they have to face the difficulties and responsibilities of a clergyman's position, with a small income, an increasing family, a straggling parish, and unsympathetic relations. Finally, these difficulties are further aggravated by the necessity of contributing to the support of these unsympathetic relations; but they come through all their trials successfully. The book is pleasantly written; but the children are made to speak exactly like the grown-up people, and the wicked lord is conventional. C. E. DAWKINS.

NEW EDITIONS.

Homes of the London Poor. By Octavia Hill. (Macmillan.) This little reprint should be in the hands of everyone who desires to form a sound judgment upon one of the great social problems of the day, and to see how, in some measure, its solution is being worked out. It is worth notice that the first article in the series is dated 1866, and that nearly twenty years have expired since Miss Hill's attention was directed to a condition of things which the authors of the "Bitter Cry" sprung upon the world as a new discovery. The evil that has to be met will not yield before sensational writing and effusive sympathy. Calmness, patience, and invincible perseverance are needed; and where these are present there is good hope that by slow degrees a mitigation, if not an absolute cure, of the worst symptoms of the disease may be obtained. It is impossible to speak too highly of the value of Miss Hill's work, or to pass over any opportunity of wishing her success in it.

ARE we very ignorant not to have heard before of "Ik Marvel," and to suppose that there may be many others in like case? His real name is Donald G. Mitchell; and he is a New England humorist of that literary stamp which traces from Washington Irving and Nathaniel Hawthorne before ever the coarse jocularity of the Far West was thought worthy of print. We find it recorded of him in the *Encyclopædia Americana* that he "gives pleasant expression to a farmer's thoughts." If that were all, we should hardly have thought it necessary to notice the new edition of his books which Messrs. Sampson Low have introduced into this country. But, unless our own critical faculty is greatly astray, the discursive reader will thank us for calling his attention to a series of volumes that are as agreeable in their contents as in their outward setting. Of the five already published, *Wet Days at Edge-wood* has charmed us most, perhaps because it is the easiest to take up and lay down again. No mere farmer's work this, but the genial talk of a scholar and a man of the world.

The Bible Word-Book: a Glossary of Archaic Words and Phrases in the Authorised Version of the Bible and the Book of Common Prayer. By William Aldis Wright. Second Edition, Revised and Enlarged. (Macmillan.) We have not been careful to compare this new edition with the first. It must be sufficient to say that we know no book on the usage of the English language which supplies a larger amount of curious information in a form so attractive that it compels one to go on turning over the pages. Of Mr. Aldis Wright's authority on the subject it is needless to speak. Special interest attaches to the work in view of the forthcoming publication of the Revised Version of the Old Testament, for Mr. Aldis Wright is secretary to that company of Revisers.

MESSRS. KEGAN PAUL, TRENCH, & Co. are the publishers in this country of the *Life of James Fenimore Cooper* by Prof. Lounsbury, of Yale, which was reviewed in the ACADEMY of September 22, 1883. We believe that it forms a volume in the series of "American Men of Letters" edited by Mr. Charles Dudley Warner; but in appearance it is altogether dissimilar to the three first volumes of that series which we received from Messrs. Sampson Low. It has, however, a portrait, which those lacked; and all of them alike possess an Index—in this respect setting an example to their prototype, Mr. John Morley's series.

The Table-Talk of Doctor Martin Luther. Fourth Centenary Edition. (Fisher Unwin.) The format of this dainty little volume is creditable to both printer and publisher. Only it should have been stated distinctly on the title-page that the contents form but a very small sample of a large bulk.

The Statesman's Year-Book for 1884. Edited by J. Scott Keltie. (Macmillan.) An annual in its twenty-first year of publication would not require notice here if it were not that the name of a new editor appears for the first time on the title-page. It is not necessary to dwell upon the addition of some hundred more pages, or the inclusion of half-a-dozen new countries. Nor will we confine ourselves to thanking Mr. Keltie for the careful revision to which a great part of the work has evidently been subjected. It is more important to point out to him (though we dare say he knows it well enough) that much yet remains to be done. Here, for example, are a few statements from the section on "Great Britain" that stand in need of correction. The Lord Chancellor is styled *Baron Selborne* (p. 209); Lord Carlingford was not appointed Lord Privy Seal on April 28, 1880 (p. 210); on p. 219 it is more than implied that the entire area of England and Wales is under School Boards; on p. 231 the description given of the new sinking fund is quite misleading; the decimal point has got wrongly placed in the table showing the per-centage of decennial increase in the population of Scotland for 1881 (p. 256); the form of government in the two colonies of Natal and Ceylon is inadequately described as "representative" (p. 286). The errors of the following passage require to be pointed out in detail:—

"In the forty-six years from the accession of Queen Victoria till the end of 1883, there were issued 186 patents of peerage, so that, with the addition of the spiritual lords, two archbishops and twenty-four bishops, all of whom were appointed during the period, 192 members of the House of Lords, or more than one-third of the whole number, owe their seats to nominations under Her Majesty" (p. 203).

Now, our first objection to this is that it is taken *verbatim et numeratim* from the edition of last year; with the exception that "the end of 1883" has been substituted for "the end of June 1882;" whereas between the two periods specified at least three new peers were created—Bramwell, Alcester, and Wolsley. But, granting

the figures, the inference is altogether erroneous, for it omits those peerages created by the present Queen which have already become extinct. Speaking at random, these must number at least twenty, familiar examples being Macaulay, Clyde, Hatherley, and Ossington. We must conclude with merely mentioning an odd blunder in the account of the Cape of Good Hope, where we read (p. 674) "so-called *Africans*, the offspring of black women and Dutch fathers."

A History of Roman Classical Literature. By R. W. Browne, Prebendary of St. Paul's, and Professor of Classical Literature in King's College, London. (Bentley.) Without implying any disrespect to the venerable author, but simply because no hint is given of the fact on the title-page—nor, indeed, elsewhere in the volume—it is right to state that this is a reprint of a book first published in 1859. Considering also what the title-page does affirm, we may add that Archdeacon Browne resigned the prebendary stall of Newington in St. Paul's Cathedral as long ago as 1860; and that he ceased likewise to be professor at King's College in 1863. In both appointments he happens to have already had no less than two successors.

Debrett's Peerage, Baronetage, Knightage, and Companionage. Illustrated with 1,400 Armorial Bearings. Edited by Robert H. Mair. (Dean & Son.) What is to be said of a work of reference now in its hundred and seventy-first year? Nothing, except that the editor has not been lulled by success into resting upon his accomplishment. In the issue for 1884 he has added to this unrivalled storehouse of modern genealogical information the maternal parentage of each collateral branch, and some interesting statistics showing the number of hereditary dignities that have been conferred or have become extinct since 1870. Only, in these days of exact etymology, we must implore him for the second time to reconsider his statement on p. xvi. that "Sire" is derived from the Greek!

WE have received from Messrs. Longmans two cheap editions of Macaulay's *Lays of Ancient Rome*, which, whatever critics may say, is probably the most popular book of poetry of our time. One of these, a thin paper quarto, with all Mr. George Scharf's illustrations, is published for as little as sixpence. But why is Mr. Scharf's name nowhere recorded? The other, though issued at double the price, has no illustrations and is less clearly printed. On the other hand, it contains some sixteen pages of brief notes, which we venture to assign on internal evidence to Sir George Cox. "Ivry" and "The Armada," which are always bound up with the *Lays*, have no notes, though they do not need them less.

MR. DAVID DOUGLAS, of Edinburgh, has completed Dr. Oliver Wendell Holmes' "Breakfast Table Series" with *The Poet at the Breakfast Table*, in two shilling volumes. In the Preface the author takes occasion to pay a high compliment to Mr. Herbert Spencer. The same publisher has also issued, in his series of "American Authors," *True and I*, by Mr. George William Curtis, which originally appeared in 1857, and has never before been reprinted in England. We must content ourselves with remarking that both the pattern and the colour of the paper cover are less attractive than with the rest of the series.

MESSRS. SAMPSON LOW are the English publishers of the new edition of Spiers' French-English and English-French Dictionaries, "entirely remodelled, revised, and largely increased" by Mr. H. Witcomb, who is Dr. Spiers' successor as English professor at the *École des Ponts et Chaussées*. This edition is the twenty-ninth; and though even now Spiers

is far from being all that might be wished, still it deserves the popularity it has obtained.

Messrs. MACMILLAN have published, as a pamphlet, for ninepence, "The Passing of Arthur," by Lord Tennyson. We should have preferred the "Morte d'Arthur."

THOSE whose purses are not large will be glad to hear that Mr. H. Buxton Forman, following his own precedent in the case of Shelley, has already reprinted in a single volume the text of all Keats's poetry as it appeared in his library edition of Keats published some three months ago. The publishers are Messrs. Reeves & Turner.

WE have also on our table:—A *List of Buildings in Great Britain and Ireland having Mural and other Painted Decorations of Dates prior to the Later Half of the Sixteenth Century*, with Historical Introduction and Alphabetical Index of Subjects, by C. E. Kayser, Third Edition, enlarged (South Kensington Museum); *Fæsti Apostolici: a Chronological Survey of the Years between the Ascension of our Lord and the Martyrdom of SS. Peter and Paul*, by W. H. Anderson, S.J., Second Thousand, enlarged (Kegan Paul, Trench, & Co.); *The Students' Guide to the Bar*, by W. R. Ball, Third Edition (Macmillan); *Dearforgil: the Princess of Breney: a Historical Romance of 1152-72*, by the Author of "The Last Earl of Desmond" (Longmans); *Every Man's Own Lawyer: a Handy-book of the Principles of Law and Equity, comprising the Rights and Wrongs of Individuals*, by A. Barrister, Twenty-first Edition (Crosby Lockwood); *Shorthand for Everybody*, with Courses of Lessons for Self-Instruction, by W. Mattieu Williams, Second Thousand (Simpkin, Marshall, & Co.); *The Key of Doctrine and Practice*, by the Rev. H. R. Haweis (Bumpus); *A Comprehensive Manual of Elementary Knowledge, for the Use of Schools*, Arranged by J. Oberlin Harris (H. K. Lewis); *Christianity and Churchism*, by P. Allan-Fraser, Second Edition, revised and enlarged (Trübner); *The Management and Treatment of the Horse*, in the Stable, Field, and on the Road, by W. Proctor (W. H. Allen); *Chapters on the Science of Language*, by Leon Delbos (Williams & Norgate); &c., &c.

NOTES AND NEWS.

AUTHENTIC memorials of George Eliot are still so rare that readers of the ACADEMY will be glad to have their attention called to some papers in the *Journal des Débats*, by M. James Darmesteter, which are based upon her correspondence with a certain Mrs. B. This correspondence, no part of which has before been published, consists of no less than 117 letters, covering a period of just twenty-one years, from April 1859, the time of the publication of *Adam Bede*, to April 1880, eight months before her death. Those who know M. Darmesteter will not need to be told that he had full authority to make use of the correspondence, nor that he has performed his task with perfect discretion and taste. The extracts are printed in French, so that we must be content to quote the only continuous passage which is given in the original English. It comes in a letter of December 5, 1859, and has reference to criticisms passed upon *Adam Bede*:—

"I shall go on writing from my inward promptings, writing what I love and believe—what I feel to be good and true, if I can only render it worthily—and then leave the rest to take its chance: 'as it was in the beginning, is now, and ever shall be,' with those who are to produce any art that will lastingly touch the generations of men."

It is stated that Mr. Cross's biography will be mainly based upon three sets of correspondence, of which this is one. Considering the impres-

sion produced by the recent volume of *Essays*, it is much to be hoped that the publication of the biography will not be much longer delayed.

AT the tercentenary festival of Edinburgh University, to be celebrated on April 15, honorary degrees are to be conferred with no sparing hand. The original list comprised seventy-nine names, and this has now been increased by the addition of twenty-seven more. Among those who are to receive the degree of D.D. we may mention Bishop Lightfoot, Canon Westcott, Prof. Salmon, of Dublin, and the Rev. T. K. Cheyne. The D.C.L.'s include (in alphabetical order) Mr. Robert Browning, Prof. Bryce, Prof. Cayley, Prof. Ernst Curtius, of Berlin, Prof. Karl Elze, of Halle, Prof. E. A. Freeman, M. Clermont Ganneau, Principal Greenwood, Prof. Haackel, of Jena, Prof. Helmholtz, of Berlin, Prof. Jowett, M. Emile Laveleye, of Liège, Dean Liddell, Sir Henry Maine, Prof. Martens, of St. Petersburg, Dean Merivale, M. Mézières, Prof. Charles Newton, M. Pasteur, Lord Rayleigh, M. Renan, Prof. J. R. Sealey, Prof. H. Sidgwick, Prof. Skeat, Mr. Whitley Stokes, Prof. Storm, of Christiania, Prof. Tyrrell, of Dublin, Prof. Villari, of Florence, and Prof. Virchow, of Berlin.

THE General Board of Studies at Cambridge announce that no less than twenty-five readers and university lecturers will be appointed next term. Of these, five are to be in mathematics, five also in history, four in different departments of biology, two in comparative philology, and two also in botany. The annual stipend of the great majority is fixed at only £50; of six at £100; and a reader in comparative philology is the only one who will receive the same salary (£300) as the readers at Oxford. On the other hand, the number of lectures demanded from a reader at Cambridge is only two a-week for two terms in the year.

WE hear that the Villon Society intend to follow up their version of the *Arabian Nights' Entertainments* with three volumes of Oriental tales, chiefly from the Persian. The translator in this case also will be Mr. John Payne.

A DETAILED account of the career of Major Alikhanoff, who brought about the submission of Merv, and has now been appointed Governor of it, will be embodied in Mr. Marvin's new book, *Reconnoitring Central Asia*, which Messrs. Sonnenschein and Co. will issue in a few days. Among other points of special interest in the work we may mention that, in the account of Col. Burnaby's career, the famous ride to Khiva is severely criticised as an overrated exploit, while particular importance is given, in the estimate of Gen. Valentine Baker, to the fact that the latter was the first to point out the probable strategical advance of Russia along the Persian frontier via Sarakhs to Herat, which has since developed itself in every detail. Mr. Marvin also throws fresh light on a dark portion of Central Asian history by giving a description of the efforts of the Merv Turcomans to place themselves under English suzerainty through the medium of the Ameer, based on Major Napier's secret journals. This arrangement was favoured by Sir Charles MacGregor and Gen. Baker, and the details given are likely to lead to a political controversy.

A *Forgotten Genius: Charles Whitehead* is the title of a biographical and critical sketch, by Mr. H. T. Mackenzie Bell, which Mr. Elliot Stock is about to publish. Whitehead wrote at least one exceptional book—*Richard Savage: a Romance of Real Life*. Rossetti, in one of his letters, speaks of the hero of this work as "a real character really worked out." Miss Hogarth says that Dickens repeatedly expressed the highest admiration of the novel. Whitehead achieved considerable distinction

as a poet by a book entitled *The Solitary*, of which an old *Literary Gazette* speaks in terms of the warmest praise. As a man, Whitehead had a melancholy career, ending in Australia with starvation. He was a friend of Dickens, an associate of Douglas Jerrold, and was personally known to the foremost journalists and men of letters living in London from 1830 to 1850.

To the April number of the *Red Dragon*, the national magazine of Wales, Mr. John Howells sends some interesting letters written by Carlyle to the late Charles Redwood, a Cowbridge attorney, to whom Carlyle paid two visits some forty years ago.

THE Bishop of Peterborough has just prepared for publication a volume of his Sermons preached on special occasions, which will be published next month by Messrs. Isbister.

IT will be some three or four months before the forthcoming *Life of James Hogg*, the "Ettrick Shepherd," by his daughter, Mrs. Garden, can appear. It will be revised by a well-known Scotch critic and poet.

DR. FAIRBAIRN's recent lectures to workmen at Bradford will shortly be published in a cheap form by Messrs. Hodder & Stoughton, under the title of *Religion in History and in Life of To-day*.

THE third and concluding volume of the *Protestant Commentary on the New Testament* will be published immediately by Messrs. Williams & Norgate. It will contain the Introduction to the Ephesians and Colossians and Philemon, by Prof. Holtzmann, of Strassburg; to the Pastoral Epistles and Timothy, by Prof. Pfeiderer, of Berlin; to the Hebrews, Peter, and Jude, by Prof. Hilgenfeld; and the other books by Drs. Späth, Krenkel, Bruch, and one of the editors, Prof. F. W. Schmidt.

MESSRS. CASSELL & Co. have nearly ready for publication a work entitled *Working Men Co-operators: What they Have Done and What they Are Doing*, by Mr. Arthur H. Dyke Acland and Mr. Benjamin Jones.

MESSRS. BROTHERS & SON, having completed their Library Edition of *Swift*, in nineteen volumes, are now publishing a uniform edition of De Foe's complete works, in twenty volumes. As their desire is to make the new edition as complete as possible, they will be glad to hear from anyone possessing unpublished letters or other matter attributed to, or known to be by, De Foe. The edition will be limited to 500 copies for the English market.

MESSRS. CROSBY LOCKWOOD & Co. announce as just ready a new Portuguese-English and English-Portuguese Dictionary, by Mr. Alfred Elwes, uniform with his French, Spanish, and Italian Dictionaries in "Weale's Series."

THE first edition of Mr. Holmes' *History of the Indian Mutiny* being nearly exhausted, a second is in preparation.

A NEW edition of Dr. Macaulay's excellent volume of *Sea Pictures* will be ready this month, containing an additional section on the late Fisheries Exhibition.

A NEW edition of Sherring's *History of Protestant Missions in India*, carefully revised and brought down to date by the Rev. E. Storrow, formerly of Calcutta, will be issued by the Religious Tract Society in May.

CAPT. C. W. WHITE, whose pamphlet, *Our Military Position: a Note of Warning*, has run through several editions, will follow it up with another, entitled *The Army and the Public: an Appeal to the Patriotic*.

THE second number of the new series of the *Genealogist*, which will be issued early next month, will contain, among other articles,

"The Scutage and Marshal's Rolls," by Mr. S. R. Bird; "The Ormonde Attainders—1461 and 1715," by Mr. Hubert Hall; "Queen Elizabeth at Helmingham," by Mr. J. A. C. Vincent; "A Sacrament Certificate," "Harvard University, U.S., and the Harvards of Southwark," by Dr. Rendle; and "Wanley's Harleian Journal." The "New Peerage," by G. E. C., is also continued.

THE chief literary feature in the April number of the *Scottish Review* will be an article on Mr. Swinburne by "Annie Armit," and there will also appear two historical articles and a paper on Scotland in the eighteenth century.

PROF. ST. GEORGE MIVART contributes an article on "A Devonshire Relic" to the forthcoming number of *Merry England*.

THE April number of *To-Day* contains an article by Mr. Michael Davitt on "The Irish Social Problem."

A LARGE stone tablet has been placed over the door of Shandy Hall, now converted into a set of cottages, with this inscription:—

"Here dwelt Lawrence Sterne, for many years Incumbent of Coxwold. Here he wrote *Tristram Shandy* and the *Sentimental Journey*. Died in London in 1768, aged fifty-five years."

LAST Saturday, March 22, the anniversary of the birth of Henry Kirke White, was commemorated by a dinner of the newly founded Nottingham Literary Club. It was stated that a collection of Kirke White literature is being formed in the Free Library; but no other memorial of him exists in the town. Next year, we believe, will be the centenary of his birth. Perhaps Mr. W. Davenport Adams or Mr. J. Potter Briscoe will take the hint.

At the meeting of the Clifton Shakspeare Society on March 22, a note on "The Botany of *The Winter's Tale*," by Mr. Leo H. Grindon, was read. Miss Constance O'Brien and Dr. Arthur B. Prowse each read "A Comparison of *The Winter's Tale* with *Pandosto*."

So far as we have observed, none of the comments in the daily press upon the case of "Nicols v. Pitman," decided last week by Mr. Justice Kay, seems to have appreciated the precise point of the judgment. It was an action to restrain the publication in shorthand of a lecture delivered at the Working Men's College. The lecturer had not given notice to the justices, and consequently he was unable to avail himself of 5 & 6 Will. IV. c. 65. But it happened that he had carefully committed his lecture to writing beforehand, and that his MS. lay before him on the desk at the time of its delivery. He therefore possessed, at common law as opposed to statute, a right of property in his unpublished literary production; and the *ratio decidendi* of Mr. Justice Kay's judgment was that this common-law right was not forfeited by the oral delivery of the lecture. If the lecture had not been previously committed to writing, and if the MS. had not been before the lecturer at the time of its delivery, it is at least possible that the judgment might have been the other way. In such a case the lecturer could rely only upon an implied contract with his hearers that they had come merely for their own instruction, and not to communicate to others what they heard. The importance of the case to public lecturers is obvious, though we cannot but think that it leaves almost as much unsettled as it purports to settle.

IN an article in *Longman's* for April entitled "A Pilgrimage to Selborne," which is as slight in substance and as rich in egotistic details as the general run of magazine articles, Mr. T. K. Keibel perpetrates the following pentameter:—

"Ipsa domus puerum quem vidit, ipsa senem."

WITH reference to Mr. Bradley's letter on "Friar Tuck" in the *ACADEMY* of last week, Mr. John Beddoe writes from Clifton:—

"The name Toki was not uncommon among the Anglo-Saxons—e.g., Tokig of Wallingford and Tochi a farmholder on the land of Robert de Stafford. It still survives as a surname in the form of Tookey or Tuckey."

ORIGINAL VERSE.

IN MEMORIAM JOHN SERVICE, D.D.

SINCEREST soul that ever spoke for God,
O truest heart that ever felt for man,
O brightest mind that ever traced the plan
Of the mild Christ, who mildly like him trod
The paths of pain, whose mouth was as a rod
To smite the foolish and to raise the wan,
To stir the laggard and to bruise the clan
Of hatreds and hypocrisies—the sod
Can bind thee not albeit the grass is green
And daisies dance to all the winds of heaven;
Somewhere and somehow unto thee 'tis given
Clearly to see the light thine eyes had seen,
And gladlier yet to hear from deep to height
The waves of low love-laughter infinite.

ROBERT KEMP.

OBITUARY.

WE have to record the death of Dr. Allen Thomson, best known as Professor of Anatomy at Glasgow from 1848 to 1877, though he had previously occupied chairs at Aberdeen and at Edinburgh. His father was a Scotch professor, and his maternal grandfather likewise. The department of his subject to which he devoted himself was microscopic embryology. His published works are neither bulky nor numerous; but his reputation stood deservedly high, and in 1877 he was president of the British Association meeting at Plymouth. He died in London on March 22, at the age of seventy-five.

WE regret to hear of the death at San Sebastian of Don José Manterola, the author of *El Cancionero Vasco*, and the editor from its commencement of the *Euskal-Erria*. He was only thirty-four years of age, and his loss will be deeply felt by all lovers of Basque literature, for which he did so much.

THE death is announced of M. Magnin, one of the three testamentary executors of Auguste Comte; and the president of the Société positiviste.

WE are compelled to hold over until next week our notice of M. Mignet.

MAGAZINES AND REVIEWS.

IT is not to be supposed that the editor of the *China Review* can possibly keep up a constant and full supply of articles of real and abiding value. If one such is found in each number readers should be well satisfied, and those who take up the current issue prepared to accept it in this spirit will not be disappointed. Mr. Parker's article on the Wên-chow dialect is an important contribution to the literature of the dialects of China. It is the first serious attempt to describe the speech of the people of Wên-chow, the peculiarities of which throw a considerable light on the history of other more divergent dialects. Mr. Henry's record of "The Eight 'Lions' of Canton" is well told, and the continuations of Mr. Piton's "China during the Tsin Dynasty" and of Mr. Oxenham's "Chips from Chinese History" maintain their accustomed level of interest. Besides these contributions there is a paper on Hakka folk-lore and another on Hakka songs. This last is followed by Notices of New Books, among which is an appreciative review of the new edition of the late Dr. Williams's *Middle Kingdom*; and the usual papers of "Notes and Queries."

IN the current *Boletín* of the Real Academia de la Historia, Padre F. Fita prints from a text furnished by the Prior, Don Francisco Pólit, collated with a MS. in the Royal Library at Munich, an inedited Latin poem in praise of the Convent of Roncesvalles, written between August 31, 1199, and December 1215; probably by Rodrigo, Archbishop of Toledo. The poem is in stanzas of four lines, all rhyming, a verse which shortly became very popular both in Spanish and in Latin. A quotation will show that intolerance was not always the rule in Spain.

"Porta patet omnibus, infirmis et sanis,
Non solum catholicis, verum et paganis,
Judeis, hereticis, ocosis, vanis;
Et, ut dicam breviter, bonis et profanis."

The closing lines contain a somewhat early use of "rimus" in the sense of rhyme.

"Nisi rimi series foret fini data
Auditori tedium daret protelata."

The ministrations of women (*sorores*) as well as of men in the hospitals are mentioned. The deed of foundation (1134-42), which is also given in the *Boletín*, contains this curious provision:—"Clerici autem sive layci confratres, quando fecerint orationem, dicant: domine, miserere confratribus meis vivis atque defunctis; clerici vero literatorie, si sciverint; layci materna lingua."

"ORION" HORNE IN AUSTRALIA.

WHAT old Melbourne resident does not remember the second-hand bookseller's shop on the brow of Bourke Street Hill, near to the Houses of Parliament, where some fifteen to twenty years ago, and down to a later period, the colonial Quaritch—one Henry Tolman Dwight—held literary sway? Thither on hot summer afternoons would flock many men of local note—lawyers, doctors, divines, journalists—a motley crew, but united in the bonds of bookdom. It was no light privilege to be admitted into the sacred circle, for "Dwight's" possessed, in the eyes of those of the younger generation who cared not for the politics or commerce of a prosperous province, much of the charm of a London literary coterie. Among those who frequented the low-roofed, book-stuffed recesses of this shop was a little, odd-looking old gentleman with "cork-screw" curls, who came on periodical visits to the metropolis from the dark forests of the Blue Mountains, where he reigned in high official grandeur as Warden. Everyone at "Dwight's," from that great functionary himself to the brilliant leader of the bar whose real aim in life was to collect rare editions of Montaigne, would greet with warmth the visitor. For this strange-looking little old man was Richard Henry (Hengist) Horne, or as we invariably called him, "Orion" Horne.

I said "we" perhaps presumptuously, for my youthful obscurity placed me quite on the outer rim of this exclusive literary "set," who, however, tolerated my frequent presence, perhaps because like other great men they preferred a boyish listener to none. I allude to this obscure bit of past colonial history because the death of this same R. H. Horne at Margate has brought back so vividly the mingled feelings of pride and pleasure with which I took the old man's hand some two or three years before he left for England. I have had the honour since to meet poets whom I must critically rank as "fuller minstrels" than "Orion" Horne; but no personal introduction even to a Tennyson or Browning—deeply as I revere their genius—could recall the emotion with which I regarded one who has passed almost silently away.

WE hear much in the colonies nowadays of "Australian literature," and faint echoes of this

self-assertion are to be caught in England. But no account of this new literary development is complete without a recognition of the labours of "Orion" Horne, who dwelt and wrote in Victoria from 1852 to 1869. During these years Horne, who seemed to us to have brought in person to the new land the literary glory and traditions of the Mother country (for was he not the personal friend of Charles Dickens and the Brownings, and had not Poe proclaimed his farthing Epic to be on a par with Milton's?), was the acknowledged arbiter of authorship throughout Australia. At his sole fiat the Sydney poet Henry Kendall's "Death in the Bush" and the "Glen of Arrawatta" were awarded the coveted prize as "the best poems produced in the colonies."

It would be absurd to class "Orion" Horne among Australian writers; but, as an English poet who was a colonial resident for some years, it must be claimed for him that he guided the literary aspirations of those who are the pioneers of a fresh development of English literature at the Antipodes.

In an excellent article on "King Lear's Madness," contributed to the late Marcus Clarke's magazine—the *Colonial Monthly*—Horne suggestively remarked:—

"On this great subject of madness as treated by Shakespeare there is much more to say with regard to several tragedies; but I must leave it to others, who have a longer vista before their steps, and a personal hold upon the denizens of these growing lands, to which I am about to bid farewell."

"Orion" Horne was not the only English *littérateur* who thirty years ago voyaged to those Southern latitudes. The discovery of that magic metal, gold, caused a "rush" of brilliant but briefless young barristers, and university men with literary tastes, who, when the "diggings" fever had somewhat abated, settled down to their legitimate callings, and have done so much—especially for Victoria—socially and intellectually. Among these came a few adventurous wights who thought to grow suddenly rich by exchanging the journalist's pen for the miner's pick. One light and airy spirit named Frank Fowler appeared to be so enchanted with the Australia of a quarter of century ago that he advised literary men to settle there forthwith, saying that they were sure to be made Cabinet Ministers, and to receive pensions of a thousand a year, before they had time to recognise the fact that geographically they were upside down. Mr. Fowler, whose brochure was entitled *Southern Lights*, airily stated that one of its chapters was written "during a hurricane at sea," whereupon the Melbourne *Punch*—a vigorous offspring of its sturdy old Fleet Street parent—remarked:—

"But the sailors never knew how Frank Was blowing a hurricane too."

And here we have the origin of that favourite colonial phrase and practice which Anthony Trollope referred to in his parting advice to Victorians—"not to blow." I mention Mr. Frank Fowler because his lucubrations caused "Orion" Horne, who could speak with authority, to reply, which he did in a sober and reliable book entitled *Australian Facts and Prospects*.

But Horne's mind was cast in an antique mould; and, whether he resided at the Blue Mountains or in Regent's Park, his thoughts were with the Elizabethan or still more frequently with the old Greek dramatists. He lived in the colony, but was no "colonial"; and, with the exception of the book just named, and a cantata called "The South Sea Sisters," his Australian publications differ in no wise from those he brought out in such profusion in England.

The eccentric Henry Tolman Dwight was of course his Melbourne publisher, and the little poterie were, perhaps, almost his only local

readers. But there is ample matter for a fresh chapter of the "Curiosities of Literature" in the dedication (dated "Blue Mountains, Australia, 1866") of Horne's *Prometheus the Fire-bringer*. It is dedicated to "Dr. Leonhard Schnitz, Ph.D.," the "dear friend of 'Auld Lang Syne,'" of whom the self-exiled poet goes on to say:—

"Bearing in mind your high and well-deserved repute for learning—that you have been the specially chosen educator of several members of our present Royal Family (which, indeed, I do not mention on account of the royalty, but because the honour was conferred upon you by the wish of the late Prince Consort, one of the most elaborately educated and accomplished men of this age), and that your pen has contributed so many articles of profound research in ancient Greek and Roman literature and art to the great standard works of reference of to-day, I should never have ventured to present this book to you, perhaps to have attempted its composition, but for the recollection of the opinion you gave—when some fourteen years ago I submitted to you the rough draft of the design—that 'it was conceived in the true spirit of the ancient Greek tragic drama, and especially of Aeschylus.'"

We may smile at the childish vanity that could treasure up for so many years what was perhaps only a careless complimentary phrase; but the following passage is really interesting, and as a story of a "lost manuscript" worthy to rank beside that of Carlyle's *French Revolution* burnt by Mrs. Taylor's servant. "In this savage solitude," continues Horne,

"this Blue Mountain of dark forests, rains, and hurricanes (a region; nevertheless, which may some day suddenly become a widely populous field of gold miners), without books—without any society—impressed at times with a sense of the precariousness of human life, amidst horse accidents, the fall of massive trees, or the evil chances of dark nights in localities abounding in water-holes, and deep mining-shafts in unexpected places, always left quite unprotected—this Lyrical Drama was composed in the intervals of labour of a very different kind, and written for the most part during the night. When completed and copied with very great care, the manuscript was entrusted to a faithful but not infallible hand (at least as to bridle-hand since laid cold in the grave), and it was lost in mist or bog, or got astray somewhere; so that I had to reproduce the entire MS. from my first rough draft notes, old maps and fragments 'against time,' and under other circumstances more adverse than those attending its first composition."

There is no time even to glance at the "Lyrical Drama," which, to use his own words, "he layed in the shadow of the statue of Aeschylus—the shadow of his feet." Probably, like all he so laboriously wrote, it will soon be utterly forgotten—a pathetic fate, if for a moment we think of his high aims and his lofty egotism.

Only I would maintain that his influence will not die, and his spirit will be kept alive, not by his own archaic poetry, "born out of its due time," but by the impetus he gave to Australian literature during those seventeen years of his colonial life. Let us not forget that a national literature, like a people's creed, is mainly traditional, and that "Orion" Horne did no slight service in teaching "Young Australia," separated by a world's width of water from the motherland, to revere her classic writers, and to continue in their traditions, rather than strive to create an alien literature.

A. PATCHETT MARTIN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BRAY, L. *Le Révélateur du Globe*, Christophe Colomb, et un Bénédictin futur. Paris: Sauton. 7 fr.
BODIKER, T. *Die Unfall-Gesetzgebung der europäischen Staaten*. Leipzig: Duncker & Humblot. 4 M.

COMMISSION D'Enquête sur la Situation des Ouvriers et des Industries d'Art. Paris: Quantin. 30 fr.
FABROT, H. *Des Institutions municipales et provinciales: leur Organisation en France et dans les autres Pays d'Europe*. Réformées. Paris: Alcan. 5 fr.

GRANDVILLE, H. *La Crise agricole et les Sociétés d'Agriculture*. Leipzig: Duncker & Humblot. 2 M. 4 Pf.
HARPER, C. C. *Shakespeare. Untersuchungen u. Studien*. Halle: Waisenhaus. 8 M.

KRAUS, F. X. *Die Miniaturen d. Codex Bezae in der Stadtbibliothek zu Trier*. Freiburg-I-B.: Herder. 36 M.

MARMIER, X. *Lettres sur l'Adriatique et le Monténégro*. Paris: Victor-Havard. 5 fr. 50 c.

MENGER, O. *Die Irrthümer d. Historismus in der deutschen Nationalökonomie*. Wien: Holder. 2 M. 40 Pf.

NEUVILLE, D., et Ch. BRUNN. *Les Voyages de Savorgnan de Brazza: Ogdoue et Congo (1875-82)*. Paris: Berger-Levrault. 6 fr.

SCHNEIDER, R. *Handel u. Verkehr in Niederländisch-Indien*. Wien: Holder. 2 M. 75 Pf.

STYVAERT, L. *De Our impériale à Compiègne*. Paris: Charpentier. 5 fr. 50 c.

THEURIET, A. *La Tante Aurélie*. Paris: Charpentier. 3 fr. 50 c.

TOERNIER, G. *Der Kampf m. der Nahrung. Ein Beitrag zum Darwinismus*. Berlin: Iselt. 4 M.

THEOLOGY, ETC.

HAVET, É. *Le Christianisme et ses Origines*. T. 4 et dernier. Paris: Calmann Lévy. 7 fr. 50 c.

JACOBSSEN, A. *Unternehmungen d. d. Johannes-evangelium*. Berlin: Reimer. 2 M.

KÄPFER, P. *Die Composition d. Johannes-Evangelium*. Tübingen: Fues. 4 M.

REKAN, E. *Nouvelles Etudes d'Histoire religieuse*. Paris: Calmann Lévy. 7 fr. 50 c.

HISTORY.

FOURCADE, E. *Mémoires et Relations politiques du Baron de Vitrolles*. T. 2. 1814 à 1815. Paris: Charpentier. 7 fr. 50 c.

HELFERT, Frh. v. Maria Karolina v. Oesterreich, Königin v. Neapel u. Sicilien. *Anklagen u. Vertheidigung*. Wien: Raab. 6 M. 40 Pf.

MAZADE, Ch. de. *Monsieur Thiers: cinquante Années d'Histoire contemporaine*. Paris: Plon. 7 fr. 50 c.

ROTHMAN, G. *L'Allemagne et l'Italie, 1870-71*. Paris: Calmann Lévy. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

MORTILAY et VANDERK. *Monographie des Isoctes*. Bordeaux: Fecet. 30 fr.

PAUL, H. *Ueb. Hauptanpassung der Säugetiere*. Jena: Fohke. 1 M. 20 Pf.

TRITZ, E. *Geologische Uebersicht v. Montenegro*. Wien: Holder. 4 M. 80 Pf.

PHILOLOGY.

CAUER, F. *De fabulis graecis ad Roman conditam pertinetibus*. Berlin: Calvary. 2 M.

FORSTER, R. *Dissertatio de translatione latina Physionomicorum quae feruntur Aristoteli*. Kiel: Universitäts-Buchhandl. 1 M. 50 Pf.

FREUDERICH, E. *Bibliotheca Orientalis*. 8. Jahrg. Leipzig: Schulze. 3 M. 50 Pf.

MÜLLER, L. *Luciliana. Ueber einige Beiträge zur Literatur d. Lucilius*. Berlin: Calvary. 1 M. 50 Pf.

STORCK, J. *Antholog. libri duo priores, qui inscribit solent eologiae physicae et ethicae*. Rec. Ch. Wachsmuth. Berlin: Weidmann. 18 M.

WILKOWITZ-MORRISON. *U. de. Conjecturae*. Göttingen: Dieterich. 50 Pf.

CORRESPONDENCE.

MR. CHARLES READE'S STORY IN "HARPER'S." London: March 22, 1884.

May I venture to call attention to a story entitled "The Picture," by Mr. Charles Reade, now appearing in *Harper's Monthly*, which bears a most extraordinary resemblance to M^{me}. Charles Reybaud's *Mademoiselle de Molepierre*, a one-volume novel published by Hachette at Paris in 1856? While the names of the characters are changed, the plot, so far as Mr. Reade's story has been yet published, is identical.

M^{me}. Reybaud's novel, dated at the time of the French Revolution, is of a striking and quite original character. A young man, visiting at his uncle's house, is struck with a portrait of the beautiful heroine (M^{lle}. de Molepierre), and learns her history from a friend of his uncle's, an old Marquis who was formerly betrothed to her. Filled with Republican ideas, she had married a peasant; and, after much consequent unhappiness, had killed him in disgust, and disappeared. A gaunt old woman, who had served the young man's uncle for some years, falling ill and dying, her confessor reveals the fact that she was M^{lle}. de Molepierre; and

the announcement of her death and identity end the story.

On comparing the two stories, the English version, so far as yet published, though shorter and slightly modified, is practically the same as the French one. The scene in both is laid in Provence, the descriptions of rooms and furniture often coincide, the characters, events, interviews, and dialogues follow the same lines. I subjoin a few examples.

Page 5.

Des vases du Japon, toujours garnis de fleurs, surmontaient les encadrements, et les boiseries peintes en gris encadraient quatre grandes toiles qui représentaient des paysages historiques.

Page 49.

"Que représente ce morceau de bois?" "Un chasseur, je pense," répondit le Baron, "il a son fusil à la main." "Vous vous trompez, mon père, c'est un berger qui garde les troupeaux, appuyé sur son bâton."

Page 85.

Je m'approchai le cœur palpitant; Mlle. de Malepeire mit sans hésiter sa main dans la mienne, et nous traversâmes ainsi l'église.

I might quote many more passages which are equally parallel, but fear to trespass on your space. To say the least, as no acknowledgment is attached to the publication of Mr. Reade's story in *Harper's*, some explanation seems to be called for. E. J. MARSHALL.

[A correspondent of the *New York Nation* (March 13) calls attention to the parallelism between Mr. Charles Reade's story and one that appeared, under the title of "The Portrait in my Uncle's Dining-room," in the *Month* and also in *Littell's Living Age* at the end of 1869, described as "from the French." A correspondent of the *Boston Literary World* had previously (March 8) compared with it a story, called "What the Papers Revealed," in the *St. James's Magazine* for August 1867, which appears to have been republished at New York in the same year under the title *Where Shall He Find Her?* Miss Marshall, however, seems to deserve the credit of having traced this multifarious story to its original source.—ED. ACADEMY.]

R. H. HORNE.

London: March 24, 1884.

May I say that I was a little surprised at the tone of your obituary notice of Mr. R. H. Horne—especially at your apparent implication that he would be remembered only by his association with Mrs. Browning? With all my love and reverence for Mrs. Browning, I hardly think that probable. I have always felt that R. H. Horne is one of the few modern poets likely to be remembered by future generations—at all events by the students of our literature—as having written really good and memorable poetry. I have never myself, indeed, been able thoroughly to sympathise with the almost unqualified eulogium which (if I remember rightly) Edgar Poe once passed upon "Orion," although there is assuredly very much to admire in it. But in an age singularly unfruitful in English dramatic poetry of a high order, Horne's "*Cosmo de Medici*" and the "*Death of Marlowe*" stand out as not unworthy of a place beside "*Colombe's Birthday*," "*The Blot on the Scutcheon*," and "*Pippa Passes*." You mention the poet's want of "popularity." And,

indeed, I have been credibly informed that "the public" knows little of Horne's dramas. I can only express my sincere sympathy with the *bellum mulierum capitum* in its deprivation, as well as my (not too confident) hope that something may yet occur to deliver it from the parlous state which such ignorant indifference would seem to argue. But the poetry is good poetry "for a' that." RODEN NOEL.

ST. JOSEPH.

London: March 24, 1884.

There are a few curious dates in connexion with St. Joseph's position in Western hagiology which tend to confirm a remark in the *ACADEMY* last week that there do not seem to be any pre-Reformation English churches dedicated in his honour. The earliest trace I have found of his festival in the West is an application made to Chancellor Gerson by the Chapter of Chartres to know how they ought to keep that festival. In his reply, dated September 7, 1416, he plainly implies that there was no office for the day having any authority, although he says that some day or other in St. Joseph's honour is observed in various foreign countries, notably in Germany; and he suggests their availing themselves of a day in the Advent ember-season, when the Gospel and Breviary lessons of the day refer to St. Joseph, as the most convenient plan, because not requiring them to set aside or clash with the ferial office. The day was not inserted in the local Roman Kalendar till Sixtus IV. placed it there in 1474; and, even so, it had to wait till 1621 before it was raised to festival rank by Gregory XV. A constitution of the next Pope, Urban VIII., did something more for its observance; but the learned Jesuit Guyet, in his *Heortologia*, first issued at Paris in 1657, states that it was scarcely observed then anywhere, save where that constitution was received as part of the Canon Law. The commemoration does not occur at all, unless I mistake, in the old English uses; and the earliest appearance of it here that I know of is in a Satum Buchridion of 1530; but it is retained in the Kalendar of the Elizabethan *Preces Privatae* of 1564. I may add that the feast is absent from the Kalendar of an *Officium Diurnum* of the Monks of St. Justina (Benedictines of Monte Cassino), Venice, 1641; in my possession, while it appears as a double of the second class in a Monte Cassino Breviary of 1600, also in my library.

RICHARD F. LITTLEDALE.

HYBRID PLACE-NAMES.

Bristol: March 24, 1884.

I beg leave to demur at the Rev. Isaac Taylor's reference (*ACADEMY*, March 22) of Combe Martin to a Celtic formation. The "Combe" of course is Celtic, as in the other instances, Ilfracombe and Yarcombe, which Dr. Taylor says are Teutonic formations; but as to the formation of "Combe-Martin," I should have called it Norman. "Martin" is a sub-Norman family name; annexed to a Damnonian *Cum* (Cambrian *Cum*); being a Combe said to be granted by the Conqueror to a Martin de Tours; and having belonged to Martins for several generations. I will not risk an objection to the Teutonic formation of Ilfracombe = Ilfracombe, but Yarcombe is a combe by the river Yart (from which most likely the contiguous "Chard" also got its name, although Cerdic would perhaps be snatched by some etymologists). River-names are more likely to be Celtic, and both of these two other -combes are probably Celtic with Teutonic veneers and re-formations.

Some six miles east of Combe-Martin is Martinhoe, and this proximity has sometimes tempted one of the rash guesses, so current in these matters, of a common origin or other intimate relation. Their only relation is that

both names probably started from Tours ages apart, and they have both accidentally become neighbours at last. Martinhoe is one of a small group of -hoes on the extreme sea-verge of North Devon. The church has one of above twenty surviving dedications to St. Martin that are scattered over Devon and Cornwall. This dedication came also, no doubt, from Tours, via Armorica, into ancient Damnonia. Would Dr. Taylor tell us what is the nationality of the -hoe which has here attached itself to a primæval Christian-Celtic name? THOMAS KERSLAKE.

THE DANES IN LINCOLNSHIRE.

London: March 24, 1884.

In reply to Mr. Taylor's letter, I must point out that the statement to which I objected was that -um is "the Danish form of -ham." Mr. Taylor will probably agree with me that this is incorrect. I have not denied that the corruption of -ham into -um (so frequent in Germany and Holland) can be paralleled in the modern forms of many place-names in this country. Ulfome, so far as the pronunciation is concerned, is a good instance in point. I believe, however, that the other Holderness names quoted by Mr. Taylor—Ryson and Newsom—can be proved to be locatives plural; and it appears from documentary evidence that the general tendency in England has been to corrupt an original -um into -ham or -holm.

With regard to Barnsdale, Mr. Taylor agrees with me that the name, linguistically considered, is of Anglian; not Danish, formation—a fact which Mr. Streatfeild omitted to point out. The personal name Beorn, from which Barnsdale seems to be derived, was a genuine English name, but, when occurring in Lincolnshire, it is most likely to be an adaptation of the Danish Björn. The name Bjarni would, I think, probably have been anglicised as Beorna, in which case the modern form of the place-name derived from it would have been Barn-dale. HENRY BRADLEY.

TORKINGTON'S AND GUYLFORDE'S PILGRIMAGES.

London: March 24, 1884.

I have neither leisure nor inclination to go on reiterating the same statements; but, when my facts are disallowed and my evidence misrepresented, I feel it necessary to reply once, and only this once, again. Mr. Loftie has admitted resemblances between the book he edits and that of Guylforde's chaplain; he has, however, fallen into some astonishing and ludicrous blunders. With the two books before him he tells the readers of the *ACADEMY*, among other things, that the account of the Venice dockyards, of the marriage of the sea, of the processions, of Corfona, of the landing at Jaffa, and "the personal adventures throughout are wholly different." I am sorry to state that in each of these particulars Mr. Loftie is in error. The account of the "Archinale" given by Torkington (p. 8) is partly copied from the book he has plundered so much, where, at p. 7, for example, I find this: "There be workynge dayly at the same Archynale in a place that is in lengthe .M.lxxx fote, moo than an .C. men and women that do no thynge but dayly make ropes and cables." Will Mr. Loftie explain how this is different from the same words and numerals in his own edition? Will he do so, too, for the accounts of the marriage of the sea and the festival and the procession "on corporis Xpi day," and other things "the processe and cerimonies whereof were to longe to wryte," all of which appear on pp. 8 and 9 of Sir H. Ellis's edition of Guylforde, and are quoted, down to the misspelling of a Latin word—*Domini* for *Domini*—in Mr. Loftie's own edition of Torkington? The account of Corfona supplies an amusing example of ancient

"fudge." Guylforde's chaplain says of Corfona (p. 11): "There be ij stronge castelles stondynge upon two rokkes. They holde of the Venycyans, and I trowe they haue noo where so stronge a place," &c. Mr. Loftie's "original" author begins the same story with charming variation, thus: "At Corfona, as the *Patrone shewyd me* the be ij strong castellys, standing vp on ij Rokkys," &c. (Tork. p. 17). Very original this; and I could fill several pages of the ACADEMY with equally original stuff. As for the personal narrations being different, it is not so, for the two books agree in all essentials in scores of cases where both writers use the same verbs and pronouns of identical circumstances. *Ex pede Herculem*. Will Mr. Loftie and Mr. Tuer give us a cheap edition of the Guylforde Pilgrimage? Far better so than defend a convicted malefactor. B. H. COWPER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 31, 7 p.m. Actuaries: "The Application of the Principle of Non-forfeiture to Ordinary Policies," by Mr. T. B. Sprague.

8 p.m. Society of Arts: Cantor Lecture, "The Alloys used for Coinage," IV., by Prof. W. Chandler Roberts.

8 p.m. Aristotelian: "Hume's *Treatise of Human Nature*" (continued), by Mr. W. E. Beeton. TUESDAY, April 1, 8 p.m. Royal Institution: "Animal Heat," V., by Prof. Gamgee.

8 p.m. Society of Arts: "The Rivers Congo and Niger Entrances to Mid-Africa," by Mr. R. Copper.

8 p.m. Biblical Archaeology: "The Life and Social Position of Hebrew Women in Biblical Times," by Dr. Chotzner; "Technological Terms, Hebraic and Non-Hebraic, marking the Progress of Ancient Culture," by the Rev. A. Löwy.

8 p.m. Civil Engineers: "Experiments on the Composition and Destructive Distillation of Coal," by Mr. W. Foster.

8.30 p.m. Zoological: "The Use of the Remora by Native Fishermen at Zanzibar," by Mr. F. Holmwood; "The Acclimatisation of the Japanese Deer at Powerscourt," by Viscount Powerscourt; "Studies in New Zealand Ichthyology. I.—The Skeleton of *Rogadius argenteus*," by Prof. T. Jeffrey Parker.

WEDNESDAY, April 2, 8 p.m. Society of Arts: "The Dwellings of the Poor of Great Cities," by Mr. E. Hoole.

8 p.m. Geological: "The Rocks of Guernsey," by the Rev. E. Hill, with an Appendix on the "Microscopic Structure of Some of the Rocks," by Prof. T. G. Bonney; "A New Specimen of *Megalotichys* from the Yorkshire Coal-field," by Prof. L. C. Miall; "Studies on Some Japanese Rocks," by Dr. Bundjro Kotô.

8 p.m. British Archaeological: "Tenby and the Cathedral of St. David's," by the Rev. S. M. Mayhew.

THURSDAY, April 3, 3 p.m. Royal Institution: "The Older Electricity," VI., by Prof. Tyndall.

8 p.m. Linnean: "A Revision of the Families and Genera of the Sclerodermic Zooantharia, the Rugosa excepted," by Prof. P. M. Duncan; "Pollen from the Egyptian Mummies," by Mr. Chas. F. White; "The Anatomy and Functions of the Tongue of the Honey Bee," by Mr. T. J. Briant.

8 p.m. Mathematical: "Double Algebra," by Prof. Cayley; "A Direct Investigation of the Complete Primitive Equation $F(x, y, z, p, q) = 0$, with a Way of remembering the Auxiliary System," by Mr. J. W. Russell; "The Floation of a Triangular Prism," by Mr. J. J. Walker.

8 p.m. Civil Engineers: "Heat-action of Explosives," by Capt. Andrew Noble.

FRIDAY, April 4, 8 p.m. Philological: "The Dialects of the Lowlands of Scotland, II.—Insular," by Mr. A. J. Ellis.

9 p.m. Royal Institution: "The Building of the Alps," by Prof. T. G. Bonney.

SATURDAY, April 5, 3 p.m. Royal Institution: "Photographic Action," VI., by Capt. Abney.

SCIENCE.

The Origins of Religion and Language, considered in Five Essays. By F. C. Cook. (Murray.)

A BOOK on the origins of language and religion by the erudite editor of *The Speaker's Commentary* cannot fail to excite high expectations. This handsome volume exhibits a considerable range of reading, not a little special and original research, as well as conspicuous courage in maintaining opinions diametrically opposed to the accepted axioms of modern science in the departments of which

it treats. The standpoint of the author is that of a former generation, and belongs to a condition of thought which has now passed away.

In a work professing to deal with the origin of language it might not be held unreasonable to expect some reference to the arguments of the teachers who have so profoundly influenced the old traditional treatment of the subject. There is no mention of Steinthal or Schleicher, of Geiger, Noiré, or Waitz; and there is hardly an allusion to current speculations, unless it be a sentence (p. 345) in which the writer says that he attaches "little or no value" to the conclusions of "linguistic evolutionists." With regard to the origin of religion, there is not a word about myths or the science of comparative mythology; there are no references to the Hibbert lecturers or the works of such writers as Dr. E. B. Tylor or Mr. Herbert Spencer. The reader discovers with astonishment that neither the origin of religion nor the structure of language is discussed otherwise than incidentally, two essays in which these difficult questions were to be treated having been omitted from the book, the first for the conclusive reason that the author "could not hope to present the facts in a complete or satisfactory form," the other because "it would have involved far more extensive investigations than he could hope to complete." The parts of Romeo and Juliet having been necessarily left out, the title of the play might, without disadvantage, have been changed.

From chance paragraphs which have been allowed to stand, it is not difficult to discover the opinions of the author on the professed subject of the book, and he must be congratulated on the sound judgment which has led him to omit the two essays which alone could have justified the selection of his title. It is evident that he regards the subject from what may be called the antediluvian point of view. Civilisation, language, and religion are referred to the period of the Deluge. All the races of mankind are descended from Noah. Theories as to the progressive development of religious ideas or of linguistic evolution cannot be allowed, or even discussed, as they are contrary to the "fundamental principles" of the author. Primitive religion did not originate in ancestor-worship or feticism, in planetary or solar worship, or in the personification of physical forces, but it began in every case with a pure and elevated monotheism, revealed to the ancestors of the Hebrew race, being subsequently debased by superstitions which arose out of misapprehended traditions relating to the "accidental discovery of alcohol by Noah." The Indian Soma-worship, which was the celebration of this discovery, led to drunken orgies, whence arose false worships, repulsive superstitions, and the obscene rites of savage tribes. The Canon asserts that primitive religion in no case grew out of the personification of physical forces; but he avoids any discussion of the really crucial case—that of the oldest religion of which we have any positive knowledge. He admits, indeed, that we have contemporary Egyptian documents reaching back for nearly 6,000 years, and that there are no monuments of other races "comparable with them in authenticity or antiquity." Now Mr. Le

Page Renouf has conclusively shown that the deities of the Egyptian pantheon were personifications of natural phenomena, Osiris, Ptah, Tum, Ra, Horus, and Mentu being aspects of the sun, Isis, Hathor, and Neith were the morning or evening twilight, Set the night, and Seb the earth. We cannot, therefore, wonder that, "after full consideration," the discussion of the origin of the Egyptian mythological conceptions, fatal as it would be to the author's theory of a primeval Noachic revelation to all mankind, has been omitted, because it "would have given occasion to interminable controversy"—to controversy, doubtless, but possibly not so interminable as he thinks.

In like manner we are taught that the history of language is a history, not of evolution, but of degradation; every language is to be traced back to the primeval tongue spoken by Shem, Ham, and Japhet; existing divergences of speech being due to the confusion of tongues on the plain of Shinar, aided subsequently by the effects of climate. Such a thesis might be held to be beyond the pale of scientific discussion if it had not been propounded—with much ingenuity and considerable learning—by an eminent dignitary selected on account of his sound judgment and great erudition for the important post of editing *The Speaker's Commentary*. On these grounds Canon Cook has a clear *prima facie* right to a respectful hearing.

The book does not profess to be an organic whole, but consists of five unconnected essays of unequal merit. One, to which little objection can be taken, contains an account of the decipherment of the Persian cuneiform; two are devoted to discussions of the religious ideas found in the Rig Veda and the Zend Avesta, of which it need only be said that the conclusions arrived at differ widely from those generally accepted; the fourth essay is a sketch of universal ethnology and philology; while the fifth discusses the Egyptian language. Questions of grammar and structure, usually held to be all important, are evaded, the writer holding that he has established the common origin of all languages by means of a vocabulary of 250 Egyptian words, which, with immense labour and no little ingenuity, are compared with words in other languages—Greek, Latin, English, Welsh, Sanskrit, Arabic, Hebrew, Accadian, Basque, Lapp, Finnish, Samoyed, Tibetan, American, Peruvian, Negro, Chinese, and other tongues too numerous to mention.

Having given this general outline of what the reader may expect, the limits of space render it expedient to confine more detailed criticism to one out of the five essays, and it may be fairest to the author to select that which has the closest connexion with the title of the book. This is the fourth essay, in which the writer attempts the impossible task of giving in eighty pages "an account of all known languages, ancient and modern." This essay proves to be merely a popular lecture delivered at Exeter more than twenty years ago. To print it as the author has now done, "without substantial alteration," shows a singular unconsciousness of the advances in linguistic science which the last twenty years have witnessed. Unavoidably inadequate and superficial as the treatment of so vast a subject in such small compass must necessarily

be, we are entitled, at all events, to look for a competent and accurate knowledge of the subject. Unfortunately, this essay bristles with statements not only doubtful, but positively erroneous.

It would be unpardonable to advance so serious a charge without the production of evidence sufficient to substantiate it. To begin with, the author adopts, with full approval, Bopp's theory—now universally rejected by all sound scholars—that the Malay language and the allied Polynesian dialects belong to the Aryan family of speech. Still stranger is the assertion that the Kawi, or old Javanese, which is an agglutinative Malay language, "approaches very near to pure Sanskrit." Tibetan, an isolating language allied to the Burmese, is classed as "pure Scythian, nearest to the Mongolian;" and Tungus, an agglutinative language, is said to be "a branch" of Tibetan. Phœnicia—whose language was a typical Semitic dialect, hardly differing more from Hebrew than the dialect of Dorset does from that of Somerset—was, we are told, "the great representative of the race of Ham," whose name was, however, given to Egypt by the Egyptians. The linguistic and racial affinities of the Japanese being as yet undetermined, no sober ethnologist would venture on the wild statement that the inhabitants of Japan are partly Aryan, partly Malay, partly Scythian or Turanian, with an infusion of Negro blood, who speak a Tibetan language "with a strong dash of Negro." The Finns, Lapps, Turks, and Magyars are certainly not "true Huns," and it argues a strange confusion of thought to affirm that "the Huns" under Arpad conquered Hungary in the ninth century. The Huns, who occupied Hungary in the fourth century, were after a short period succeeded by Teutonic tribes, Ostrogoths and Lombards, who in turn were expelled by the Ugrie Magyars under Arpad. If any descendants of Attila's Huns survive in Europe they must be sought for among the Bulgarians, who are said, by Canon Cook, to be descended from "a Slavonic family in Esthonia." The confusion of thought which identifies Magyars and Huns is shown in the statement that "at present the old languages of the Hindoos are represented by the Hindustani, used throughout those portions of the peninsula which are not peopled by Dravidians." A more misleading statement it would be difficult to frame. Hindustani or Urdu, the language of the camp, is a mere *lingua franca*, a dialect based upon Hindi, but mingled with Arabic and Persian forms. The old Prakrit languages of India are represented not only by Hindi, of which Hindustani is only one dialect out of fifty-seven, but also by thirteen other languages, such as Bengali, Marathi, Gujarati, Sindi, Punjabi, Kashmiri, and Nepali. Hindustani has less claim to represent the Prakrits than any of the others. The Afghans, again, do not call themselves Pushtus, which is the name of their language; we might as well say that the Indians call themselves Sanskrits. It is not true that "the ablest ethnologists agree" that Carian was an Aryan language. There is no evidence for the assertion that Phœnician was spoken in Cornwall for ages. Maltese is not a dialect of Phœnician, but of Arabic. The Punic inscription from Marseilles

does not represent the oldest form of the Phœnician language; there are inscriptions from Cyprus, Malta, and Sardinia older by many centuries.

Canon Cook ingeniously says in his Preface that, "inasmuch as the principal facts that he has collected were for the most part new to himself, they may be new to the generality of his readers." Among these novel facts is the statement that Greek art, architecture as well as sculpture, was derived from Egypt; that the phonetic characters in the hieroglyphic writing were not developed out of ideographs; that the Chinese graphic symbols do not represent articulate sounds; that Homer lived two centuries after the Exodus; and that Buddhism arose in the seventh or eighth century B.C.

But, to pass from mere blunders and inaccuracies of detail, the list of which it would be easy to extend almost indefinitely, it may be well to state in a few words the author's general theory as to the affinities of nations and languages. He has an "unchangeable conviction," which he believes will ultimately be shared "by all unprejudiced minds," as to the "original unity of all languages." He considers that there were only two primitive families of speech, ultimately reducible to one. The first is the Semitic, including the languages spoken by the descendants of Shem and Ham. This comprises all the languages of Africa as well as those of Melanesia and Australia. The second is the Japhetic, which embraces the Aryan as well as the Turanian, American, Polynesian, and Chinese. The old Egyptian and the modern African languages branched off from the Semitic stem before the system of triliteral roots was developed. The Japhetic language was originally inflectional, but in the Turanian branch the inflections were lost owing to the influence of climate. We have a very definite and curious account of how this came to pass. Soon after the deluge certain hot-headed and unruly young men led off into the Asiatic deserts the illegitimate children of the primitive Aryans, together with the servile classes, and plunged into dreary regions, exposed to the vicissitudes of intense heat, and winters of all but perpetual duration. Naturally, in such an extraordinary climate, the inflections of the language were lost, and it became either monosyllabic like the Chinese or agglutinative like the Turkic and Malay. How the Accadians, the oldest civilised race of Asia, who, unfortunately for the theory, continued to occupy the plain of Shinar, lost their inflections, we are not told. Similarly, the Negro and other African languages are degenerated forms of Egyptian, produced by the speakers living enervated and degraded lives in alluvial districts. A portion of the Negro race, however, instead of remaining in alluvial districts, became a race of enterprising mariners who successively colonised Ceylon, the Andamans, Borneo, Melanesia, and Australia.

Canon Cook takes no account of chronological difficulties, and ignores or evades the conclusions of anthropologists. In tracing all the existing races of mankind to the family of Noah, he does not attempt to account for the early evolution of the Negroid type as portrayed on the Egyptian monuments, and he disposes of recent researches into the antiquity of man by the bold assertion that the palæolithic implements discovered in Central

France are not really older than the Roman period.

It is impossible to share the writer's confident anticipation that his views will be accepted by all unprejudiced minds; and it is a matter for regret that the publication of this volume will not add to the reputation of its author.

ISAAC TAYLOR.

CORRESPONDENCE.

TRANSLITERATION OF ORIENTAL LANGUAGES.

London, March 22, 1884.

In recommending the use of modified letters, such as italics, for representing modified sounds in Oriental languages, I had alluded to the fact that in Sanskrit, for instance, palatal consonants are often interchangeable with gutturals. As *vāk* becomes in the genitive *vācas*, or as *vakmi*, "I say," becomes *vakti*, "he says," the mere change of a roman into an italic *k* to mark the phonetic change from guttural to palatal has its advantages. But I meant to say no more. It was an additional advantage only, not the primary reason.

However, as every scholarly objection has a right to be heard, I send you a letter from the Rev. J. Knowles, a missionary in Travancore. He writes:

"As to palatals and gutturals being organically and grammatically closely connected, I must remark that the grammatical relation does not hold good in the Dravidian elements of the South Indian languages. It holds good partially in words derived from the Sanskrit. The affix of the past tense in Malayalam is *-tu* (supposed to be part of the demonstrative *atu*, 'it'). After a crude form ending in a palatal vowel, this *tu* becomes *chu*. This class of verbs includes almost all the verbs from the Sanskrit, about half of the whole number of verbs in the language which end—present tense, *-ikkunnu*; past, *-ichchu*; future, *-ikkum*. In all these cases, *ichchu* is not from *-ikku*, but from *-ittu* (according to Dr. Gundert). In the verb *ākunnu*, 'to be,' the past tense is *āyi*, and so in many others where *y* is from *k*. In all these cases to use italic *k* for *ch* would mislead. Again, in the derivation of nouns, even from the Sanskrit, Malayalam *chanti* is derived from the Sanskrit *sandhi* (joining), *chāttan* from *sāstānu* (ruler), *chāttam* from *arāddham*, *chāram* from *kshāram* (alkali), *chūtu* from *dyūtam* (gaming), *pich-chala* from *pittala*, where we have *ch* from *s*, *er*, *ksh*, *dy*, *tt*. So also *chakkyār* from Sanskrit root *śāghyār*, *chēvakār* from *sēvakār*, and *udayādīchcha* from *ādityan*, and, worse still, *chūtu* from *dyūtam*. In all these cases to print *ch* as italic *k* would be worse than useless. And as in Malayalam, Sanskrit, &c., there is a separate letter for *ch*, why not use a separate letter in transliteration? Whatever may have been the ancient pronunciation of the palatal *ch*, *j*, they are now pronounced as *ch* in church, and *j* in judge, by the Brahmans here; and no difficulty is found in passing from the present tense in *-ikkunnu* to the past in *-ichchu* in Malayalam, or as in Tamil *-ittu*. You will find more, I think, in Caldwell's Comparative Dravidian Grammar; but I think italic *k* for *ch* would only mislead in the South Indian languages. In the missionary alphabet, why is *sh* used for the lingual sibilant, instead of an italic *s*, so that we get *ishām* for *istām*? From my experience I should say Englishmen are much more likely to mispronounce the dentals *t d n* than the cerebrals, and the employment of italics for the cerebrals diverts the attention too much to the cerebrals at the expense of the dentals."

The reason why, in the missionary alphabet, *sh* is used for the lingual *s* is because the italic *s* is required for the palatal *s*. It is quite true that Sanskrit dentals are to us more difficult to pronounce than Sanskrit linguals; but, grammatically, the dentals are more typical than the linguals, and have therefore a right to the unmodified signs.

F. MAX MÜLLER.

SCIENCE NOTES.

SOME important researches on the liquefaction of the refractory gases have been recently conducted by Messrs. Von Wroblewski and Olszewski. In their ingeniously constructed apparatus they are able to liquefy oxygen under a pressure of about twenty atmospheres at a temperature of -130°C . The oxygen then appears as a colourless, transparent, exceedingly mobile liquid. In order to liquefy nitrogen and carbon monoxide, they require a pressure of at least fifty atmospheres. In the course of their researches they have succeeded in solidifying alcohol at about -130.5°C , the substance appearing first as a viscous liquid, like thick oil, and then as a white solid body. The method of operation has been described in Poggendorff's *Annalen* and in the *Annales de Chimie*.

A COMPREHENSIVE work on *British Mining*, by Mr. Robert Hunt, the Keeper of Mining Records, will be published early next month by Messrs. Crosby Lockwood.

PROF. T. G. BURNES, President of the Geological Society, will on Friday next (April 4) give a discourse at the Royal Institution on "The Building of the Alps."

PHILOLOGY NOTES.

MR. H. SWEEP has nearly finished a *Primer of Middle English*, similar in character to his Anglo-Saxon Primer, but somewhat longer. It consists of extracts from the *Ancient Rime* and the *Ormulum*, as the purest representatives of the Southern and Midland dialects respectively, printed as in the MSS., but with diacritics to show the length and quality (openness, closeness, &c.) of the vowels, so as to enable the beginner to trace the rigorous laws which underlie the apparently arbitrary spellings of Middle English, together with grammar, notes, and a glossary. It will be published by the Oxford University Press in the Clarendon Press series.

THE thirteenth part of the *Palaeographical Society's Facsimiles*, which is now ready for issue, contains thirty-one plates. Among them are reproductions from: a Greek inscription found at Cape Taenarus, of the fifth century B.C.; a MS. of Nicephorus, ninth century; the illustrated Latin Pentateuch, of the seventh century, belonging to Lord Ashburnham; the *Liber Vitae* of Durham, of about A.D. 840; the Durham Ritual, tenth century; Anglo-Saxon Chronicle, A.D. 1045; Domesday Book, A.D. 1086; Clovelly, A.D. 1411-12; various illuminated and other MSS., from the ninth to the fifteenth centuries; and several charters of the fourteenth and fifteenth centuries. The part is accompanied by an Introduction and tables for the series.

WE understand that the Rev. Lawrence H. Mills, an American scholar now at Hanover, has undertaken to translate the third volume of the *Zend Avesta* for "The Sacred Books of the East," which M. James Darmesteter has found himself unable to finish. It will contain the Yasna, Visparad, Afrigan, and Gahs.

THE last number of Trübner's *Oriental Record* prints a long reply by Dr. C. Abel to a criticism of his *Ilchester Lectures* by Prof. Whitney which appeared some time ago in the *New York Critic*.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 11.) PROF. FLOWER, President, in the Chair.—MR. A. L. Lewis read a paper on "The Longstone and other Prehistoric Remains in the Isle of Wight."—MR. W. J. KNOLLS read a paper on "The Antiquity of Man in Ireland." The author exhibited a series of

flints discovered by him at Larne and other parts of the North-east coast of Ireland, some of which he believed to have been dressed in imitation of certain pear-shaped nodules or hammer-stones found at the same spot, while others showed more evident signs of human workmanship. One large chipped implement was found in what appeared to be true, undisturbed boulder-clay; and hence the author contended that the implements he exhibited were not only older than the Neolithic age in Ireland, but older even than those previously known as Palaeolithic, and that they carry the age of man back into the Glacial period.—A paper by Admiral F. S. Fremantle on the Cosmology of Mr. Lane was read by the Director.—A paper by Mr. Henry Prigg on "A Portion of a Human Skull of Supposed Palaeolithic Age from near Bury St. Edmunds" was read. The author exhibited the fragment—which consisted of small portions of the frontal and right and left parietal bones—and also two flint implements found in the same locality.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, March 13.)

PROF. SEAR, President, in the Chair.—Prof. Robertson Smith read a paper on "Odaenathus and Zenobia," of which the following is an abstract. In spite of the interest attaching to the history of Zenobia, it is only lately that the numerous inscriptions, Greek and Aramaic, which have been collected from the ruins of Palmyra, and a more accurate comparative study of the coins of Zenobia and her son Wahballat or Athanadorus, have made it possible to undertake a serious revision of the accounts of Tillemont and Gibbon. The character of the literary documents (to which only one important addition, the fragments of Dio's anonymous continuator, published by Mai in his *Nova Collectio*, has been recently made) is notoriously bad. The Augustan historians, Tacitus, Pollio and Vopiscus, are rather anecdotal-mongers than serious historians. Zosimus is better on the whole, but his text is in a deplorable state. In order to sift, decipher, and restore the facts as presented in these writers, we have often to turn to the monuments. They have, first of all, settled who Odaenathus and Zenobia were. He was Odaenat son of Odaenat son of Hairan son of Nasor—names distinctly Arabic. His father was a man of senatorial rank. He had an elder brother Hairan, who appears on an inscription of A.D. 257 as a senator (*ἀρχαῖος ἀρχαῖος*) and headman (*ἐπὶ τῶν ἐπαρχῶν*). The vague title "headman" cannot refer to any Roman or civic dignity. The place had its *βουλὴ* and *ἐπὶ τῶν ἐπαρχῶν*, the highest administrative officers. But the position of Palmyra naturally threw the chief power into the hands of the man whose influence with the Arabs along the trade-route could ensure the safe conduct of its caravans. The rise of the house of Odaenathus from the merchant families of Mecca (a city far inferior to Palmyra) makes the elevation of Odaenathus far from surprising. Hairan must have died early, and his brother succeeded to his influence. He is called *ἀρχαῖος ἐπὶ τῶν ἐπαρχῶν*—i.e., consular—in an inscription of 258. This high Roman dignity could only have been conferred upon him for services in connexion with Valerianus' ill-fated march against Sapor, such as a Palmyrene noble thoroughly acquainted with the routes and possessing great influence with the Arabs alone could render. At this time he must have been already married to Zenobia, for his son, though beardless on his coins, must have been born by 259. Zenobia's name, Bath Zabbai, shows her Palmyrene origin, and her character points to Arab blood. Her boasted descent from Olesopatra and the Ptolemies was a politic fiction; and Athanasius' strange mistake in calling her a Jewess, refuted by the heathen emblems on her coins, may be explained by the favours she conferred on the Jews in Alexandria, witnessed to by an extant inscription. Odaenathus and Zenobia's greatness lies between 260 (Valerian's captivity) and 272 (not 271), the capture of Palmyra by Aurelian. Odaenathus rose to importance in the time of Gallienus and the "Thirty Tyrants," when the Persians threatened to absorb the whole East. His success was due to his taking the Roman side and always acting in Gallienus' name, until his vigour, capacity, and fidelity secured him formal recognition as *dux* or *imperator* of the East. At

first he held no Roman command; and his forces must have been those of his family and clients, together with Bedouin auxiliaries. Odaenathus rendered two great services to Rome: he saved her empire from Sapor, and put down the rivals of Gallienus in Syria. Of these the chief was Macrianus, who held Egypt and Syria till 262. After his death his son Quietus (Quintus) was attacked in his capital and slain by Odaenathus. As Emesa is the nearest city of Syria to Palmyra, this shows that up to 262 or 263 Odaenathus' power could not have extended beyond the desert. This success of Odaenathus, who acted in Gallienus' name, naturally secured him a formal recognition of his title over the regions he had reduced. This agrees also with Pollio's statement (*Gall. c. 10*) who says that he received the command of the East in 264, and then marched against Persia to avenge Valerian. Although the evidence is somewhat contradictory, it would seem that this must have been a first, not a second, war against Sapor. Pollio's date is confirmed by an inscription which assigns to Septimius Worod—an active merchant who had enjoyed every municipal honour and had been recognised by Rome as *procurator duonarius*—the Persian (i.e., non-Roman) title of "Argabed," or "commander of the fortress." Worod became Argabed between April 263 and April 264, and this marks the period at which Odaenathus began to play, at least in Palmyra, the part of an independent Oriental monarch. There are grave objections to Pollio's next statement, that, in consequence of Odaenathus' successful war against Persia, Gallienus bestowed on him the title of Augustus *consulatus* (so we must read for *consules*) *Valerianus . . . et Lucilli*—i.e., 265. On his statue of 271 Odaenathus is not called Augustus, but "King of Kings," a purely Eastern title importing a breach with Rome, Zenobia and her son only became *αὐτοκράτωρ* and *αὐτοκράτειρα* after the final breach with Aurelian. A comparison with Zonaras and other places in Pollio seems to show that this double dignity is due to a confusion of two accounts, which assigned his promotion to his services against the usurpers and against Sapor respectively. The next point is the assassination of Odaenathus. According to Pollio, he could not have been killed later than 266-67, as "on his death Gallienus sent an army against the Persians which was destroyed by Zenobia." This latter statement is at variance with Zenobia's policy of cultivating friendship with Rome as well as with the coins of Wahballat. As a matter of fact, the inscription on the statue to Odaenathus in August 271 (misinterpreted by Vogüé and Waddington to refer to his "memory"), compared with that on the corresponding statue of Zenobia, shows that Odaenathus survived till that year—that is, lived to throw off the suzerainty of Rome and to be counted among the Thirty Tyrants. There yet remains an objection. Extant coins of Wahballat show that he reckoned as his first year that which began on August 29, 266, which is therefore supposed to be the year of his father's death. But nothing was more natural than that Odaenathus should do what Pollio, XXX Tyr., actually said he did—viz., associate his wife and children with him in the sovereignty. It is true that there are no coins of Odaenathus during this period; but there are none of Zenobia either. And Zenobia was alive and claimed precedence over her son, as we see from the inscriptions. The explanation of this is clear. The sovereigns of Palmyra could not afford to brave Rome by coining on their own authority, nor to circulate an acknowledgment of subjection to her in every bazaar in the East. These objections did not apply to their son. The first coins of Wahballat (probably memorial pieces) are those of his fourth year (which is the first of Aurelian), and bear the royal name and diadem as well as the Roman titles and insignia. Valerian's successes in Europe made it impossible to maintain these pretensions without open war. In 270-71 Wahballat assumes the title of Augustus, and Zenobia in the same year coins as Augusta. The assassination of Odaenathus followed immediately, and is much more intelligible when we remember that Emesa had been his rival's capital, and was far from loyal to Zenobia in the war that succeeded.—Mr. Fennell defined and explained the utility of the two general objects of the scheme of the "Stanford Dictionary"—first, to provide an ample book of reference for English readers who know

no language except their own; secondly, to exhibit the increase of the national vocabulary since the introduction of printing through the importation of alien words. He gave examples showing that existing dictionaries recognised the necessity for giving and explaining alien words and phrases, but did not treat this department of lexicography systematically. With respect to the second object there were certain classes of words adopted from French in the fifteenth, sixteenth, and seventeenth centuries with altered form, which it would be well not to exclude altogether. Most of these might be treated under kindred catch-words—e.g., *scamper*, under *decamp*; *spinnet*, *spinney*, *spine*, under *spinach*; *stanchion* under *stanch*; *ficket* under *stiquette*; *tinsel*, *stencil*, under *scintille*. The advantage of fresh independent effort was illustrated by examples of corrections of, and additions to, existing dictionaries which the "Stanford" materials already furnished. A list of words to help contributors will soon be printed.

ROYAL ASIATIC SOCIETY.—(Monday, March 17.)

SIR H. U. RAWLINSON, Director, in the Chair.—Mr. G. Pinches read a paper entitled "Observations on the Early Languages of Mesopotamia," commencing with a short notice of the Akkadians and Sumerians, who, he thought, must have come from the North-east, his authority being statements on certain tablets referring to the cardinal points and the moon. He then mentioned the several languages or dialects of Mar or Martu, Su, Sug, of Nin or Elam, of Lulubi, and of the Kassî (Cossæi), and gave the names for "God," "Godness," and the "God-Rimmon" in several of these districts. He considered the dialects of Akkadian (the so-called Sumerian) the direct descendant of the Kassî, and quoted many words almost identical in form and meaning. He next discussed the Akkadian language and its dialect (Sumerian), and traced up the polyphony of these languages partly to the assimilation of the forms of certain characters which were in early times quite distinct, and then, dealing with the homophony of the language, showed that this arose from its being so largely affected by phonetic decay. Thus the syllable *gi* (for example) is weakened from no less than twelve words, originally distinct—viz., *gi*, "new;" *giu*, "seed;" *giu*, "root (i) of a seed;" *gi*, "battle;" *gi*, "to obey;" *gi*, "night;" *gi*, "sick;" *giu*, "like;" *gi*, in *gi-nu*, "fire;" *giu*, in *gi-gi*, "bright;" *giu*, "a shekel;" and *giu*, "one." The Akkadians, however, were not without the means of distinguishing between these differing words, as the lost consonants were often restored on the vowel-lengthening being added. Mr. Pinches then gave a short but fairly complete outline of Akkadian accidence, showing the formation of the compound verbs and nouns, and noticing some of their peculiarities. The rest of the paper treated, *inter alia*, of the numerals and of the verb, and explained, in most cases, the use and meanings of the various prefixes and suffixes. Mr. Pinches showed, in this part, that the first and second persons of the singular of the verb were expressed, as a rule, by the insertion of the vowels *a* and *e* respectively, and that these vowels, owing principally to the defective system of writing, often assimilated with the vowels of other prefixes, thus constantly making no distinction between the three persons.

PHILOLOGICAL SOCIETY.—(Friday, March 21.)

DR. J. A. H. MURRAY, President, in the Chair.—The paper read was "The Dialects of Norway," by Mr. H. Sweet, and was a narrative of a journey last summer in the South and West of Norway, together with Prof. J. Storm, of Christiania, who received a stipend from the Norse Government to enable him to investigate the dialects. The character and customs of the people, as well as their dialects, were described. The paper concluded with a protest against the neglect of phonetics by our own Dialect Society, and a statement of the necessity of establishing regular teaching of phonetics if England is to keep on a level with other countries, not only in dialectology, but also in the practical study of modern languages; with all of which the President expressed his entire agreement.

FINE ART.

MR. FREDERICK LEITCH, F.R.A.—"THE KNUCKLE-BONE PLAYS," Edited by Mr. F. Leitch, and by F. Leitch, F.R.A.—The "ART JOURNAL" for APRIL (No. 67), contains the above type: See page 10.

ART BOOKS.

Bryan's Dictionary of Painters and Engravers. Edited by R. M. Graves. Parts I., II., and III. (Bell.) It is certainly high time for a new edition of "Bryan." The last was issued in 1849, and is almost useless. The task which has been undertaken by Mr. Graves is one not, perhaps, of very great difficulty, but it needs unusual patience and care. It is scarcely too much to say that the book required to be rewritten from cover to cover, and the editor's sense of his responsibility is shown on the title-page, where the present edition is stated to be "thoroughly revised." Further evidence of the necessity which has been felt for radical changes is found in the employment of a few contributors of authority, such as Mr. W. B. Scott, who has undertaken all the "Little Masters" of Germany, Dr. J. P. Richter, and the late Mrs. Charles Heaton, whose accurate scholarship and well-balanced judgment are shown in several of the most important articles, among which may be mentioned those on Blake, Correggio, and Michel Angelo. All this is in the right direction; and we cordially agree in the alterations made in the arrangement of the names. There is no doubt that this new edition, when compared with the old, will be very greatly superior. It is computed that, when finished, its bulk will be at least double that of the edition of 1849, and its practical value will doubtless be increased in still greater proportion. While, however, we wish to recognise the right spirit which has up to a certain point animated the undertakers of the present enterprise, we are quite unable to understand why it has not carried them a good deal farther. It is, for instance, difficult to appreciate the principle which has directed the selection of those artists whose biographies have been entrusted to writers of authority. Why, for instance, should an honour which is paid to Correggio be denied to both Giovanni Ballini and Andrea del Sarto? Is Jacobo de Barbari of more importance than Giorgione, and is Baldovinetti worthy of greater consideration than Antonello da Messina? If we wished to insist further on the apparent capriciousness with which names have been selected for the labour of specialists, there is ample opportunity in relation to engravers, who seem to have been specially favoured. But the absence of initials to an article is of little importance provided the article itself is full and trustworthy. Unfortunately, in the present case this absence of initials condemns the article, almost as a matter of course, to a rank far below the level to be expected in a dictionary of such pretension as "the latest edition of Bryan." We have not examined these three parts with anything like microscopic care, but in turning over the pages we have been struck with several statements which are not up to the mark of current knowledge. For instance, in the article on Andrea del Sarto we find the part taken by Francia-bigio in the frescoes at the Scalzo not only ignored, but, by implication, denied; in that on Antonello da Messina, Vasari's fable of the artist's journey to Bruges to learn the secrets of oil painting is repeated without question; and in the account of Giorgione no reference whatever is made to what Morelli has written on the subject, although the indebtedness of the editor to this important critic is specially mentioned in the "Notice" to readers. With regard to English artists, we might reasonably expect some approach to absolute accuracy,

but our confidence is shaken by such a statement as that Barry completed his great works at the Adelphi in the space of three years. Important, however, as accuracy is in a dictionary of this kind, full references to sources of information are of even greater value. We hope the editor will see his way to give more information of this kind as the work proceeds.

GIRTIN'S *Liber Naturæ* has now been published by Messrs. Neill & Sons, of Haddington. It consists of twelve plates by S. W. Reynolds, one of the abler mezzotint engravers of sixty years since, who was employed by Turner for two plates of the *Liber Studiorum*—viz., "East Gate, Winchelsea," and "Woman of Samaria." Reynolds was not so great an engraver of landscape as C. Turner or T. Lupton, and, if the plates of "York Cathedral" and "Kirkstall Abbey" suffer a little in comparison with those executed by Lupton from the same drawings for Turner and Girtin's *Rivers of England*, we must remember that the latter were touched by Turner himself. The plates have been very carefully printed in a deep brown ink, and are rich, soft, and luminous. They include the famous drawing of the "White House at Chelsea," which is generally considered Girtin's masterpiece, a view of Snowdon, a fine Rainbow scene, Bridges at York and Morpeth, and views in Devonshire. On the title-page is a portrait of Girtin from the portrait by Opie, still in the possession of the Girtin family. Two hundred impressions only of this interesting work have been printed, and the plates have been destroyed. They were engraved about 1823-24, more than twenty years after Girtin's death, and the title was no doubt chosen by the engraver in imitation of other pictorial *Libers*, the *Liber Studiorum* especially. It of course bears no relation either in execution or intention to the works of Turner and Claude. It is but a collection of engravings from finished drawings produced without regard to each other; but it is a very interesting collection, giving a very distinct impression of Girtin's peculiar style and feeling. In addition to the twelve published plates, there are three in an unfinished but forward state, from which a few proofs of considerable beauty have been struck.

Eugène Fromentin. By Louis Goussé. Translated by Mrs. Robins. (Boston, U.S.: Osgood; London: Trübner.) The translation of this admirable study of a French painter and writer of rare refinement and distinction comes to us from America. To those who cannot read the book in the original we can cordially recommend Mrs. Robins' translation. It is not perfect by any means, but it is only here and there that it is not clear; and the book is one which should be read by all lovers of art and literature, and, we are inclined to add, by the rest. There are, indeed, few men born of such fine tone and high taste as Eugène Fromentin; and to read what such men have written, or what a kindred spirit like that of M. Louis Goussé has to say of them, can scarcely fail to raise the reader's esteem for humanity and his ideal of existence. The book is well printed, and the illustrations are characteristic and well executed.

The History of the King's Manor House at York. By R. Davies. With Etchings by A. Buckle. (York: "Daily Herald" Office.) Mr. Davies' notices of this interesting old edifice, extracted from the thirty-ninth Report of the Yorkshire Architectural Society, form a continuous history of it from the year 1538, when the Abbey of St. Mary shared the fate of other religious houses, and was suppressed, and all the buildings, except the abbot's house, were destroyed. From that time till 1641 it was the seat of the Great Council of the North, and the residence of the Lord President. Close to

it Henry VIII. erected a palace for himself, of which nothing now remains but the huge cellar; and it was greatly enlarged by the Earl of Huntingdon in the reign of Queen Elizabeth, by the Earl of Sheffield in that of James I., and by the great Earl of Strafford—the last Lord President. This venerable collection of buildings, which forms a history of domestic architecture in England, well deserves the careful research of Mr. Davies. The author has supplemented his accurate monograph by a ground plan of the structure in its present condition which clearly indicates, by different kinds of shading, to what periods the several parts of it belong. A portion of the King's Manor is now occupied by the Wilberforce School for the Indigent Blind; and it seems partly in his interest for this institution, and partly for the love of the old buildings themselves, that Mr. Buckle has executed the admirable etchings with which the volume is illustrated. Mr. Buckle's method of etching is very pure, and his treatment broad. His plates owe none of their effect to the printer. "The Entrance to Lord Huntingdon's Rooms" is a good instance of how much of light, and how much of texture also, can be suggested by comparatively few lines when rightly laid. In his representation of the grand old Elizabethan fireplace, the nature of the old wood-work, with its panels and boldly carved lozenges, is thoroughly felt; and in two or three etchings of external doorways he expresses weather-beaten stone with just as much freedom and skill. Altogether, the book is a sound and good piece of work, and will, we hope, be of material assistance to the Yorkshire School for the Blind.

Trees, how to Paint them in Water-colours. By W. H. J. Boot. (Cassell.) Mr. Boot is no doubt a sound and able exponent of the elementary practice of tree-painting, and the illustrations in chromo-lithography are good of their kind.

Linear Perspective. By David Forsyth. (Glasgow: MacLehose.) This useful graduated course of instruction in linear perspective embodies the experience of many years of teaching, and can be safely recommended. The same author has also published a series of *Test Papers in Perspective* which can scarcely fail to be useful for testing the progress of pupils.

THE DUDLEY GALLERY.

At the Dudley Gallery, as at Nazareth aforetime, there is an antecedent unlikelihood of "any good thing." It would be ungracious to carp at want of excellence, and quite futile to enumerate the works which stop short of mediocrity. There remains an easy task of temperate commendation for a critic who cannot praise and would not condemn.

As if in reaction, as well against the formal compositions of the classic as against the "arrangements" of the modern aesthetic school, we have now every day a greater number of law-forsaking landscapes which show neither composition nor arrangement; intemperate and incontinent things which have often the *elan* of an effective study, but never the durability and dignity of perfected art. Mr. Bagehot somewhere quotes an old lady's criticism upon Thackeray: "Mr. Thackeray is such an uncomfortable writer." Mr. Herbert Marshall, we would say, is a clever but "uncomfortable" painter. There is an elaborate disorder in his pictures of colliding steamboats and random barges that dispels all thoughts of rest. Yet he is a fine painter, and few things in the aspect of the city and its river, and the murky pall that o'erhangs it, have escaped his eye. Only to him, and all his kind, we commend the saying of Aurelius: "Thou seest how few the things are the which, if a man

lays hold of, he is able to live a life which flows in quiet, and is like the existence of the gods." W. T. Hawksworth is a painter not unlike Mr. Marshall in manner, but he practises more restraint. His "Pool from Cherry Garden Pier" is a masterly sketch. We have noticed some tiny pictures by M. L. Mempe as among the most delightful things in that disheartening show at the Princes' Hall. He appears at the Dudley as an "impressionist." Nos. 130 and 131, "Anxious to Learn" and "Alarmed," are two most clever studies of children at the sea. Those small quiet paintings of Breton life at the Institute, however, are more to our mind. No. 122, "Still Waters in South Devon," is a truthful and rather wonderful painting by Kate Macaulay. "In Fold," by Edwin Ellis, is the most remarkable landscape in the exhibition. It shows a strange effect at nightfall, painted in black and deepest blue in the broadest manner. It induces much awesomeness and gloom in the spectator. Leonard Zorn is a very young artist, who has contrived to raise a considerable stir over his works in his native Stockholm, in Seville where he studied, and in Paris. No. 593, "Rosila," gives an idea of his brilliant style, but is hardly a favourable example. The "Hayfield" and "Bray on the Thames" are two small, but well representative, drawings by George Fripp. Mr. Brett sends a tiny drawing of the "Serpentine Rock, Kynance." C. J. Watson's "Spring Showers" will not be overlooked. No. 368, "Gone," by Mary Eley, is the best figure-drawing in the room. It is a large and effective picture of a woman gazing after a departing visitor. She is beautiful, and so is the dog by her side. How dear was the visitor we are not to know, nor whether his going was final. There is here imagination and good drawing, ease and restraint, and large treatment.

THE CAMBRIAN ACADEMY LOAN EXHIBITION.

A LOAN exhibition of exceptional interest and importance has been opened at Cardiff, to assist the newly invigorated "Royal Cambrian Academy" to do for art and artists in Wales what the Scottish Academy does for Scotland and the Hibernian Academy for Ireland. Though the exhibition contains admirable examples of the work of Mr. G. F. Watts, Mr. Alma-Tadema, Mr. Herkomer, Mr. Edwin Hayes, Mr. Knighton Warren, Mr. Aumonier, and other living painters, whose work is seen with special interest by those who have not frequent access to London galleries, it is made, to Londoners at all events, more noteworthy by its extremely interesting display of English water-colours of our earlier school, and of rare porcelain. Lord Cawdor lends pictures by old masters, and Col. Tynte a series of Knellers, while the Mayor of Cardiff exhibits some excellent contemporary painting. Among Lord Bute's many contributions nothing is really more memorable than the series of four drawings by Paul Sandby, wrought a hundred years since, and recording with admirable art, as well as with topographical accuracy, the aspects of the Cardiff of that day. The finest of these drawings, in artistic effect, is the "View of Cardiff from the Southward," in which this learned father of English water-colour has concentrated in the middle of his long panorama the chief buildings of the place—Cardiff Castle, the old Cardiff Arms Inn (a famous hostelry), and the parish church of St. John, with its noble Somersetshire tower of the fifteenth century. Drawings by Turner, David Cox, Copley Fielding, Cotman, and David Roberts carry on the story of English water-colour art to later days; and in the print department, to which Mr. Pyke Thompson and Mr. Lascelles Carr contribute somewhat ex-

tensively, there is a very representative selection of Turner's engraved work, including chosen proofs of *Liber Studiorum*, *Southern Coast*, and *England and Wales*. Armour and tapestry, fans and *chateaux*—the latter contributed by Lady Wyatt—add to the interest of the show in the miscellaneous departments. Dr. Weir lends a wonderful specimen of Chinese needlework. In the department of porcelain, to which Sir Hussey Vivian, Mr. Drane, and Mr. E. Seward make contributions of exceptional value, Mr. Drane, who has superintended this part of the exhibition, has rightly insisted upon a perfect display of the old local fabric of Nantgarw, famous for the beauty of its translucent paste and for the exquisite flower-painting of one artist, Billingsley. The period from about 1810 to 1818 is that in which the porcelain of Nantgarw was produced. Billingsley himself was apprenticed at Derby, wrought at Pinxton, then came to Nantgarw and ensured the excellence of a fabric which was finally "swallowed up at Coalport." But though the Nantgarw, with its lovely Billingsley roses, holds an important place in the exhibition, the larger fabrics have not been forgotten, and there is a specially beautiful display of the rarest and finest Worcester. A Catalogue of the exhibition, prepared by Mr. Hughes and by the energetic director, Mr. T. H. Thomas, is an excellent example of what such a volume should be. There have been attractive musical recitals by Mr. Turpin and by Mme. Clara Novello Davies.

THE MASPERO FUND.

THE French are responding with liberality and promptitude to M. Maspero's appeal for pecuniary aid in support of his newly established staff of local guardians and superintendents of antiquities in the valley of the Nile.* A second list, published in the *Journal des Débats* of March 16, shows a further sum of 6,820 frs. subscribed within five days of the first list, making a total up to that date of 18,970 frs. (£759). When it is remembered that M. Maspero's appeal was, in the first instance, addressed to the English through the columns of the *Times*, it is somewhat humiliating to learn that our own response has been, thus far, much less ready. Messrs. G. W. Wheatley, of 23 Regent Street (to whom Col. Scott Moncrieff requested that cheques for this purpose should be addressed), had on March 25 received only seven donations, of which the following is a list:—

Sir Erasmus Wilson (President of the Egypt Exploration Fund)	£25	0	0
Sir F. Leighton	20	0	0
E. Poynter	10	0	0
D. D. Heath	10	0	0
Miss Kennedy	5	0	0
Gen. Codrington	5	0	0
A. Russell	5	0	0
	£80	0	0

NOTES ON ART AND ARCHAEOLOGY.

MISS MARY FORSTER AND MR. ALBERT MOORE have been elected Associates of the Royal Society of Painters in Water-Colours.

At least three picture exhibitions open to the public on Monday next—the Society of British Artists, the French Gallery in Pall Mall, and Mr. McLean's Gallery in the Haymarket.

MR. J. P. MAYALL, the photographer of *Artists at Home*, now being published by Messrs. Sampson Low, has recently taken an outdoor group, in the courtyard of Hatfield,

* See "The Destruction and Preservation of Egyptian Monuments," by Miss Amelia B. Edwards: the ACADEMY, February 23, 1884.

comprising the Marquis and Marchioness of Salisbury, the Duke of Argyll, the Bishop of St. Albans, and several of the young members of the Marquis's family.

THE forthcoming number of the *Archæological Journal* will contain the following papers:—"The Architectural History of the Cluniac Priory of St. Pancras at Lewes," by Mr. W. H. St. John Hope; "Traces of Teutonic Settlements in Sussex, as illustrated by Land Tenure and Place-names," by Mr. F. E. Sawyer; "Some Pottery, Flint Weapons, and other Objects from British Honduras," by Sir Henry Lefroy; "Saxon Remains in Minster Church, Isle of Sheppey," by Mr. J. Park Harrison; the Address to the Antiquarian Section at the Lewes meeting, by Gen. Pitt-Rivers; and "The Friar-Preachers of Kings Lynn," by Rev. C. F. R. Palmer.

MR. F. J. HODGETTS will deliver a second course of lectures at the British Museum on "Anglo-Saxon Antiquities," this time dealing with the peaceful and social aspects of the life of our ancestors. The lectures will be six in number; and the first will be given on Wednesday, April 23.

THE Cambridge Antiquarian Society contemplates the publication of a catalogue of the portraits belonging to the university and the colleges, which should embody all the information available concerning each picture. It is proposed to begin with the pictures believed to have been painted before 1600 or 1650; and, with the object of submitting them first to critical examination, it is suggested that they should be collected and exhibited together during some portion of next term in the Fitzwilliam Museum.

MESSRS. TOOTH are just issuing to the public what will be regarded as an exceptionally successful *photogravure* of a work which deserved the best of all possible reproductions—M. Eugène de Blaas's subtle picture "A Flirtation," which was among the most legitimate attractions of the Royal Academy. No one of the band of artists devoting themselves to the glowing and picturesque chronicle of the daily life of Venice has succeeded better than de Blaas in uniting the record of character and feeling with that of colour and line, and "A Flirtation" is assuredly as yet an unsurpassed instance of his skill. In attitude, gesture, and facial expression it is, in reality, dramatic, while at the same time restrained and reticent. The successful reproduction in black and white of an artist whom many have valued chiefly as Joseph's coat was valued—for its rich and many colours—will prove how much talent there is in the modern *genre* painters of Venice over and above that which is due to the riches of their palette.

M. GISLER, president of the *Cour des Comptes*, has presented to the National Gallery at Brussels his collection of pictures, which numbers twenty-three in all, including a portrait of his wife by Van der Helst, and two fine portraits by Maas. The same gallery has recently acquired a series of studies of deer's heads by Snyders.

FRENCH JOTTINGS.

THE election of the forty jurors for the Salon has given rise to some bad feeling. MM. Baudry, Jules Breton, and de Neuville (none of whom were among the first thirty) have all three resigned, on the ground that the small number of votes they received implied want of confidence. M. Henner was elected at the head of the list; but the jurors have appointed M. Bouguereau to be president of their body, and MM. Cabanel, Bonnat, and Busson to be vice-presidents. It is noteworthy that M. Bastien

Lepage only comes in in the place of one of those who have resigned.

THE difficulty caused by the proposal of the Government to hold the national or triennial Salon at the same time of the year—May and June—as the ordinary Salon has by no means yet been settled. The committee of artists threaten to have their exhibition next year abroad—possibly in London.

OUR Paris correspondent writes:—

"The painter M. J.-F. Raffaelli has opened an exhibition of his most recent works at a shop in the Avenue de l'Opéra, which has been well received by the critics and thronged by the public. It consists, for the most part, of sketches taken in the environs of Paris, where houses begin to give way to open country. The figures introduced are treated in the same lively style as by Mr. C. Keen, of *Punch*. M. Raffaelli has written the Preface to his own Catalogue, consisting of a study of the aesthetics of humour. He is the founder of an 'école du Beau caractériste.'"

A MASTERPIECE of Puget, the famous French sculptor of the seventeenth century, has been accidentally found by M. Le Breton, and presented by him to the Rouen Museum, of which he is the curator. It represents Hercules destroying the Hydra; and, though much mutilated, the greater number of the fragments have been recovered and put in their place.

DR. J. P. RICHTER's recent book on the National Gallery forms the subject of an appreciative notice by M. G. Frizzoni in the *Gazette des Beaux-Arts*. The same number contains an etching after Manet's "Le Buveur d'Eau," by H. Guérard.

THE excavations in Tunis undertaken by M. Reinach for the French Government have yielded interesting results. At El-Kantara fifteen life-size coloured marble statues of the third century A.D. have been recovered; at Babelon a number of inscriptions, three statues of Roman magistrates, and a fine head of Augustus, "voilé en pontife;" and at Zian a forum surrounded by large porticoes.

MUSIC.

RECENT CONCERTS.

THE Philharmonic Society gave its third concert on Thursday evening, March 20. We wish the directors would follow the excellent example set by Herr Richter, and have shorter programmes; or, at any rate, they might place the novelties and works of special interest first. The other evening everyone was, of course, anxious to hear Herr Dvorák conduct his compositions, but first came Beethoven's "Leonore" No. 3, an air from "Freyshütz," and Mendelssohn's Concerto in G minor. All three pieces were conducted by Mr. George Mount. Mlle. Janotha gave a finished and brilliant performance of the Concerto. Dvorák's new Overture "Husitáká" is one of his latest works: it was written for the opening last year of the Bohemian Theatre at Prague. The composer, mindful of the occasion, made use of a portion of an old Hussite hymn, and thus attracted his audience to an important epoch in the history of their country. The music is exceedingly interesting, and the orchestration ingenious; the themes do not strike us as being particularly original, but they are presented in an attractive manner and developed with skill and, at the same time, great clearness. The Hussite hymn, or rather a portion of it, occupies a prominent part in the introduction and middle section of the Overture. The concluding section is very brilliant. The work was received with much applause. Besides the Overture, Herr Dvorák conducted his Symphony in D (op. 60) and his charming Slavonic Rhapsody in G (op. 45, No. 2), both of which

have been heard at the Crystal Palace and Richter Concerts, and noticed in the ACADEMY. Mr. W. J. Winch appeared for Mr. Maas, and, in place of an *Arioso* by Meyerbeer, gave two graceful and characteristic Gipsy songs by Dvorák; he sang them with great taste, and had the advantage of being accompanied by Mr. O. Beringer.

Herr Dvorák appeared last Saturday at the Crystal Palace concert, and conducted two more of his compositions. The first was a *Notturmo* for strings (op. 45), a short but dainty movement: over a pedal bass and afterwards a "ground" bass is placed a net-work of tender, plaintive melodies. The music is simple and pleasing, yet most ingeniously constructed, and the piece will certainly become a favourite with the public. The *Scherzo capriccioso* (op. 66), written for a very large orchestra, is a brilliant piece of writing; the themes speak to us of merry Gipsies, but the hand of the artist has ennobled them by skilful harmonies, effective developments, and charming orchestration. We will not call it a great work, but it is one which will induce the public to listen attentively to the composer when in a loftier and more serious mood. The *Scherzo* was received most enthusiastically. Afterwards Mr. J. W. Winch sang the two Gipsy songs mentioned above in connexion with the Philharmonic concert; at the Palace he was accompanied by the composer. The "Alte die alte Mutter" was encored. Mlle. Janotha gave a very good performance of Schumann's Pianoforte Concerto, and afterwards played some Chopin solos. Mozart's "Prague" Symphony commenced the concert, and the "William Tell" Overture formed a brilliant and satisfactory close.

The Bach Choir gave their first concert this season last Wednesday evening at St. James's Hall. The principal feature of the programme was Palestrina's famous Mass, "Assumpta est Maria," for six-part chorus and solos. The vocalists were Miss M. Davies and Miss E. Lemmens, Mde. Fassett and Miss Hilda Wilson, and Messrs. Frost, Kenningham, and Kempton. They all did full justice to the music, and the chorus singing was excellent. The Bach Society is doing a useful work in reviving the musical treasures of the sixteenth century. In 1585 Palestrina wrote a Mass which did not please Pope Sixtus V., and called from him the remark, "Pierluigi has forgotten the 'Missa Papae Marcelli.'" The composer at once set to work, and produced the "Maria" Mass, which ranks, and most justly, as one of his masterpieces. For our own part, we much prefer it to the more celebrated one. There is more variety in it, and greater depth of feeling. To modern ears some of the harmonies sound strange, and at times even harsh; but there is a simplicity, a solemnity, a spirituality, about the music which make a powerful impression. Palestrina devoted all the resources of his art to the service of religion. The Mass, of course, in a concert-room loses much of its effect; we miss the necessary surroundings—the sacred edifice, the dim lights, the mystic ceremonies, and especially the breaks between the movements. The programme contained, besides, two interesting Motetts by Wesley and Eccard; Mr. C. V. Stanford's Hymn, "Awake, my heart," noticed in the ACADEMY when first performed at Cambridge; a Madrigal by Mr. W. S. Rockstro, "O too cruel fair," written in sixteenth-century style, as if we had not already enough specimens of old music without imitations, however good; and some *Volklieder*, most of which were very well sung. Miss E. Shinner and Mr. Carrodus played Bach's Concerto in D minor for two violins. Bach's Sanctus in C was given for the second time. All the music was conducted by Mr. O. Goldschmidt. The attendance was very good.

J. S. SHEDLOCK.

HURST & BLACKETT, 13, Great Marlborough-stre

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THEATRES.

ADELPHI THEATRE.

Sole Proprietors and Managers, Messrs. A. & S. GATTI.
Every evening, at 8, **IN THE RANKS.**
Preceded, at 7.15, by a Farce.

AVENUE THEATRE.

Every evening, at 8, Opera Comique, entitled
NELL OWYNE.
Messrs. Arthur Roberts, Henry Walsham, M. Dwyer, A. Cadwaladr, A. Whistman, and Lionel Brough; Mesdames Giulia Warwick, Agnes Stone, Victoria Reynolds, Agnes Lyndon, and Florence St. John.
Preceded, at 7.30, by **FUNNIQUE'S FIX.**

COURT THEATRE.

Lessee and Manager, Mr. JOHN CLAYTON and Mr. J. H. GUTHRIE.
Every evening, at 8, **DARL DRUCK.**
Messrs. Hermann Voss, John Clayton, McKintosh, C. Hawtrey, Manning, Trist, Marler, C. Seyton, and Miss Porteus.
Followed by **MY MILLINER'S BILL.**

GRAND THEATRE,

Managers, Messrs. BOLT and WILSON.
Every evening, at 8, **THE TICKET-OF-LEAVE MAN.**
Preceded, at 7.30, by **NOTHING TO NURSE.**

LYCEUM THEATRE.

Every evening, at 8, PYGMALION AND GALATEA.
Messrs. Barnes, Kean, & Co.; Mesdames Mary Anderson, Arthur Stirling, A. Kose, and Amy Russell.
Followed by **COMEDY AND TRAGEDY.**
Messrs. J. H. Barnes, Geo. Alexander, C. V. Edgar, &c.; Mesdames O'Reilly and Mary Anderson.

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The River Congo, from its Mouth to the Bólóbó.
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Nothing brings more forcibly home to the imagination the rapid progress of African exploration in recent times than a work of this sort. Less than a single decade ago the Congo basin was still an almost complete blank on our maps, at least beyond the lower reaches as far as Yellala Falls, visited early in the century by Capt. Tucker. But since the memorable expedition of Stanley from Nyangwé to its mouth, a large portion of the western region watered by the great artery has been thrown open to European enterprise. The international colonisation scheme promoted by the King of the Belgians, and energetically conducted by Stanley himself, promises in a few years to change the whole aspect of the country. The Congo is already navigated by steam-launches, good roads have been constructed along its banks, trading stations have been founded at several points on the central plateau beyond the influence of the malarious coastlands, friendly treaties have been concluded with the native chiefs, and, for the first time, the better features of Western culture have been introduced in an unaggressive form to the African aborigines.

The trip of which the present volume forms an instructive and entertaining record was undertaken in the autumn of the year 1882, for the purpose of visiting the pioneers engaged in this useful work and studying the natural history and ethnology of a region which has entered on a state of transition from the lowest savagery to the first phases of a higher culture. Mr. Johnston, a young man of remarkable scientific attainments, and a devoted student especially of the animal and vegetable kingdoms, has executed his self-imposed task in a highly satisfactory manner. Although no new regions have been explored, those visited by him, lying mainly along the course of the Congo as far as Bólóbó, some four hundred miles from its mouth, have been carefully surveyed and described directly from nature. In fact, nearly the whole book is reproduced from notes jotted down on the spot, while the numerous illustrations are photographs from the drawings of the author, who displays rare skill in his sketches of plants, animals, and human types.

The plan of the work is excellent, and might with advantage be more generally adopted by writers of books of travel in new or little-known regions. It consists practically of two parts, the first being devoted to a graphic account of the journey itself, with its more salient and characteristic incidents, the second embodying an able summary of the author's general conclusions regarding the climate, natural history, and ethnology of the

Lower Congo basin. By this happy arrangement the permanently valuable results of his journey are brought together in a convenient form for reference by the scientific student, and not, as is too often the case, mixed up in a perplexing manner with materials which cannot pretend to more than a passing interest. But Mr. Johnston's style is so bright and vivid, and he everywhere displays such a manifest sympathy with all living things, that his pages are never dull, and even the strictly instructive portion offers almost as many passages suitable for quotation as chapters occupied with the incidents of the journey. The land-crabs, which swarm in the mangrove swamps about the Congo estuary, are described as

"among the weirdest things on a tropic shore, as they emerge from their holes in the black mud and march forth in armies after the retreating tide, rushing at the garbage strewn upon the ooze, and devouring everything devourable with unflagging appetite. Then, as the step of a human being approaches, they scuttle back to their many burrows of divers size and depth, and appear and disappear so rapidly that they seem like some formal illusion of the 'zoetrope.' It is great fun to intercept an unfortunate land-crab on the way back to his burrow. He knows perfectly well which is his, and would immediately make for it; but if you urge and exasperate him, and poke him up with your stick (not carrying your humour so far as to hurt the poor crustacean), he will in despair try to enter the retreat of one of his fellows, who will so smartly and spitefully repel him that you may out of pity stand aside and let him race off to his own hole and pop down in a trice. Sometimes a large crab will make for too small a burrow and get stuck at the opening, in which case, brought to bay, he uses his unequal-sized claws like a boxer, shielding himself with one and nipping with the other" (p. 339).

In his account of the friendship developed between the crocodiles and water-fowls of the great river, Mr. Johnston unconsciously contributes an important chapter to the study of "symbiosis," an element of much importance in the evolution of species, to which the attention of naturalists has only recently been directed. As they lie basking listlessly in the shallows, the huge saurians are frequently seen surrounded by

"a multitude of lovely forms, water-birds and waders, standing fearlessly pluming themselves regardless of the crocodiles, with whom they must make a compact, a mutual alliance. The crocodiles agree not to eat the birds, and the birds keep a good look out to warn the crocodiles by loud cries when their only enemy, man, is coming. I have observed this strange intimacy between these very dissimilar creatures on all African rivers. How the advent of man must have reacted on the relations between many of the higher forms of vertebrate life, compelling them almost to subordinate their own pre-existing fears, quarrels, and rapacities to the common dread of the universal enemy! Whom could the crocodiles have feared before this abnormal ape took to slaying instead of being slain? From the day that the first *proanthropos* flung a stone at or jobbed a sharp reed into a crocodile's eye, this strange intimacy for mutual defence must have sprung up between the crocodile and the shore-frequenting birds. So, on the withered tree-trunk and on the many twisted snags that rise above the water, perch the egrets, the bitterns, the herons, and the darters. Fat pelicans lounge on the oozy margin of the river's wavelets, spur-

winged and Egyptian geese stand in little groups on the sand, and zikzah plovers, with yellow wattles and spurs to their wings, hop on the crocodiles' bodies, and, if they do not, as some suppose, pick the teeth, they at any rate linger strangely, and, as one would think, rashly, round the jaws of the grim saurians" (p. 263).

Of the inhabitants of the Lower Congo, and generally of the West Coast south of the equator, the traveller speaks on the whole favourably. The great bulk of the natives in this region belong, at least in speech, to the Bantu family, which occupies nearly all the southern half of the continent, and which, with a few isolated exceptions, seems to hold a distinctly higher position socially and intellectually than the Negro people of Sudan and Upper Guinea. The physical type varies enormously, as is abundantly evident from Mr. Johnston's numerous life-like studies of heads, some of which are scarcely superior to the Ashanti of Guinea, while others, such as the Bi-yansi of the inland plateau, might almost be taken for members of the Hamitic family as represented by the Gallas and Somalis of the East Coast. Hence it is evident that the Bantus should not be spoken of, as is constantly done, as a distinct ethnical division of mankind. Like "Aryan" in the Northern hemisphere, this term "Bantu" in the South is scientifically a linguistic rather than an ethnical expression; but it is, nevertheless, so far racial that it implies everywhere a greater or less infusion of Hamitic blood by which the Negro substratum has been physically modified in diverse degrees, and morally raised perceptibly above the normal Negro standard. These views are not formally expressed by Mr. Johnston, but they may be inferred from the materials supplied in his valuable chapter on the peoples of the Congo basin. Of these tribes he always speaks in a kindly way, and appears to have invariably found them better disposed towards Europeans than he had anticipated. Here is a delightful picture of their attitude towards Christianity, which devoted missionaries are endeavouring to introduce at Pallaballa and some of the other stations established on the Lower Congo:—

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"screw to effect some alteration in his new canoe" (p. 69).

Besides the illustrations, there are two good maps of the vegetable zones on the West Coast, and of the Congo from its mouth to Bôlôbô, in both of which the orthography of geographical names is for once in complete harmony with that of the text. There are also useful linguistic tables of the chief languages current in the West Congo region, and a carefully prepared Index, which deprives the critic of the last chance he might have had of fault-finding.

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Memoirs of James Robert Hope-Scott of Abbotsford. By Robert Ornsby. In 2 vols. (Murray.)

THE position which Mr. Hope-Scott held for many years at the Parliamentary Bar has perhaps never been surpassed, and it is unquestionably as a successful advocate and as "James Hope" that he will be remembered outside the circle which enjoyed his personal friendship. But those who knew him best were well aware that he was much more than a learned lawyer and a popular pleader, and Mr. Gladstone goes so far as to say that he was at the head of all his contemporaries in the brightness and beauty of his gifts.

The incidents of his life were few, and, in their bearing on the world around him, comparatively unimportant. He was a long time making up his mind what profession he should follow, wavering between law and divinity with an irresolution easy (in his case) to understand. But at the early age of twenty-eight he had made his mark; and the speech which he delivered before the Bar of the House of Lords in defence of cathedral establishments raised him at once to a lofty position. Brougham, who heard him throughout, declared emphatically, "That young man's fortune is made;" and even Lyndhurst (who, we are told, never allowed anything—not even an archangel—to interfere with his meals) forgot, in listening, the arrival of his dinner-hour. One passage from this celebrated speech must be given, not merely as a specimen of his oratory, but also as showing the bias of his mind. He spoke well on that occasion because he spoke from the heart. After characterising the proposed alienation of funds from their original object as a breach of national faith, he went on to urge the disastrous results of such action in these terms:—

"It is not only for the past you will be acting. In adopting this Bill you will act also for the future. You will tell the people of this country that, in respect of any property with which it may please God to entrust them—any property they may acquire by inheritance, by gift, or by industry—that property they may waste in folly, in vanity, and in sin, so long as they do not break any of the laws of the realm. You will tell them that in respect of this same property they are welcome, in England, to settle it for a certain number of years upon their descendants, in order that they may make a like use of it, and that in the northern parts of this kingdom they may tie it up for the same purposes 'as long as trees stand and waters flow.' You will tell them, I say, that all this is open to them; but that if they dare to be unselfish; if they dare to lift their eyes from the ground on which they stand; above all, if they presume to offer anything to the majesty of Almighty God, that

thenceforth they shall have no voice in the matter; that you will scatter their purposes to the wind, that you will generalise their most definite intentions so that they could not themselves recognise them again, and that to those foundations which they may design—foolishly design—to be memorials of their love towards man and their zeal towards God, you will allow no more ancient date than that of the last Act of Parliament which may have reconstructed them, no better history than that of the passions and prejudices, the wants and interests, which may have struggled for their reconstruction. . . . And, my lords, remember that you are sanctioning these principles not for this kingdom alone. This little island is but the centre, the nucleus, of a mighty empire; and, therefore, when the noble-minded and pious Bishop of Calcutta shall have established the cathedral which he is now founding, when he shall for it have denied himself the conveniences of life, and at his death shall have left his church joint heir with his own blood, then some modern reformer will arise, will point to the gross idolatries of the East, will cite the precedent of this unhappy measure, and will seize upon the foundation of this pious man, then gone to his rest, and will scatter it in miserable handfuls over the vast plain of India. . . ."

No doubt there is a good deal of rhetoric in this appeal, and this was not the characteristic of the speaker's usual style of advocacy. Emotion of any kind is out of place in a committee room and in the nice conduct of a railway Bill. But there is evidence enough to show that, if Mr. Hope-Scott had been fired by ambition and had been called to take part in the great council of the nation, he would have exercised by his oratory no inconsiderable influence over his hearers. His mien, his manner, his command of language, and his acuteness of judgment seem to have fitted him especially for high office in the State; but, says one who knew him well, "his indifference to the prizes of life was as marked as his qualifications for carrying them off." Hence, in the biography before us, we are not invited to follow the progress of a great public career, but rather the workings of a very noble mind amid the perplexities of life. He was at Oxford at the time when the great Catholic movement took place. His own feelings were deeply and permanently affected by it. Alike by taste and circumstances imbued with ecclesiastical lore, and numbering among his most intimate friends and constant correspondents Newman and Manning and Pusey, it is not surprising that he should have been attracted by much that he saw, or thought he saw, in the Church of Rome. What does surprise one is that, when "the great luminary, Dr. Newman, drew after him 'the third part of the stars of heaven,'" he was not among them, and that it was not until the year 1851 the final step was taken. He told his old friend and tutor, Edward Coleridge, that he was "constrained by the example of that glorious man J. H. N.," to whom he was almost spellbound; and his own letters abundantly prove that, while confident enough in his own judgment in other matters, he felt—as others similarly circumstanced have felt—the want of guidance and authority in matters of faith. Writing to Mr. Gladstone in 1845, he says, "It is my nature to require some broad view for my guidance, and, since Anglicanism has lost this aspect to me, I am restless and ill at ease." The marvel is that he should have remained for six years in this painful

condition. Some explanation may be found in the facts that in the interval his professional duties had become more than ever absorbing, and that his thoughts had been diverted to other matters, for his marriage with Charlotte Lockhart—Sir Walter Scott's grand-daughter and heiress—occurred in 1847. His union with her was as brief as it was happy. But of this and of the bereavements which overshadowed his later years we have not space to speak; nor, indeed, would it be fair to give in outline what Mr. Ornsby has given in elaborate detail. The biography of a man whose beauty of character was so rare and whose gifts of mind were so great cannot fail to be of interest; but that interest is, in this instance, much enhanced by the letters from distinguished contemporaries with which the editor has been permitted to enrich these memoirs.

CHARLES J. ROBINSON.

ENGLISH LITERATURE IN THE SIXTEENTH CENTURY.

English Literature, 1509-1625. By Ellen Crofts. (Rivingtons.)

Prologue and Epilogue in English Literature from Shakspeare to Dryden. By G. C. B. (Kegan Paul, Trench, & Co.)

THE ideal history of English literature in the sixteenth century, for which some of us are looking to ten Brink, and others to Prof. Morley, is long in appearing. Single chapters have been ably treated; but most of those who have set foot in the territory have either contented themselves with a light and rapid excursion across it, or have lost themselves in the jungle of minute facts, or else have lingered in some pleasant wayside inn, where the heat and dust are excluded, and the old poetic wine tastes well. Miss Crofts has done none of these three things; her book is an honest, able, and fairly comprehensive study of the period; and, though it certainly cannot fill the gap, it will make the gap somewhat less felt. We proceed to offer some suggestions.

The account of Euphuism might, we think, be improved. Following Prof. Morley and Charles Kingsley, the author takes the more sympathetic view of this much maligned movement, which refuses to identify it with one of the crudest of literary fashions. The term has dropped in some degree its meanness as well as its precision, and become a new expression for what is somewhat vaguely spoken of as "Elizabethan chivalry;" while John Lyly, "raffineur de l'anglois," puts on new honours as a fellow-labourer of Sidney and Spenser. Without demurring to this view, we should like to have his relation to them more precisely stated. The "Elizabethan chivalry" which glows in Spenser's hymns and in the less visionary enthusiasm of Shakspeare's Biron, the worship of women as the inspirers of the highest life, is far from being the teaching of *Euphuus*. Apart from some obviously insincere hyperbole, there is nothing even in the second book which recalls it. It was not in the school of Petrarch or of chivalric romances or of the *Phaëdrus* that Lyly had chiefly learned, but in that of the Guevaran Marcus Aurelius, of Plutarch and Roger Ascham—men who can hardly be said to have drawn such "Promethean fire" as they possessed from "women's eyes." The

wise and humane "Scholemaster," more particularly, from whom Lyly took the style and essential character of his hero, was not a striking embodiment of "Elizabethan chivalry." His ideal, patiently and unceasingly pursued, was to produce the blameless, pious, accomplished citizen; and both he and his follower would have inclined to deprecate the acquaintance of that sublime "Love that is the lord of all by right, and ruleth all things by his powerful saw." Again, when Lyly's "Euphuism" is called a degeneration from the high ideal of Elizabethan chivalry, we are disposed to ask whether, assuming that it had any close relation to Elizabethan chivalry at all, it was not rather an immature expression of it. Miss Crofts regards Lyly as a vulgarised Sidney; we maintain that he represents, and not in date only, an earlier phase of Elizabethan intellect; that he stands, if you will, between Ascham and Sidney, yet nearer to Ascham, as Sidney stands between him and Spenser, yet nearer to Spenser. In Ascham the chivalric ideal is wholly absent; Lyly plays with it, but in an insincere, rhetorical fashion; Sidney, though nature made him a true knight, had scarcely enough imaginative power to grasp his own ideal in all its depth and height, and his best service was in sitting as model to Spenser, who immortalised him and it.

The treatment of the drama is relatively very full, and, though largely based on Prof. Ward and, as regards Shakspeare, on Prof. Dowden, shows abundant evidence of original study. How closely Prof. Ward has been followed is marked, for instance, by the omission of so distinguished a dramatist as Day, who had not been made generally accessible when Prof. Ward's History appeared. One whose language of sounding fury strangely contrasts with the dainty notes of his contemporary Day—John Marston—is summarily placed where Day perhaps has a better title to stand—in the "decline" of Elizabethan literature. Decline and advance are slippery words, especially in literature. In what sense exactly does the "blood and bombast" style of Marston differ from that of, say, Kyd that the one should be classed in the "decline," as the other is in the "immaturity," of the drama? Or was he necessarily of the "decline" because someone else had previously attained perfection? Upon Beaumont and Fletcher Miss Crofts follows the convenient tradition that they were indistinguishably alike, and need not therefore be distinguished. Recent literature in England and Germany may perhaps modify this view. Nor can we agree with the harsh description of "The Loyal Subject" as "one of Fletcher's greatest failures." The passionate outbreak of Archas at the climax is doubtless inadequate, but up to that point the character is surely both impressive and well sustained. Personal devotedness was the one variety of noble character which Fletcher thoroughly understood. The comparison of T. Heywood with Richardson, in itself just, is not quite accurately expressed. Heywood was certainly not unique.

We have only space to note a few of the minor slips inevitable in so comprehensive a volume. The essay "Euphuus and his Ephebus" is not copied almost entirely from Ascham, who deals with a much narrower

sphere of education, but from Plutarch's treatise. The Epistle to the Gentlemen Scholars of Oxford was not inserted in *Euphuus and his England*, but in the second and subsequent editions of the *Euphuus* itself. There is some verbal confusion in the use of the term Euphuism, which is applied, now to the affected fashion, now to the chivalrous cult. The "thorough Euphuist," for instance (p. 76), is a contemptible person, but "the true Euphuist" (p. 73) a noble one. The charming speech of Celia (p. 266) is from the "Humorous Lieutenant," not from the "Custom of the Country;" and Chapman's fine lines, "Give me the spirit that on life's rough sea," &c., are from "Biron's Conspiracy," not (p. 295) from his "Tragedy." At p. 300, Miss Crofts speaks as if Dekker had "invented" the plot of "Fortunatus," which existed fully a century and a-half before, and which he took from the German *Volsbuch*. Guarini is repeatedly described as a Spaniard. Misquotations of well-known passages occur on pp. 78, 122, 237 (twice), 296.

We cannot leave the book without hinting that the lecturer's licence of indiscriminate quotation from standard works has been far too largely used. Shades of well-known figures flit continually before us as we wander on from the Italian Renaissance to the Oxford Humanists, and thence to the literature of the drama and Shakspeare's Mind and Art. And they are usually invoked by that somewhat puerile formula "As Mr. — says," in which patronage is finely mingled with discipleship. In a second edition, the author should supply references to all these passages, and largely curtail their number. Such reference is especially needed at p. 217, where a famous passage of Guizot is copied word for word from Prof. Ward's translation of it (*Eng. Dr. Lit.*, i. 495n.). We are sure that the omission was merely inadvertent.

English books on English literature, when they do not taste of the lecture-room, have usually a decided flavour of the magazine; and "G. C. B.'s" little monograph speaks as plainly of the latter source as Miss Croft's comprehensive sketch does of the former. In the orthodox college lecture the subject is an outline which the detailed facts are applied to fill up; in the effective magazine article it is the thread from which they hang. One excellence of "G. C. B.'s" book lies in the festoons and tassels of interesting facts which are skilfully attached to the slender line of the main subject. Without any pedantry of method, the author contrives to describe the history of prologue and epilogue, their gradual detachment from the body of the play, their form, length, and price, the persons who delivered them, the subjects they treated, down to the curtain which rose before their delivery, and the tiles and apples which were thrown at the curtain. The study of Dryden's prologues and epilogues is especially full; and probably no other of the many forms of literature which he tried could be made to illustrate so effectively all the aspects of his activity. His theories of dramatic art, his revivals and restorations, his relations to the critics who scoffed and the clergy who denounced, his facile recantations, his taint of insincerity—all this flows naturally from an account of his work

in prologue and epilogue. The period from Shakspeare to Dryden "G. C. B." has very fully studied, and at first-hand. Our early literature appears less familiar to him. In tracing the origin of the prologue, that of the Mystery plays should have been mentioned. The "Ernholt" who delivers prologue and epilogue in the comedies of Hans Sachs is adopted from the Herald of the German religious plays rather than from the prologising Mercury of Plautus or the Greek κήρυξ. In treating the epilogue as a development partly of the Roman *plaudite* and partly of the gnomic close of Greek tragedy, two other varieties might have been touched which can scarcely be so reduced—viz., (1) the "jig" close of perfectly irrelevant song and music by the clown, as in "Twelfth Night," to an Elizabethan audience as propitiatory as the most sententious appeal; and (2) what we may call the *prospective* epilogue, as in "The Tempest," where Prospero's speech is in reality only a final scene of the play. We may perhaps distinguish four uses of prologue and of epilogue: (1) They are a radical part of the drama, summarising what precedes its main action (*πρόλογος*), or glancing forward to what is to follow it; (2) the prologue supplies the argument (prologue of the Mysteries, &c.), and the epilogue the moral (choric γέννημα); (3) they are used to propitiate the audience (Beaumont and Fletcher, &c.); (4) they become a vehicle for wholly extraneous criticism (Dryden). It is probable, by-the-way, that Mrs. Saunderson was not the first lady who appeared upon the stage (*cf.* Brome, quoted by Morley, *First Sketch*, p. 636). We would also remind "G. C. B." that *Peel's Jest*, from which he draws a story about the dramatist, are apocryphal.

C. H. HERFORD.

The Scourge of Christendom. Annals of British Relations with Algiers prior to the French Conquest. By Lieut.-Col. R. L. Playfair. (Smith, Elder, & Co.)

It may be safely assumed that few of the large number of English visitors who winter in Algiers have any true conception of the extent of the political relations of Great Britain with that city. Their knowledge probably seldom extends beyond a few historic events, such as the invasion of Charles V., the servitude of Cervantes, Exmouth's bombardment, and the French conquest. Yet the records of the past as given in Col. Playfair's volume abound in interest of the most varied nature, and contain much historical matter that deserves study, though it is frequently most unpleasant to the patriotic Englishman.

The book contains an almost unbroken recital of folly and fatuity on the part of the English Government, the most shameful indignities suffered by their agents, and the unspeakable horrors of a form of slavery to which the much abused Southern States of America can offer no parallel. The revelations of diplomatic incompetency are almost incredible, and can be read by no Englishman without a sense of humiliation. Compared with these annals of corrupt treaties and scandalous compacts, Mr. Broadley's recent *exposé* of our diplomacy in Tunis is quite agreeable reading. What makes our supineness and long-suffering the more surprising is the fact, patent to

every consul, and presumably to the Government, that we might have on numberless occasions deposed the Dey, abolished piracy and slavery at one blow, and occupied the city. The power of the Odjeac, created by the brothers Barbaroussa, was felt and exercised on the high seas, and subsisted on piracy, the subsidies of European Governments, the ransoms of slaves, deriving little profit from commerce; inland, its authority was condemned even so near as Blidah; its revenue from actual taxation was ridiculously small, being estimated by Dr. Shaw, the celebrated traveller, at only 300,000 dollars, and was probably never greatly in excess of this amount. The navy, excepting in the sixteenth century, was utterly undeserving of the name; its chief efforts were directed against ill-armed or defenceless traders, and one well-conceived, determined attack might easily have destroyed it. It is curious that such a Power should prove to be, for more than three centuries, "the scourge of Christendom," that it should scour the seas as far north as Iceland, harry the coast of Ireland, and make prisoners, in 1631, of 237 inhabitants of the village of Baltimore, and successfully recruit for slaves in the same high-handed style in Italy and elsewhere. While, however, every maritime Power in Europe suffered equally from this odious tyranny, and possessed common ground for desiring its annihilation, mutual fear and jealousy seem to have prevented action. In support of this view Col. Playfair quotes the sinister remark attributed to Louis XIV., *à propos* of the farcical expedition of the Duc d'Estrées, "If there were no Algiers, I would myself make one."

Col. Playfair's book is chiefly a compilation of official documents such as the Record Office provides, selections from consular correspondence and the State papers comprised in the Rawlinson MSS. of the Bodleian Library. It contains not a little historical matter that merits publicity. The author, however, deals only with such events as illustrate British affairs, and does not attempt to speak with the dignity and style of an historian or to attract by any literary excellence. Accounts of fruitless expeditions, consular difficulties, and successive outrages would become somewhat monotonous if it were not that many episodes of romance and peril and moving adventure pleasantly diversify the depressing story of diplomatic bungling. There is the testimony of the Rev. Devereux Sprat, whose vessel was seized within sight of Cork by "an Algire Piratt." Taken to Algiers, he remarks,

"I had not stayed long there, but I was like to be freed by one Captain Wilde a pious Christian but on a sudden I was sold and delivered to a Musselman dwelling with his family in y^e towne, upon which change and disappointment I was very sad; my patron asked me the reason, and withall uttered those comfortable words 'God is great!'"

—which phrase he seems to have accepted as a rebuke for his want of faith, and not in the fatalistic sense in which it was uttered. The said Devereux Sprat, when he was finally ransomed, nobly preferred to stay and comfort the unhappy captives until he was forced by proclamation to depart. Then there is the Baltimore business before alluded to, in which one Murad Reis, a Flemish renegade, "carried off 237 persons, men, women, and children,

even those in the cradle," to the slave-market in Algiers. "One of the fishermen," says Col. Playfair, "who piloted the corsairs was a Dunganman named K'lachet, who was afterwards executed"—which is satisfactory to know. There is a spirited account (p. 186) of the gallant defence of a detachment of the Hibernian Regiment against an overwhelming force of Algerines, one of whom shouted from his vessel, "You are no Spaniards; if you are not English, you are devils." The unhappy Hibernians, forced to surrender, were carried off to Algiers with the women and children of their party. A story is told of the heroism of one of these women which for passionate intensity and dramatic force is like a scene from an Elizabethan drama. It is a pity that Col. Playfair has not succeeded in revealing the fifth act.

While the wailing of the wretched slaves, together with the petitions of their unhappy kinsfolk in England, went up unceasingly to Parliament, little real benefit seems to have resulted from the sums of money voted for their relief. The individual ransoms paid were frequently enormous. So late as the year 1795 the Hon. F. North expended no less than £100,000 during a special mission, and to little purpose. The efforts of one William Bowtell, a merchant, towards the end of the seventeenth century, and those of the Company of Ironmongers, seem to have been far more effectual. The latter, through the fortune of Thomas Betton, left in trust to them in 1724 for the redemption of British slaves, were enabled to free numbers of unfortunate captives. The custom of thus redeeming slaves only served to whet the appetite of their masters; even as their unvarying practice of ignoring treaties on the first opportunity made negotiations with the Algerines a mere farce. It is more satisfactory to read the lively description Col. Playfair gives of the siege of Algiers by Lord Exmouth, quoted from the journal of Mr. Shaler, the American consul, who was a witness of that tremendous bombardment. The extracts, too, from the diary of Mr. St. John will be read with great interest, as they throw some new light on the events immediately preceding Gen. de Bourmont's conquest in 1830. They show the obstinacy of the last Dey, Hussein, to have been fully as remarkable as the dignity and philosophy with which he accepted the inevitable.

Interesting as this volume is to the general reader, it must prove particularly so to all who know Algiers under French government. In the picturesque villas of Mustapha, and the security of the city streets and bazaars, it is difficult to realise the thrilling story of the past, though even now the past is not quite obliterated. A curious instance of this is given (p. 135) by Col. Playfair. In repairing a house at Mustapha, purchased by Mr. Smith-Barry, some plaster falling from a wall displayed this inscription, scratched as if with a nail, "John Robson, [w]ith my hand this 3^d day of Jany. in the year 1692." This John Robson is mentioned in a list of slaves redeemed by William Bowtell. The curious illustrative plates reproduced from the originals in the British Museum are an interesting feature of Col. Playfair's book. Nos. I. and III. were, as the author remarks, "probably made during the mission of the

Hon. Augustus Keppel. His flagship was the *Centurion*, and Mr., afterwards Sir Joshua, Reynolds was a passenger on board. It is more than probable that he was the author of the sketches from which the engravings were made."

In his note on pl. III. we have the further remark that this is "doubtless from the same hand." The indicative letters on the sketch prove this conclusively, as they agree with the index on pl. I.; thus the letter F. inscribed over the mountains in pl. III. refers to the index of I., where we read "F. Mount Atlas." The curious Italian map (1579), which Col. Playfair regards as "probably the oldest document in existence connected with Algiers," is singularly like that in Braun and Hohenberg's contemporaneous work. J. ARTHUR BLAIXIE.

A Dictionary of the English Language: Pronouncing, Etymological, and Explanatory. By the Rev. James Stormonth. Section I. A—N. (Blackwood.)

THE success of the late Mr. Stormonth's *English Dictionary for Schools and Colleges* induced him to undertake the preparation of a dictionary on a larger scale, suited to the library, and still further extending the encyclopaedic character of the original work. We learn from the publishers' advertisement that Mr. Stormonth before his death had completed this larger dictionary, the first half of which has now been issued. The entire work will form one volume of 1,200 pages imperial octavo. This is a very convenient size for library use, and the enormous mass of information which the author has managed to compress into so moderate a space is really astonishing. We feel, however, bound to express our conviction that the publishers have made a mistake in bringing out the work without having first subjected it to a thorough revision by some qualified scholar.

From the press notices prefixed to this instalment of the book, we find that Mr. Stormonth's smaller dictionary received from several critics very high praise on account of the accuracy of its derivations. We have not examined the work which was thus commended, but nearly every page of the present dictionary affords conclusive proof of the author's incompetence to deal with questions of etymology. So severe a censure ought not to be pronounced without giving some specimens of the evidence on which it is founded. In the first place, the arrangement of the etymological material is throughout unscholarly and misleading. In a popular dictionary there is no real need to give anything beyond the proximate derivations of the words; but if the dictionary-maker chooses to furnish information respecting their wider philological relations, it should be done in such a way as not to obscure the actual etymology. Mr. Stormonth, however, jumbles together parent forms and mere cognates without any attempt to distinguish between them. Under "Hot," for instance, the etymological information given is as follows:—"Dutch *heet*; Icel. *heitr*; A.S. *hāt*; from heat." This last statement is, like many others in the book, the exact reverse of the truth. It really looks as if Mr. Stormonth had imagined that the order of derivation was

"heat, heet, heitr, hát, hot." In very many cases the Anglo-Saxon forms of words are omitted without any discoverable motive, so that the reader is left to infer that fire, fox, hound, house, and many other similar words have been borrowed from one or other of the Continental languages. It need scarcely be said that Mr. Stormonth does not seem to have had any notion whatever of "Grimm's law," and that the cognate forms which he adduces are often entirely erroneous.

It would be easy to fill whole columns with the enumeration of Mr. Stormonth's blunders in the derivation of words. We will confine ourselves to half-a-dozen instances which were noted in the course of a few minutes' perusal of the work. "Abele" is derived from the Polish *biało*, white; "amuse" is said to be from "Gr. *a*, without, and *muzō*, I murmur or mutter to express displeasure;" "anthem" is explained as "simply *anti-hymn*, in the sense of a composition different in words and music from the ordinary church hymn;" "cowslip" is said to be a corruption of "cow's leak," although the Anglo-Saxon *cū-slyppe* is duly quoted; "Domesday Book" is derived from *domus Dei*; and "eddish" is stated to be a corruption of *eatage*. The reader will imagine that Mr. Stormonth has neglected to consult the *Etymological Dictionary* of Prof. Skeat. This, however, is not the case; Prof. Skeat's etymologies are frequently quoted, though not often with unreserved approval. The author finds a more congenial guide in Dr. Charles Mackay, whose Celtomaniac absurdities are given at full length. Under "Donkey" we are bidden to "compare the Gaelic *dona-eachan*, from *dona* bad, *eachan* little horse;" when, however, this word means "a stupid person," the etymon is said to be the German *dummkopf*. As a general rule, Mr. Stormonth's etymologies are altogether worthless, except in the case of words directly derived from Latin or Greek; and even here there are many inexcusable mistakes. "Cubicle" is derived from *cubile*, instead of *cubiculum*; in the article "Adore," the Latin *adoro* is said to be a compound of "*ad*, to, and *as* or *orem* [!] the mouth;" and "genesis" is connected with *gennaō*, instead of with *gignomai*. Mr. Stormonth has given himself the needless trouble of marking the quantity of most of the Latin words quoted in his etymologies. To this there would be no objection if it had been done correctly; but, whether by the author's fault or the printer's, the quantities given are very frequently wrong.

In justice to Mr. Stormonth, it must not be forgotten that he did not live to see the book through the press. Many of the "notes" which are here printed at full length have the appearance of being rough memoranda intended for the author's own guidance in revising the text. It can scarcely be supposed that he intended his latest corrections to appear in so many instances side by side with the original statements which they supersede.

We have thought proper to call attention somewhat minutely to the etymological blunders in this dictionary, because the accuracy of the derivations has been claimed as one of the specially meritorious features of the work. In a dictionary for general use, however, etymology is after all a minor matter. The

ordinary reader consults his dictionary mainly in order to ascertain the meaning of the rarer words which he meets with in books or newspapers, or to resolve a doubt as to the spelling or the precise sense of some word which he is about to use. For these purposes Mr. Stormonth's dictionary will probably be found more useful than any other of the same size. We have, however, observed a good many instances of omission and of inaccurate definition. "Artiste" is explained as the feminine of artist. "Cyclones" is given only in the plural, and is defined as "rotatory hurricanes," the wider sense given to the word in modern meteorology not being noticed; and "anti-cyclone" does not appear at all. Other omissions are "aitch-bone," "ataxy" (a more usual form than *ataxia*), and "collier" in the sense of a vessel engaged in the coal trade. An odd effect is produced by the use of the familiar abbreviation "O.E." to designate the English of Chaucer, Shakspeare, and the Authorized Version of the Bible. Many of the so-called "Old-English" words would have been better omitted; the student can find them in special glossaries, and their presence in this dictionary raises expectations which are not fulfilled. A dictionary which contains such words as "hiren" and "garboil" ought not to fail us when we refer to it for words used by Locke and Addison. Mr. Stormonth, however, gives us neither "discerptible," nor "drill" in the sense of an ape or baboon, nor "ingenuity" in its proper meaning of ingenuousness or candour. The modern use of this word as a synonym of ingenuousness is, by-the-way, a pure blunder, which seems to have originated about the beginning of the eighteenth century.

The pronunciations in this dictionary, as in Mr. Stormonth's former work, have been revised by the Rev. H. Phelps. The phonetic notation adopted is quite good enough for a popular work; but Mr. Phelps does not appear to be a very great authority on orthoepy. He instructs the reader to sound the final *e* in "abele," and the *e* in the plural name "Abbassides;" "feu-de-joie" is marked to be pronounced as if the first syllable were *foo*; "mitrailleuse" is made to rhyme with *raise*; and for the pronunciation of "batman" we are offered the curious alternative of *bauman* or *borman*.

Notwithstanding the very grave defects of this book, which the general public is scarcely educated enough to perceive, it has, as we have admitted, some considerable merits, which will probably occasion a demand for a second edition. If such a demand should arise, it is to be hoped that the publishers will make some attempt to render the work more worthy of their high reputation than it is at present.

HENRY BRADLEY.

PAVIA AND ITS BUILDINGS.

I Visconti e gli Sforza nel Castello di Pavia.
By Prof. C. Magenta. (Milan: Hoepli.)

The history of Italy branches out through so many channels, and is so vast and varied, that it cannot be seriously studied without the assistance of many works which aim specially at following out the vicissitudes of separate cities. Among these cities one of the most remarkable in mediæval history is

Pavia, the ancient Ticinum, celebrated from Roman times, for a long period rivalling Milan in importance, holding an eminent position in the Gothic and Lombard days. Its history and its monuments have often drawn to it the attention of the learned, and given rise to various notable works, among which should be mentioned as peculiarly praiseworthy those published a few years ago by Dr. Dall'Acqua on some monuments of ancient Lombard architecture which did much towards encouraging and directing the beautiful restoration of the basilica of San Michele, so minutely scrupulous in all its details. Now we have this new work of Prof. Magenta, which, embracing a comparatively modern period, and taking for its text the buildings in Pavia belonging to the early Renaissance, introduces us to the study of that most important moment in history when the influence and dominion of the Viscontis and Sforzas extended over Lombardy. Under these two dynasties a great part of the historical life of the Milanese duchy centred in Pavia, and hence this book has a double importance both for the general political history of Italy, in which these families took so large a part, and also for the history of culture and more especially of art.

It is not possible to give even a brief *résumé* here of the colossal work of Prof. Magenta, in two magnificent folios, splendidly printed and richly illustrated, but we may mention one or two historical points which are modified or placed in a new light by the researches contained in it. Beginning with the fourteenth century and extending as far as the sixteenth, this work contains over five hundred documents, almost all inedited, and many of them very valuable, which are carefully published in the second volume; while in the first, which contains the result of Prof. Magenta's own labours, there are notes corroborated by many fragments of other documents also inedited. The book opens with a very lively picture of the last gleams of communal liberty in Pavia, and an account of the struggle in which it was extinguished and fell under the irresistible despotism of the Viscontis. From this the narrative passes on to Galeazzo Visconti, who is depicted to us in different colours from those generally used in representing him. Guided by new documents and his own acute observation, Prof. Magenta has been able to show that this personage was altogether less black than we have hitherto regarded him. There are other cases of rehabilitation to be discovered in this book; and some of them, especially in the time of the Sforzas, have a distinct historical interest, though perhaps we may not be able to agree with everything said. Of special importance is the exculpation of Ludovico il Moro in the matter of the death of his nephew Gian Galeazzo Sforza. History has thus one crime the less to record of that unscrupulous age, and we can think of this prince with less horror than heretofore, though he will always remain an unpleasant figure, whose wretched end cannot inspire us with a sense of even passing commiseration.

Of the very highest interest is the history of the celebrated Certosa of Pavia, related with such care and such documentary completeness that this artistic gem may now be said to have been historically described for

the first time. There is no doubt that the history of Lombard art has made a real step in advance by this account of one of its most exquisite monuments; nor is this saying little, if we consider the many able works which have appeared of late years in Lombardy, both from private initiative and from the impulse given by the highly meritorious Lombard Historical Society. But the author has devoted all the special erudition gained in many laborious years to the historical description of the castle of Pavia, which he may be said to love as would an architect endeavouring with the aid of history to restore a *chef d'œuvre* of his art. And certainly the engravings which illustrate this work are such as to convince even those who have not had the advantage of seeing the castle how very easy a complete restoration would be, were there not obstacles of quite a different order, but insufficient, of course, to quench the fiery zeal of the learned Professor. Nevertheless, over and above the question of finding the necessary funds for such an undertaking, there is also the difficulty of a comparatively small town having a suitable use for so enormous a building when entirely consecrated to the worship of art. Perhaps some day the University of Pavia, whose glorious annals are related in these volumes and whose importance increases every day, may feel the need of enlarging the limits of the handsome building now containing it; and science, speaking in those halls which were the scene of so large a part of Italian history, might indirectly help to preserve this altogether admirable monument.

UGO BALZANI.

NEW NOVELS.

The Way of the World. By David Christie Murray. In 3 vols. (Chatto & Windus.)

The Dailys of Soddan Fen. By the Author of "Four Crotchets to a Bar." In 3 vols. (Bentley.)

The Heir of Aylmer's Court. In 3 vols. By M. E. James. (Elliot Stock.)

Fair Helen. By William Graham. In 3 vols. (White.)

IN point of craftsmanship Mr. Christie Murray's new novel is decidedly superior to most of his previous works. There is not a single chapter in these three volumes that does not tell directly on the development of the plot. The author indulges in fewer digressions than usual; he has his self-consciousness well under control; and he does not give us—at least, in the first person—too much of that Thackeray-and-whiskey-and-water which would seem to be considered in Lower Bohemia as "the philosophy of life." Bolsover Kimberley, the hero, is as loveable a character as any Mr. Murray has drawn, and that is saying a good deal. Neither he nor the leading incidents in his career can be said to be absolutely original. The illiterate clerk who suddenly finds himself a millionaire is at least as old as Tittlebat Titmouse; and in every third novel one comes across, money and vulgarity are found undermining love, refinement, and poverty. Under Mr. Murray's hands, however, poor Kimberley, who has to study a book of "vulgar errors" that he may learn not to drop his h's, and who in point of dress is "loudness" personified, becomes a miracle of magnanimity; and yet the transformation is not a violent one.

Scarcely inferior to Kimberley, though by no means so agreeable, is William Amelia, the pushing, self-assertive, unconsciously mean and dishonourable newspaper reporter who acts as Kimberley's literary and political jackal, helps him in contesting Galloway, and edits the *Way of the World*, the "society" journal, which he finds it advisable to keep. For a time Amelia and his devices for "getting on" at the expense of others, and for obtaining a royal road to a knowledge of English literature, are rather amusing. But they pall and even interfere with the action of the story; and, in the end, the reader is certain to come to the conclusion that Amelia is a hideous caricature of someone for whom Mr. Murray has no particular affection. After Kimberley, the Earl of Windgall, a pauper peer of mixed motives and many temptations, is the best of Mr. Murray's characters, much better, indeed, than either Lady Ella Santerre or the Hon. Jack Clare, to bring about whose union and happiness Kimberley shows himself a self-sacrificing hero. Clare is, indeed, a failure; it is inconceivable that a man who is so sensitive about his political convictions as he professes to be should, at the same time, show himself nothing better than a passionate cad in the presence, and for that matter behind the back, of a rival of whom he knows nothing. The incidental sketches of a modern election, and of Bohemian and journalistic interiors, display much of Mr. Murray's characteristic humour. He obtains a good deal of fun, and for Mr. Amelia not a little humiliation and terror, out of the meetings of a club of "Retired Suvvants," the idea of which seems, however, to be taken from the "swarry" of the Bath footmen in *Pickwick*. The Reporters' Gallery in the House of Commons, and the marble-topped counters in the Strand and Fleet Street before which fourth-rate writers and actors both drink and talk on a large scale, are so prominent in *The Way of the World* that it may reasonably be hoped Mr. Murray is now done with them. It is a good omen for his future that the more fiction he produces he writes more carefully, and his work shows fewer examples of the peculiar diction which he terms "reportese." His description, however, of the late Mr. Isaac Butt as "a gentleman *suaviter in modo*" is one of the blunders which his own Amelia would have been sure to fall into at the beginning of his London career.

Though considerable literary power is displayed in *The Dailys of Soddan Fen*, it is a provoking compound of reality and unreality. The wretched maniac, James Daily, with his fancied rights to Soddan Fen because he is a descendant of Diggory Daily, one of the victims of the historical crusade of the Fenmen against the Dutch reclaimers of their land, is a grotesque impossibility. That he should have shot down his son Adam for declaring the property he had so long coveted open to the public of Slumsby is tragic enough, no doubt, but it is preposterous to make out Adam a martyr in a popular cause. Then there is a Mrs. Apers-Smith, another martyr, who is not more satisfactory; indeed, the whole Smith connexion is an encumbrance to the book, if not to its plot. In contrast to the martyrs and the maniacs are the thoroughly real, amiable, and worldly Aurea Chapel and her third and final "fate,"

Sir Crowsby Weyland. The love passages between the two form a piece of sunny comedy incomparably superior to what passes muster as the humorous by-play of ordinary fiction. Here, however, it seems almost as much out of place as would be the representation of a comic opera in a country church. Surely the author does not still require to be told what are her weak and what her strong points.

The Heir of Aylmer's Court bears a considerable resemblance to *The Dailys of Soddan Fen*. The author can draw character, and writes with much more than ordinary care, but she seems to think that a plot to be strong must have an element of tragedy in it. So the head of her story has really no connexion with the body. Claud Aylmer and her cousin John would have come much more easily and naturally together without the help of her "intense" and vindictive sister Judith, who passes her off as a boy to keep John out of his rights to Aylmer's Court. When Claud has confessed this deception to John, and is found living contentedly among her artistic friends in Italy, and aiding her impulsive friend Sara Brand to out-manoeuvre her "match-making" mamma, one resents the deception as a ghastly and offensive nightmare. Claud's surroundings in Italy are well presented, and a quiet humour is shown in the sketches of Mrs. Aylmer, Jack's mother; Mrs. Brady, an Irish lady, who is not too Irish; and "Mas," an American artist, who is not too American. Jack Aylmer also is a manly fellow; and the only approach to a failure besides Judith is a dark Italian lover of Claud, who becomes an almost melodramatic villain in the leaning tower of Pisa.

The object of Mr. William Graham in publishing the three absurd volumes to which he has given the name of *Fair Helen* is evidently to let the world know his own views on a variety of subjects. He is not partial to early rising, for, "mind you, the late sleeper is by no means always a lazy man or a stupid man. Byron never got up till mid-day, often not till about three in the afternoon. Lord Beaconsfield loathed early rising." He is a firm believer in "thorough-bred" and even "thorough-bred looking" women. What such are and how they look may, perhaps, be gathered from his description of "the two pretty Miss Vavasours" as "thoroughly fresh, healthy English girls, neat and wholesome, and redolent of lawn-tennis and soap-and-water," and of Lady Horton's health as "lady-like, always good, but never robust." As for Mr. Graham's politics, they are summed up in "Give the people their due, by all means; allow them every opportunity of political advancement, but, for God's sake, let us stand fast to the grand old houses." In his Preface, Mr. Graham warns "kindly reviewers" that "any errors in English, French, or German which may occur" are not his. But even such may venture to ask Mr. Graham if it is considered good taste, leaving good French out of consideration, even in that "naughty, naughty, but very nice little place, Monte Carlo," for a gentleman to say to the wife of another, "What *chic* and *luxe* there is among the *demi-monde*." May a "friendly reviewer" be permitted also to suggest to Mr. Graham that even "in London society as at present constituted" the name of God is not taken so often in vain as it is in his pages? WILLIAM WALLACE.

SOME SCOTCH BOOKS.

The Seven Sagas of Prehistoric Man. By James H. Stoddart. (Chatto & Windus.) After the publication of *The Village Life*, Mr. James H. Stoddart took his place among the small, but influential, band of poets who have a more or less widespread reputation north of the Tweed. Dr. Walter C. Smith, Prof. Nichol, Mr. Alexander Anderson, and others are known elsewhere than in Scotland; and when *The Village Life* was published anonymously it met with considerable recognition here, as well as in its author's native country. In his second volume Mr. Stoddart has taken a wide departure. Instead of his admirable pictures of humble Northern society, he has offered to his readers a series of word-pictures in verse, descriptive of sections of the human race in its earliest stages. These "Sagas" deal with what may be broadly considered seven consecutive developments of man—"The Drift Man," "The Cave Man," "The Neolithic Farmer," "The Early Man of Africa," "The Aryan Migration," "The Lake Dwellers," and "The Earliest Druidic Races." Throughout, the author has endeavoured to exemplify the highest in human life in each separate stage, wisely deciding that not the lowest, or even the average, would be so suitable for his purpose. His choice of verse has been a modification of the ballad form—a form that allows great fluency, but, in this very allowance, presents a hidden danger which few modern balladists escape, and to which Mr. Stoddart has at times succumbed. It is evident that a more thorough revision would have resulted in the bettering of many passages. The author may be congratulated on having, what apparently is rare among our later poets, a subject. That is, he has been able to throw aside his personal woes and delights, and sing of something of general interest; and he is doubly fortunate in the fact that his subject is practically a novel one. Hitherto, Science has held somewhat aloof from her singing sister, with an evident preference for pursuing her own path unaccompanied; but Poetry, though the elder and wiser, has not therefore despised the other's discoveries, but would fain join hands on that upward journey which is ever growing more wonderful. The mystery of man's hidden past appeals now to a much wider circle than the purely scientific. The geologist discovers and demonstrates, the writer illustrates, the poet or artist illumines. The fascination of the past is only excelled by the alluring aspect of future possibilities; and the farther back that past, and the more indefinite these possibilities, the more is there of the elements of wonder and mystery and of romance in the widest sense of the term. Of these "Sagas" the first is far from being the most successful, naturally, perhaps, as the "Flint" or "Drift" man is the most shadowy of our ancestral types; but the subject afforded scope for impressive natural description such as Mr. Stoddart cannot be said to have availed himself of. The poetical merit of these poems is most manifest in "The Cave Man" and "The Lake Dwellers," or, as Mr. Stoddart calls the latter, "The Burning of the Crannog," though "The Neolithic Farmer" is a pastoral or love-idyll that contrasts pleasantly with the suggestive savagery of the others. "The Last Sacrifice" has considerable dramatic intensity, the main incident being an attempted sacrificial slaying by a Celtic priest of his own daughter, who has willingly offered herself to appease the wrathful gods, and who is saved at the last moment, owing to the sudden incursion of the tribe's hereditary foes. Eminently suggestive, herein lies the chief value of Mr. Stoddart's latest volume. It is impossible to read these pages without feeling that quickening of the imaginative faculty which is one of the keenest pleasures to be derived from such work—work

that depends more upon its inevitable suggestiveness than upon the fascination of metrical accomplishment.

The Parish of Taxwood, and some of its Older Memories. By J. R. Macduff. (Edinburgh: David Douglas.) This is a republication from the *Church of Scotland Parish Magazine* of twelve papers by a Scotch minister describing the life and surroundings some fifty years ago of the minister of a Scotch parish, and the usual Scotch parish characters—the minister's man, the laird, the factor, and the cottagers. The papers have a bygone flavour already, and are somewhat thin and wordy. They have a genuine homely feeling, are written with an undisguised fondness for past days, and contain a few good stories; but surely Taxwood was not so dull as he describes it. The volume, which is finely printed, has a pleasant old-fashioned clerical flavour, and vague generalisings take the place of reality. There is too little of realism, in the best sense, in the book. The figures of the Taxwood folk, whom the author groups in old-fashioned phraseology under "lay and clerical, male and female," are described superficially from the outside only, and we are not permitted to become intimate with them. Dr. Macduff should have taken Galt's *Annals of the Parish* for his model. There are some illustrations of no greater merit than the letterpress; the one meant for "The Laird" represents the Scotch squire as a cattle drover. In the pages are numerous words wrongly used, and phrases which are out of tone. For instance, the east wind "is poisonous;" an atheist "owned to a deflection from the path of integrity;" writing of a brother minister, he wishes "to be forgiven, adding the still greater privilege he enjoyed of visiting him on his death-bed;" he talks of the Scotch "little tiny stream purling among the stones;" and the church beadle, whom he says must be respectable, refused to "extend to the pews" of the Episcopal laird "even his very superficial lustrations." The book contains two delightful touches. The first is that, to the laird, a yawn, "and especially in the middle of the sermon, was an offence not to be forgiven, and which the culprit rarely repeated; it was said, in one case, that a repetition involved dismissal." The other is the gem of the book, and is strangely placed in a foot-note; it is a beautiful definition by a child. "What are angels?" it was asked. "Buddies wi' white dresses an' wings put on." Could not Dr. Macduff give us some more of the singular sayings of Taxwood children?

Robert Burns and the Ayrshire Moderates. (Privately Printed.) This brochure, which is in large part the reproduction of a correspondence that appeared in the *Scotsman* in the spring of 1872, is very interesting, both as a contribution to the rather abundant literature relating to the character of Burns, and as evidence of how legends about eminent men grow in everything but grace. The points, not originally, but ultimately, in dispute between the correspondents (one of whom is now dead) were whether Dr. Dalrymple, minister of Ayr, and the "Dalrymple Mild" of a well-known poem, eulogised his poetry to Burns when he was about eighteen, but recommended him not to allow his genius "to be cramped by the popular theology of the day;" and whether, in consequence of this advice, Burns "from that day threw off all restraint and went 'headlong.'" The disputant who made this statement, which was detrimental to the reputation of the Moderate clergy, to which section of the Church of Scotland Dr. Dalrymple belonged, on the authority of some of their opponents of the rival or Evangelical party, withdrew from the arena, re-affirming, however, his belief in the story he had retailed. We are bound to say that the defender of the Moderates and of

Burns, who styled himself "Aliquanto Lator," seems to have the best of the argument. Burns could not, at the age of eighteen, have produced anything which would have justified Dr. Dalrymple in complimenting him on his "uncommon genius" or which would have led him to make any suggestion to the effect that the young poet should steer clear of theology. Then, as a matter of fact, Burns did nothing which can be described as "going headlong" for some years after he is represented as having been eulogised and advised by Dr. Dalrymple. Finally, this explanation of the "going headlong" is altogether at variance with another explanation given by Burns himself, as to the authenticity of which there is no doubt whatever. These points are brought out in the correspondence and in certain very temperate "Remarks" which are now published along with it. These "Remarks" and the Appendices which follow are further of value for what they say about Burns's first marriage to Jean Armour, and the petty persecutions of his friend, Gavin Hamilton, by that Kirk session of which "Holy Willie" was in every respect the most notorious member. Had Burns married "Highland Mary," or, obstacles having been removed, had he married "Clarinda," he would undoubtedly have committed bigamy. This fact places in a very peculiar position the Rev. W. Auld, of Mauchline, who, by "publicly rebuking" Burns for an "offence" with Jean Armour, declared his marriage with her to be no marriage.

The Black Calendar of Scotland. (Dundee: Leng.) Under this striking but not quite adequate title, Mr. A. H. Millar, of whose industry we have before had occasion to speak, in consequence of the fresh light he has thrown on the character and career of Rob Roy, reproduces the details and antecedent history of seven Scotch causes célèbres. Some of these, such as the trial of the Glasgow cotton-spinners for murders which anticipated the Sheffield ratenings, and that which arose out of the fatal duel between Sir Alexander Boswell and James Stuart of Dunearn, are more or less known on this side of the Tweed. The stories of "the wife o' Denside," accused of "removing" by poison a domestic servant who had loved her son, in Scotch rural fashion, well rather than wisely, and of Malcolm Gillespie, a forging Munchausen of an Aberdeen gauger, are probably known to few Englishmen, and even to a limited number of Scotchmen. Mr. Millar is a painstaking investigator and a picturesque writer. In connexion with the death of the unfortunate author of "Jenny dang the weaver," he prints some interesting letters, never before published; and he gives a very good picture of the romantic and romancing Gillespie. Occasionally, however, he is prolix; and the general reader will find the poetical quotations with which he leads off his chapters an obstruction rather an ornament. A word of commendation is due to the sketches which illustrate the letterpress.

WE had occasion to express an opinion not altogether favourable upon the Biography of the late Dr. Hodgson edited by Prof. Meiklejohn. A far less ambitious volume, *Student Recollections of Professor Hodgson*, by Ernest Woodhead (Edinburgh: Pentland), will be found to afford a more sympathetic, if, on the whole, a too indiscriminating, testimony to the ability of the Scotch teacher of economics. Whatever Mr. Woodhead describes in relation to his subject has come directly under his own observation; and thus his account is an interesting supplement to the larger work already mentioned.

MR. ANDREW ELLIOT, of Edinburgh, has sent us a copy of an *Illustrated Catalogue* to the exhibition of the Royal Scottish Academy now open. The drawings have been supplied by the

artists themselves, according to the fashion now common; but we cannot praise the method that has been adopted for reproducing them.

NOTES AND NEWS.

It gives us much pleasure to state that Mr. Gladstone, recognising both the scholarship exhibited in the *New English Dictionary* and the national character of the work, has recommended the Queen to bestow an annual grant of £250 on Dr. Murray. This well-timed and gracious aid will be grateful to all friends of the enterprise.

We may also record that the Council of the Royal Asiatic Society has unanimously voted a grant of £25 to the Rev. S. Beal, "in consideration of his eminent services to Oriental scholarship."

PROF. SEERAT has been paying his first visit to Manchester. On Monday last he presided in the morning at the annual meeting of the English Dialect Society, and in the evening attended a *soirée* given by the Manchester Literary Club, where he had an opportunity of hearing some Lancashire dialect from one of its best-known writers, Mr. Ben. Brierley, who will shortly leave England for a lecturing tour in the United States. Mr. George Milner, the president of the club, made an important suggestion, which we hope may bear fruit—that the Victoria University should have an endowed press after the fashion of the Clarendon Press at Oxford and the Pitt Press at Cambridge.

MR. JUSTIN MCCARTHY, going somewhat farther back in his historical studies, has written a *History of the Four Georges*. It will be in four volumes, of which the first is already in the press.

We are promised shortly a new novel by "Ouida," to be called *Princess Naprarine*.

DR. RUDOLF BUDDENSIEG, the editor of Wyclif's Latin Polemical Works, is writing a popular English "Life of Wyclif" for Mr. T. Fisher Unwin, with copious extracts from the Reformer's works. Mr. F. D. Matthew's short and cheap "Life of Wyclif" is in type for the Christian Knowledge Society, which will also publish Canon Pennington's longer "Life." The Tract Society has already issued its Wyclif broadsheet, and its *Life of him*.

A NEW and enlarged edition of Mr. Waddington's *English Sonnets by Living Writers* is about to be published. It will include additional sonnets by Mr. Theodore Watts, Miss Mathilde Blind, and Mr. Wilfrid Scawen Blunt ("Proteus"), who were omitted from the first edition. Mr. Andrew Lang's sonnet on "Natural Theology" has also been added to the selection.

THE new volume by Mr. Andrew Lang that we have already announced will be entitled *Custom and Myth: Studies of Early Usage and Belief*. Some of the essays of which it consists have not been published before. It will be illustrated with wood-cuts. We may also expect before long a novel by Mrs. Andrew Lang, in two volumes, called *Dissolving Views*. Both books will be published by Messrs. Longmans.

MESSRS. LONGMANS also announce two new books of American travel—*Across the Pampas and the Andes*, by Mr. Robert Crawford, Professor of Civil Engineering at Dublin; and *Ranche Notes in Kansas, Colorado, the Indian Territory, and Northern Texas*, by Mr. Reginald Aldridge.

MR. JOSEPH FOSTER, who has been for some time past engaged in transcribing the admissions of law students from the earliest times, purposes to anticipate the publication of these complete lists by the issue of a biographical "hand-list" of the present members of the

four Inns of Court. The work will be called *Men-at-the-Bar*, and will be published uniformly with Foss's *Judges*. Mr. Foster hopes to have it out before the end of the present year. Apart from the official records, the facts wanted can, of course, only be obtained from barristers themselves; and in the circular sent out by Mr. Foster we find little to object to, except the request for information about the titles of *causes célèbres*.

MESSRS. W. H. ALLEN & Co. will issue immediately a translation of Col. Hennebert's work just published at Paris entitled *The English in Egypt—England and the Mahdi—Arabi and the Suez Canal*.

A TRANSLATION of the first volume of Prof. von Ranke's *Weltgeschichte*, edited by Mr. G. W. Prothero, will be published immediately by Messrs. Kegan Paul, Trench, & Co. Its subtitle is "The Oldest Historical Group of Nations and the Greeks."

MESSRS. TRÜBNER & Co. will publish immediately a second series of *Miscellaneous Essays* by the late W. R. Greg. Two of them will deal with the France of thirty years ago, one with the character of Sir Robert Peel, and another with the employment of Indian troops in European wars.

MR. W. W. HUNTER'S *Brief History of the Indian People*, which was originally prepared for Indian schools, has just been revised by its author for a fourth edition.

MR. A. STEPHEN WILSON, whose scholarly little book on *A Bushel of Corn* was reviewed in the ACADEMY of March 8, has now in the press a volume of *Songs and Poems*. Like the other, it will be published by Mr. David Douglas, of Edinburgh.

MR. ELLIOT STOCK announces the following volumes of poems:—*Throughout the Year*, by "Guy Roslyn;" *Henry, and other Poems*, by Mr. F. W. Leith Adams; and *Songs of Sunset*, by Mr. William Staniland.

THE Rev. C. H. Evelyn White, curate of St. Margaret's, Ipswich, purposes to publish by subscription a history and description of that church, together with an account of the priory of Christ Church. The work will contain six full-page reproductions and two steel engravings. The edition will be limited to 250 copies, at a subscription price of 10s. 6d.

MR. W. F. TILLOTSON, who has done so much to extend the practice of issuing novels through the newspapers, both in England and in the colonies, is about to pay a visit to the United States with the object of including American newspapers in his system of publication.

UNDER the title of *Things of India Made Plain*, Mr. W. Martin Wood is publishing, with Mr. Elliot Stock, a series of reprints from his contributions to the Indian press between 1866 and 1880. The first part (out of four) is styled "Personal and Historical" and "Public Works."

MESSRS. GRIFFITH & FARRAN will shortly publish a set of test cards in arithmetic, printed as duplex cards, with mental arithmetic exercises on one side and arithmetic for the Standards on the other. They will be strictly based on Schedule I. of the Code.

THE name of Thomas Robinson (or Robertson), a known grammarian and theologian, who was made Dean of Durham in 1557 by Queen Mary, has to be added to the roll of English poets. He wrote, about 1565, "The Life and Death of Mary Magdalene," which is extant in the Harleian MS. 6211 and the Rawlinson MS. 41 in the Bodleian Library; and the poem is now at press for the Early-English Text Society, edited by Mr. Oskar Sommer, of Berlin, who was the first man to establish Robinson's claim

to the Legend. An Introduction, with a Life of the author and a sketch of the poem, &c., accompanies the text.

THE ratepayers of Aberdeen have resolved to adopt the Free Public Libraries Act by the large majority of 891 to 264. Edinburgh and Glasgow are thus becoming more and more isolated in their refusal. Both of them have several libraries, it is true, but no organisation for free lending.

To the April number of the *Glasgow University Review* Prof. Jebb contributes an article entitled "A Lesson from Berlin." The same number contains a paper on "Principal Caird as an Author," with an etching after the portrait by Mr. Millais.

THE next volume in the series of "Englische Sprach- und Literatur-Denkmale" (Heilbronn: Henninger), which was so excellently begun by Miss L. Toulmin Smith's *Gorboduc*, will be a reprint of the first edition of Marlowe's *Tamburlaine* (1590), edited by Mr. A. Wagner, who contributed a paper on the sources of the play to the ACADEMY of October 22, 1883.

A REPRINT of the thirty-one folio volumes of Mansi's *Conciliorum Omnium Collectio*, reproduced in facsimile from the edition of 1759, is announced by Calvary, of Berlin.

We have been asked to enter a protest against an ignorant sciolism which is creeping into use too frequently to be attributed entirely to the printers. This is the confusing of "monogram" with "monograph." But a week or two ago an enterprising evening newspaper (ploughing, we suspect, with our heifer) announced that Prof. Mommsen had contributed to *Hermes* an "exhausting monogram" on the Roman Legion. And in the *Link* for this month, in an article on Mr. John Morley that we will not stay to characterise, we are told that he has written a "monogram" on Burke. In the same article occurs the odd word "Coropheus."

A CORRESPONDENT writes:—

"My cook is a regular subscriber to *Zadkiel's Prophetic Almanac*. On the death of the Duke of Albany, she triumphantly produced that remarkable work, the 'hieroglyphic' in which certainly shows a coffin surmounted by a crown, Britannia weeping, and the British and German flags half-mast high. I ventured to suggest that something of the kind probably appeared every year, but I was assured that I was mistaken, and that no similar 'hieroglyphic' had been published since the year in which the Princess Alice died."

AMERICAN JOTTINGS.

THE two last weeks' mails have brought nothing very novel in the discussion on the Dorsheimer Copyright Bill, except it be a short symposium by some ten clergymen in the *Christian Union*. They all seem to be in favour of the Bill, though one makes a reservation of domestic manufacture. Perhaps Mr. Henry Ward Beecher's opinion is worth reprinting:

"The want of an international copyright has justly been held as a moral delinquency, and well-nigh a crime against the noblest form of property—literary property. Any law, even if faulty in detail, which recognises the principle of the rights of property in the fruit of men's brains, here or abroad, will be a too-long-delayed equity; and the present attempt to establish it deserves the help of every honest man."

THE Supreme Court at Washington has just decided, apparently for the first time, that photographs can claim the protection of copyright. The point at issue was whether the statute purporting to grant copyright to photographs was within the constitutional power of the Legislature. The judgment was carefully limited to such photographs as are "representations of original intellectual con-

ceptions of their authors." The particular photograph in question was a portrait of Mr. Oscar Wilde.

A GROLLIER CLUB has been founded at New York for "the literary study and promotion of the arts pertaining to the production of books." Among other things, it is intended to publish limited editions of works treating of book-making, &c., got up in such a style as to be themselves models for the trade.

THE Life of Margaret Fuller, which has already been written in the "Eminent Women" series by Mrs. Howe, is now to be undertaken afresh by Col. T. W. Higginson for the "American Men of Letters." No woman has yet had a place among the "English Men of Letters."

WITHIN three days after the arrival in America of the first copy of *More Leaves from the Journal of a Life in the Highlands*, Messrs. Harpers had ready a reprint for fifteen cents (7½d.). The authorised edition, with the illustrations, is published by Messrs. Scribner at four dollars (16s.). The price in England is only 10s. 6d.

THE *Critic* of March 15 gives an account of a large collection of rare books and early editions—both English and French—which Mr. George J. Coombes has brought back with him from Europe. Among them is a copy of the first edition of Hartley Coleridge's *Poems* (1833), once the property of his sister Sara, which contains on the fly-leaf the following sonnet addressed by Hartley to Henry Nelson Coleridge, said to be hitherto unpublished:—

"Kinsman—yes, more than kinsman, brother, friend—

O more than kinsman, more than friend or brother,

My sister's spouse, son to my widowed mother,
How shall I praise thee right and not offend?

For thou wert sent a sore heart-ill to mend:
Twin stars were ye, thou and thy wedded love,

Benign of aspect as those twins of Love [?Jove],
In antique faith commissioned to portend

To sad sea-wand'ers peace,—or like the tree
By Moses cast into the bitter pool,

Which made the tear-salt water fresh and cool,
Or even as Spring which set [?sets] the boon earth free,

Free to be good, exempt from Winter's rule—
Such thou hast been to our poor family."

In the *Literary World* for March 8 Mr. C. R. Corson answers—and very rationally—some difficulties propounded in Mr. Browning's poems. But surely it is in the nature of an anachronism to say that "Karshish reasons from a Mahometan standpoint."

M. SALOMON REINACH contributes to the *Nation* of March 13 an interesting account of his archaeological exploration of Jerba, the island of the lotos-eaters.

MR. JOHN WARD DEAN, editor of the *New England Historical and Genealogical Register*, has reprinted from that publication a memoir of the late Col. J. L. Chester for distribution among his friends. To most of us Col. Chester was known only from his life in England—from his passionate devotion to genealogical research, and from his no less extraordinary generosity in placing his results at the disposal of others. Here will be found an account of his early life in America, of his New England ancestry, of a volume of poems that he published at the age of twenty-one, of his lecturing, of his experiences as a musical and political editor, and of his appointment to the military rank of colonel. He arrived in England in September 1858, and never returned to his native country. When he thought of doing so on the outbreak of the Rebellion, he "received a commission from the United States Government for a service which he could render in

England," and he decided to remain here. The memoir has a portrait engraved from a photograph taken at Oxford in 1881, and a list of his works, which is probably accurate so far as regards his independent publications and his contributions to the *Register*.

FRENCH JOTTINGS.

AT the meeting of the Académie française last week the comte d'Haussonville was elected director for the current quarter, and M. Pailleton, the most recent member, was elected chancellor.

THE *Journal des Débats* for April 1 contains the second of M. James Darmesteter's papers on George Eliot, to the first of which we referred last week. The letters here quoted deal to a great extent with her religious opinions. We must be content to give one passage in the original English. It comes from a letter dated February 15, 1862.

"But I have faith in the working out of higher possibilities than the Catholic or any other Church has presented; and those who have strength to wait and endure are bound to accept no formula which their whole souls—their intellect as well as their emotions—do not embrace with entire reverence. The highest 'calling and election' is to do without opium and live through all our pain with conscious, clear-eyed endurance."

As a retranslation from the French of some of these letters has appeared in a daily contemporary, it may be as well to state that many excusable mistakes have occurred in the process.

AN association has been founded at Paris under official patronage, to be called the "Alliance française," with the special object of promoting the knowledge of the French language abroad and in the colonies. A beginning will be made along the shores of the Mediterranean, where French books of education are to be distributed and French schools to be subsidised. A normal school for the instruction of Mahomedan teachers has already been founded at Tunis. The president of the association is M. Tissot; and the active members include MM. Renan, Pasteur, Taine, Léon Say, Duruy, Paul Meyer, Gaston Paris, Paul Bert, &c.

THE Paris Municipal Council has decided that the statues of Voltaire and Rousseau—the one already finished, the other not yet fully subscribed for—shall both be placed on the Quai Malaquais, in the immediate neighbourhood of the Institut.

THE new volume announced in the "Bibliothèque orientale elzévirienne" (Leroux) is entitled *Les Fraudes archéologiques en Palestine*, by M. Clermont Ganneau.

IN the second instalment of the military correspondence preserved in the archives of Bayonne appears a letter from Paris dated November 5, 1651, giving an account of the battle of Worcester, of the King's adventures (somewhat apocryphal), and of his reception in France. On March 29, 1666, the Intendant of Gascony demands a list of all the Irish Catholics residing at Bayonne. On June 15, 1653, is a complaint from St-Jean-de-Luz of the capture of two whale-ships by the English; from other notices the Basques were then catching whales on the coast of Norway. The same *Bulletin* of the Société des Sciences et des Arts de Bayonne describes, with a good lithograph, Le corail Barbotat, a gunboat, with a circular loop-holed turret formed of thick beams, and musket proof, constructed and used at Bayonne for river defence in the sixteenth century.

ORIGINAL VERSE.

IN MEMORIAM THE DUKE OF ALBANY.

A LAMPLIKE soul hath flamed away;
Its light no more returns.
Learning a faithful friend to-day,
And Art a lover, mourns.

So placed—in such a century—
On such a social stage—
That such a man should merely be
Was healthful to the age.

The age must lose him; there hath fled
In truth a princely soul;
We pity not the happy dead,
But with the world condole.

WILLIAM WATSON.

THE SOUDAN.

ENGLAND, the voice of weeping breaks thy rest,—
The voice of women wailing o'er the slain,
Whose generous blood hath purpled all in vain
The Desert sands;—what victory unblest
Is thine, proud nation throned by the West,
Who, knowing most of men the costly gain
Of freedom, quellst in iron-shod disdain,
Hearts burning with its insults unredressed.

Oh England, those accusing cries, that broke
The calm of the Arabian night, declare
Thee banded with the ancient powers that yoke
Life to the body of Death;—think what despair
Of human justice in these cries awoke,
What doubt of God made sick the desert air!

EMILY PFEIFFER.

MAGAZINES AND REVIEWS.

THE letterpress of the *English Illustrated Magazine* does not differ so much from its rivals as to call for special notice, though it does manage to hit a happy mean between the ordinary run of monthlies and those which deal specially with art. Just as we think that the English school of wood-cutting is most successful with architectural subjects, so have we been best pleased with those descriptive articles which favour this excellence. In the current number there happen to be two of these—"Changes at Charing Cross," by Mr. Austin Dobson, and "The Belfry at Bruges," by Miss Kingsley. Both are agreeable reading, though slight; and in both the text and the pictures assist one another. As usual, Mr. J. D. Cooper—or perhaps we should rather say the atelier of Mr. J. D. Cooper—has been entrusted with the larger share of the engraving; and his work is uniformly maintained at a high level. In this number there is nothing from Messrs. W. and J. R. Cheshire, who have given us some fine bits in previous issues. Among the engravers who have been selected to reproduce Mr. Napier Hemy's series of illustrations to the "Unsentimental Journey through Cornwall," we must express our preference for Mr. Bales István. The present writer happens to know the Lizard well, and can bear witness to the truthfulness of Mr. Hemy's pencil. It is good news that the May number will have a story by Mr. Thomas Hardy, but we greatly fear it will be no longer than Mr. Walter Besant's "Julia." One word more, and that is to express the difficulty felt in reading the glazed paper by gas-light.

THE *Theologisch Tijdschrift* for March contains an addition to Dr. Kuenen's series of *Bijdragen* to the criticism of the Hexateuch, suggested by and partly concerned with Budde's able though lengthy treatise on Gen. i.-xii. 5, carrying the literary analysis to almost its farthest point. The usual exegetical article is on Rom. viii. 12 and Rev. xiii. 13-16, by Dr. Blom. The Apocalypse of Barnabas is once more studied historically by Dr. Loman, who places it in the closing years of the Emperor Hadrian. Prof. J. Wordsworth's *Old-Latin Biblical Texts*, Part I., is reviewed appreciatively

by Dr. van Manen; and among the minor contents of the number we notice a summary of Dr. Weidemann's article in the *Muséon* on Queen Candace and her treasurer, from which it results that the name was a title of the Queen-mother of Ethiopia, and that the King, who was socially inferior to his mother, was either Ark-Amen or his successor.

OBITUARY.

H.R.H. THE DUKE OF ALBANY.

By the death of the Duke of Albany England has lost much more than a Royal Prince. She has lost one whose influence was steadily directed towards raising the level of English culture. The ill-health which pursued him from early years developed the thoughtfulness of a mind that was naturally observant. He was endowed with quick perceptions, and possessed great delicacy and refinement. Partly from these mental characteristics, partly from the oppressive feeling of the need of constant care of his health, he was shy and reserved. But he struggled against this shyness, as a duty, and, to a great extent, succeeded in overcoming it, though he has been taken away before he had the opportunity of showing how sterling were the qualities of his head and heart. He had a large knowledge of literature and great taste for the fine arts. He was full of interest and curiosity, and was singularly receptive of new ideas. But he always thought out questions seriously for himself, and was anxious to be useful in any way to promote social progress, especially in matters which were less obvious to the public mind and were in danger of neglect. His speeches bore the impress of independent thought and delicate perception. He avoided the temptation, which besets those who are sure of a hearing, of simply expressing forcibly the commonplace thoughts which were uppermost in the minds of his audience. He always strove to carry a little farther the question with which he dealt. He delicately suggested to the prevalent enthusiasm a new departure which might be fruitful in the future. His interest in the unobtrusive work of the Kyrle Society is characteristic of his mind. Had his health and strength improved, as seemed probable, he would have used his position to bring into public notice the finer sides of philanthropic activity, in which his interest was most keen. As it is, England has lost one who was steadily preparing himself for the useful work of acting as an interpreter to the general public of the results of cultivated thought.

M. CREIGHTON.

NICHOLAS TRÜBNER.

ALL friends of Oriental study will have heard with startled concern of the sudden death of Mr. Nicholas Trübner, the well-known Oriental publisher, which took place at his residence in London last Sunday. Only the evening before he had been entertaining a party of friends, who little thought that the kindly face and genial conversation of their host would be seen and heard for the last time. Oriental research, and more especially Indian studies, owe a debt of profound gratitude to him. His enterprise and enthusiasm for learning made the publication of many works possible which might otherwise have been lost to science. The scholar who had something new to communicate about the East was sure of finding in him a sympathetic friend. His *Record*, of which about twelve hundred copies were distributed among scholars and libraries, was a welcome and invaluable visitor to all those who were interested in Oriental pursuits. The assistance it has rendered to Oriental learning cannot be over-estimated.

But Mr. Trübner's interests and sympathies

were not confined to Oriental research, large as was the place it occupied in his mind. The history of religions, the study of languages, the development of political life in the East, even the art of the Persian illuminator, all claimed a share of his time and thoughts. The *Westminster Review* is a sufficient proof of the interest he took in what are termed the questions of the day. Nor was he content to publish other men's opinions only. He had himself studied Sanskrit; and, though it might have been thought that the duties of a large business would have fully occupied all his time, he found leisure to read widely, to attend Oriental congresses, and to gather round himself scholars, explorers, and statesmen. A dinner at his ever hospitable table was an event not to be forgotten. The brilliant company, the perfect freedom from restraint, above all, the winning manners of the host, made it one of the pleasantest experiences of life.

For those who knew Mr. Trübner intimately his loss is one which cannot be repaired. Since I first had literary dealings with him, many years ago, I have found him a constant friend, ever ready, when need was, with sympathy and help. The kindness of his heart is best known by those many struggling scholars who have lost in him the best friend they had.

A. H. SAYCE.

[The funeral is announced to take place to-day, Saturday, April 5, at 12.30 p.m., at Highgate Cemetery.]

FRANÇOIS MIGNET.

THREE months ago historical students heard with sorrow the news of the death of Henri Martin; they have now to regret the loss of François Mignet. Martin was the last historian of the school of Sismondi and Michelet, and succeeded in writing a great continuous History of France; Mignet was the first great specialist who devoted himself to the study of limited periods. Martin was a master of brilliant generalisation; Mignet was an expounder of inedited documents. To complete the contrast, Martin's work was done, while Mignet would never suffer his History of the Reformation to go to the printer after all the years he had spent upon it. It is much to be hoped that the precedent set by the Académie française in filling up the *fauteuil* vacated by Martin will not be followed, and that Mignet's successor may be one of the distinguished historians who have followed in his steps.

François-Auguste-Marie Mignet was born at Aix, in Provence, on May 8, 1796, where Thiers was born just a year later. While Thiers was educated at the Lycée of Marseilles, Mignet was educated at the Lycée of Avignon; but on their return home from their schools in 1815 the pair struck up a warm friendship, and were called to the Bar together at Aix in 1818. They both gained prizes at provincial academies—Thiers at Aix and Mignet at Nîmes—but Mignet in addition halved a prize at the Académie française in 1822, and was the first to go to Paris. He became a contributor to the *Courrier français*, and distinguished himself as a Liberal journalist; but his greatest share in preparing the Revolution of 1830 was the publication in 1824 of his *Histoire de la Révolution française*, in which he discussed coldly and philosophically the history of that great political convulsion, and pointed out the incapacity of the Bourbons ever to supply a constitutional monarch. It was the first real History of the Revolution which had appeared, for the contemporary writers, such as Lacretelle and the Deux Amis, were rather annalists than historians; and though Mignet was not a brilliant stylist like Michelet, he yet managed to give such a faithful, unvarnished account of the great period that his History still remains the best we have.

Mignet's reputation had now become so thoroughly established that he was engaged by Armand Carrel on the foundation of the *National*, and with Thiers he signed the famous protest of the journalists on July 26, 1830.

With the Revolution of 1830 Mignet's political life came to an end, though that of Thiers was only just beginning; and, when his party were rewarded, he chose for his sole recompense the office of director of the archives at the Foreign Office. He was, indeed, sent in 1833 on a secret mission to the Spanish Queen, but the most important result of the journey was historical rather than political, for the archives at Simancas were thrown open to him. The first result of his labours appeared in his magnificent four volumes on the *Négociations relatives à la Succession d'Espagne*, published in the series known as the "Collection des Documents inédits sur l'Histoire de France," which includes the great works of Pelet, Avenel, and Chéruel. This was followed by *Antonio Perez et Philippe II.* (1845), *Vie de Franklin* (1848), *Histoire de Marie Stuart* (1851), *Charles Quint, son Abdication, son Séjour et sa Mort au Monastère de St-Juste* (1854), and finally the *Rivalité de François I^{er} et Charles Quint* (1875), all of which showed his wonderful mastery of documents and his power of recovering the truth out of dusty masses of inedited sources.

Another side of Mignet's life must also be noticed. In 1832 he had been elected a member of the Institut in the section of Sciences morales et politiques, in 1836 a member of the Académie française, and in 1837 secretary to his section of the Institut in succession to François Comte, the pamphleteer and jurist. In this latter capacity it was his duty to pronounce the *éloges* on the deceased members, and he published two volumes of them in 1843 and 1864. Many of these *éloges* show the same power of analysis which marked everything that he wrote. Such difficult lives as those of Talleyrand and Sieyès are treated with consummate ability. Mignet himself had to feel the effects of the Revolution of 1848, though he took no part in promoting or opposing it, for he was then deprived of his post at the Foreign Office; but neither that Revolution nor the *coup d'état* of 1851 greatly affected his personal position as a student, and he continued to labour as before at his History of the Reformation. The accession of Thiers to power in 1870 certainly gave him great pleasure, and he delighted to continue his friendly intercourse with him; but the historian did not attempt to re-enter political life, and the only honour conferred upon him by his old friend was the Grand Cross of the Legion of Honour in 1871.

A passage in the *éloge* on Hallam most clearly expresses Mignet's opinion of the historian's duty, and the ideal which he kept before himself. "L'histoire," he says,

"accroît et étend l'expérience du genre humain. Elle le fait moins encore par des récits qui plaisent ou des peintures qui émeuvent, que par des recherches approfondies qui pénètrent les causes cachées des événements, au moyen de considérations qui en font saisir l'enchaînement et la portée, à l'aide de jugements honnêtes, d'où sortent des leçons propres à élever les hommes et ces grandes lueurs qui servent à guider les peuples."

This is what Mignet succeeded in doing; in all his works he laid bare the intricacies of statecraft, and taught great political lessons which should help "to guide nations."

H. MORSE STEPHENS.

ELIAS LÖNNROT.

ON March 19 Elias Lönnrot died, full of years and honours, at Sammatti, where he was born, and to which he had retired in his old age. Although his ever-increasing weakness warned all that his long life was drawing to a close, still the news of his death has fallen

as a heavy blow upon Finland. The only survivor of the group which included the honoured names of Runeberg, Snellman, and Cygnæus—men who laid the foundation of that patriotic spirit which has shot up since the severance from Sweden—his death makes a void that can never be filled.

Lönnrot was born on April 9, 1802. Being one of a family of seven, who depended for all upon the labours of their father, the village tailor, his early days, as may be imagined, were one unceasing struggle against adverse circumstances. His school-time was broken off ever and anon, when the scanty funds failed, only to be renewed when he had earned enough, by helping his father, to enable him to return to the more congenial sphere. Later on he found a kind friend in the vicar of the parish, who prepared him for the gymnasium at Borgå. While there, as he could not expect any help from home, he employed his holidays in going round the neighbourhood singing, by which means he managed to collect a large quantity of rye, and so supported himself during his studies. From thence he went as an apothecary's apprentice to Tavastehus, and finally entered as a student in the university (then at Åbo) when he was twenty. Here he supported himself by private tuition, and took his degree with Runeberg, Snellman, and Nervander in 1827. He then began to study medicine, and took his M.D. in 1832. But his favourite subject from his earliest years had been the poetry and lore of the people. This we see in the theme he chose when he took his degree: "De Wäinämöine priscorum Fenorum numine." Soon followed four volumes of Finnish folk poetry, which he had collected while travelling through the north and east parts of the country. He next turned his attention to the Russian Karelian border parishes, where he not only gathered the songs which still lived on the lips of the people, but also began to arrange them; for, being struck by the way in which Wäinämöinen, Ilmarinen, &c., constantly recurred, he surmised that all the various songs he had heard were not perfect in themselves, but parts of one grand whole. Out of that thought grew the renowned Kalevala. Thus Lönnrot succeeded in a wonderful and unexpected manner in drawing Finland's great epic poem out of the forest depths, where it had lived for so long unknown to the world at large. For this, if for nothing else, his name deserves a high place in the literary world, and is worthy of all the gratitude that the folk-lore student can give. This strange poem was printed for the first time in 1835, and received with great enthusiasm by the patriotic Finns. In 1849 a new edition was issued, enlarged by the results of fifteen more years of hard and self-denying labours. In 1840 he published his *Kanteletar*, a collection of short songs which show that in lyric poetry the Finns are quite abreast of other nations. In 1842 came his collection of Finnish proverbs, followed in 1844 by a collection of folk riddles. In 1852, upon the death of Castren, Lönnrot was elected to the professorship of Finnish in the university; in 1862 he left the university, and returned to his native place, where he continued his favourite studies with unceasing energy, for in 1880 we received his great Swedish-Finnish Dictionary, and in the same year a work—*Magic Runes of the Finns*—to which he appended a rich collection of songs bearing on the superstitions of the people. Even in his old age—he was eighty-two when he died—he busied himself with the revising and enlarging of the *Kanteletar*, which, alas! he never finished. Besides all these, his busy pen never rested from some work or other bearing on his beloved land and people till his hand rested in death. A man noted for his modesty and patriarchal simplicity, a true folk man, he was regarded with ever-growing

reverence and love by his fellow-countrymen. By indomitable perseverance and determination, he won his way to fame; and to-day Finland joins his only daughter, and mourns the death of a true father. Shall not we, who reap the fruits of his labour, lay our wreath of gratitude on his tomb, and mourn with those who mourn by the grave that true scholar and noble man, Elias Lönnrot?

W. HENRY JONES.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BODE, W. *Adriaen Bröwer. Ein Bild seines Lebens u. seines Schaffens.* Wien: Gesellsch. f. vervielfältigende Kunst. 15 M.
 CASSEL, P. *Aus Literatur u. Symbolik. Abhandlungen.* Leipzig: Friedrich. 8 M.
 LINDE, A. v. d. *Das Breviarium Moguntinum. Quellenforschungen zur Geschichte der Erfindung der Typographie.* Wiesbaden: Feller. 5 M.
 PRINS, Ad. *La Démocratie et le Régime parlementaire.* Bruxelles: Muquardt. 4 fr.
 RICHTER, P. *Rabener u. Liscow. Ein Beitrag zur Literaturgeschichte.* Dresden: v. Zahn. 1 M.
 ROSCHER, W. *Versuch e. Theorie der Finanz-Regalien.* Leipzig: Hirzel. 3 M. 60 Pf.
 STORCK, F. *Handbuch der deutschen Verfassungen.* Leipzig: Duncker & Humblot. 12 M.
 TASSY, L. *La Restauration des Montagnes.* Paris: Rothschild. 7 fr.
 ULRICH, R. *Grosse Haverel. Die Gesetze u. Ordnng. der wichtigsten Staaten üb. Havarie-Grosse im Orig.-Text u. Uebersetzg., nebst Commentar.* Berlin: Mittler. 25 M.
 WESSLEY, J. E. *Adrian Ludwig Richter. Zum achtzigsten Geburtstage. Ein Lebensbild.* Wien: Gesellsch. f. vervielfältigende Kunst. 12 M.

HISTORY.

- BERGER, E. *Les Registres d'Innocent IV. Fasc. 5.* Paris: Thorin. 7 fr. 50 c.
 BRESSLAU, H. *Jahrbücher d. Deutschen Reichs unter Konrad II.* 2. Bd. 1088-89. Leipzig: Duncker & Humblot. 13 M. 60 Pf.
 DUPIN, Madame. *Dame de Chenonceaux, Le Portefeuille de.* Paris: Calmann Lévy. 7 fr. 50 c.
 HENRIQUET, Ch. d', et G. BORD. *Documents pour servir à l'Histoire de la Révolution française.* Paris: Sauton. 12 fr.
 HENRIQUET, Ch. d'. *Urkundenbuch der Deutsch-Ordens-Ballei Hessen v. A. Wvys.* 2. Bd. Von 1800-69. Leipzig: Hirzel. 14 M.
 MICHEL, A. *Correspondance inédite de Mallet du Pan avec l'Empereur d'Autriche (1794-98).* Paris: Plon.
 NYS, E. *Les Origines de la Diplomatie et le Droit d'Ambassade jusqu'à Grotius.* Bruxelles: Muquardt. 2 fr.
 SIGISMUND, R. *Die Aromata in ihrer Bedeutung f. Religion, Sitten, Gebräuche, Handel u. Geographie d. Alterthums bis zu den ersten Jahrhunderten unserer Zeitrechnung.* Leipzig: Winter. 2 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAILLON, H. *Traité de Botanique médicale phanéro-gamique.* Paris: Hachette. 38 fr.
 HOFFMANN, P. *Zur Mechanik der Meeresströmungen an der Oberfläche des Oceans.* Berlin: Mittler. 2 M. 50 Pf.
 JANKA, V. d. *Cruciferae siliculosae florum Europaeae.* Berlin: Friedländer. 1 M. 50 Pf.
 KNESE, A. *Irreduktibilität u. Monodromiegruppe algebraischer Gleichungen.* Berlin: Mayer & Müller. 1 M. 20 Pf.
 PILAR, G. *Flora fossilis Susedana.* Agram: Hartman. 16 M.

PHILOLOGY.

- HOPFEN, J. *De theatro attico saeculi a. Chr. quinti.* Bonn: Behrendt. 1 M.
 OLSEN, W. *Quaestiones Plautinarum de verbo substantivo specimen.* Jena: Pohle. 1 M. 50 Pf.
 OPTZ, Th. *In Julio Floro spicilegium criticum.* Dresden: v. Zahn. 1 M.
 SAALFELD, G. A. E. A. *Die Lautgesetze der griechischen Lehnwörter im Lateinischen, nebst Hauptkriterien ihrer Entlehnung.* Leipzig: Winter. 2 M.

CORRESPONDENCE.

A LETTER FROM MRS. SHELLEY TO FAURIEL.

Paris: March 23, 1884.

As everything that concerns Shelley even remotely must be interesting in England, I think that you will be glad to print the following letter from Mrs. Shelley to Fauriel which has been communicated to me. It forms part of a collection of Fauriel's correspondence deposited at the Institut. The year is not given, but this ought not to be very difficult to discover. It would be of some literary interest to know if Mrs. Shelley's acquaintance with Fauriel began before the death of Shelley.

The orthography of the original letter, which has no signature, is preserved.

JAMES DARMESTETER.

"M. Fauriel se resouvendrait-il de M^{me} Shelley? —Ce sont douze années (mon dieu que la vie est longue et courte en même temps)—qu'elle eut le bonheur de faire sa connaissance.—Elle est à présent à Paris pour quelques semaines; et un des plaisirs qu'elle s'est promise en venant était de revoir M. Fauriel. Serait-il bien aimable et viendrait-il la voir? Le meilleur temps de la trouver est entre midi et deux heures—ou à cinq heures—Ce dimanche. 8 nov^{bre}
Rue de la Paix N° 15."

A POET'S COMPASSION FOR THE DEVIL.

London: March 23, 1884.

In the "Address to the Deil" of Robert Burns there is a famous stanza:—

"But fare you weel, auld Nickie Ben;
O wad ye tak a thought an men',
Ye siblin might,—I dinna ken,—
Still hae a stake;
I'm wae to think upo' you den,
Even for your sake!"

"He did not know, probably," says Carlyle, "that Sterne had been beforehand with him." "He is the father of curses and lies," said Dr. Slop, "and is cursed and damned already." "I am sorry for it," quoth my Uncle Toby.

Did Carlyle not know that the authors of "The Witch of Edmonton" were beforehand with Sterne? The witch sells herself Faust-like to the devil in the shape of a black dog. In the fifth act the dog becomes white, and is thus addressed:—

"Cuddy Banks.—Certainly, Tom, I begin to pity thee.

"Dog.—Pity me! For what?

"Cuddy Banks.—Were it not possible for thee to become an honest dog yet? 'Tis a base life that you lead, Tom," &c.

The list of Byron's plagiarisms may be increased by a quotation from this play. In I know not which poem of the Lara period is the couplet—

"Who falls from all he knows of bliss
Cares little into what abyss."

In "The Witch of Edmonton" the same thought is rendered thus (act III., sc. ii.):

"Frank.—'Tis done, and I am in! Once past our height, we scorn the deepest abyss."

It is years since I read Byron's poem. I find it interesting now to know that he probably stole from another the idea of the only couplet which my mind retains.

ERNEST RADFORD.

THE BIRD ORIGINALLY DENOTED BY THE ENGLISH WORD "PELICAN."

Preston Rectory, Wellington, Salop.

I have received some interesting letters from correspondents who have kindly responded to my request for information on the subject of the pelican, and I beg to thank them for the same. I think, on further examination of the question, that there is clear evidence to show that our word "pelican," like the Greek *πελικάνα*, did not always stand for the water-bird of that name, but that at first it denoted some kind of vulture, that subsequently came to be restricted in use to the web-footed water-bird. It appears to me that the *pellicanus* of Ps. cii. was understood by Jerome as well as by Early-Christian writers to signify, not a pelican, but a vulture, and that in consequence there has not been in their case any transference from the vulture of the Egyptian story to the pelican, but that the same bird—viz., the vulture—is intended in both instances. The Hebrew word *לָקַח* (*lā'ath*), which almost certainly denotes a pelican, from *לָקַח*, "to vomit" (in reference to this bird's habit of storing fish-

food in its pouch and disgorging it to feed its young), occurs five times in the Bible. The LXX. variously renders the word by *πελεκάν*, *δρυων*, *καταρράκτης*, and *χαμαιλέων*; the Vulgate, with one exception (Ps. cii. 6), explains it by *onocrotalus*, which from Pliny's description is a pelican. The reason why the Vulgate in Ps. (l. c.) breaks this uniformity, and gives *pellicanus* instead of *onocrotalus*, may possibly be owing to the expression in the LXX. of *πελεκάνι ἐρημικῷ*, "pelican of the wilderness"—an idea which did not seem to suit the habits of a water-bird; therefore the Vulgate left the Greek word in its Latin dress, untranslated. One of the earliest Greek writers who mentions the story of the pelican feeding its young with its blood is Epiphanius, Bishop of Constantia, in the Island of Cyprus (circ. A.D. 320); although in his description (*Physiol.*, cap. viii.) there is nothing sufficiently precise to enable us to say positively that his pelican is a vulture, it would seem to denote this latter bird, because, in the edition of the *Physiologus* printed by Plantin in 1588, the Bishop's account, *Περὶ τῆς Πελεκάνος*, is accompanied by a picture which is, as usual, that of a veritable hook-beaked, sharp-clawed vulture or eagle piercing its breast, the blood from which four little ones in a nest are catching with open mouths. Neither, again, is there anything in the accounts which Eustathius of Antioch, Augustine, Gregory, and Isidore give to enable us to say what the bird is. A correspondent, Mr. J. E. Shaw, of Clifton, Bristol, has obligingly sent me an extract from Albertus Magnus (circ. A.D. 1200)—*De Animalibus*, lib. xxiii., p. 149, ed. 1519. This writer says the *pellicanus* is so called from its white skin, "a pelle cana," for it has a white plumage, and that it dwells in Egypt near the Nile. He adds: "duo dicuntur esse pellicanorum genera: unum aquaticum quod piscibus: alterum terrestre quod serpentibus et vermibus vivit: et dicitur delectari lacte cocodrillorum quod cocodrillus spargit super lutum paludum, unde pellicanus sequitur cocodrillum." The curious derivation which Albertus gives of the word *pellicanus* shows that he was unacquainted with the Greek name. His aquatic bird which feeds on fish, though no mention is made of a pouch,† almost certainly refers to the pelican; his terrestrial bird, which feeds on serpents and worms, I think refers to the Egyptian vul-

* The Hebrew *midbār* is not to be restricted to barren tracts of dry desert land, but, as the late Dean Stanley said, conveys the idea of "a wide open space with or without actual pasture."

† It is seldom that we find the names of this bird to contain etymologically within itself allusion to its characteristic mandibular pouch. Most European languages give us some form of the Greek *pelican*. The Swedish, besides *pelikan*, has *skedgås*, "spoon-bill," which reminds one of Cicero's *platea*; the Russian has *pelican* and *baba*—i.e., "the grandmother bird;" the German *Kropffgans* and the Hindustani *hawāsīl*, "stomachs," "a pelican" (from *hausila*, "the crop"), are admirably expressive. One of this bird's Arabic names means "camel of the water or sea." The Greek *δρυοπάτης* has reference to the voice of the pelican, which reminds some people of the bray of an ass. The Assyrians have a similar name—viz., *atān na'ari*—i.e., "she ass of the rivers," as Delitzsch has well shown. The Accadian name occurs in the lists, but it awaits explanation (see my paper on the "Birds of the Assyrian Monuments and Records" in vol. viii., part i., of the Biblical Archaeological Society's *Transactions*). The pelican is well figured on the Egyptian monuments, and has the phonetic value of *Uf*. Its name is *khem* according to Brugsch: can this name have any reference to the word *k'hem* or *k'hem*, "ignorant," "foolish," and so help to corroborate Horapollo's statement (i. 54) that when the Egyptians would represent a fool they depicted a pelican, because when this bird's nest was set on fire the parents flew about with fluttering wings to put out the fire, which was, on the contrary, fanned into a stronger flame?

ture (*Vultur percnopterus*) in its white adult plumage. He does not say which of these two kinds of bird kills its young and brings them to life again with its own blood; probably he includes both kinds. "Crocodile's milk" is a new idea to me, and awaits explanation; it is probably as fanciful as that of this saurian's tears. It would seem, however, from the above extract that the Latin name *pellicanus* was definitely used for the water-bird early in the thirteenth century. Did Shakspeare use the word "pelican" to denote the vulture, as the numerous emblem books of his time show, or the water-bird which the name in his time also signified? Sir T. Browne, who expatiates on the incongruities between name and picture, was born about eleven years before Shakspeare's death. This incongruity is rarely mentioned by mediaeval writers. It did not, however, escape the notice of the learned Bochart—a cotemporary of Sir T. Browne—who briefly alludes to it, and ridicules the whole myth (see *Hierozoicon*, iii., p. 53, ed. Rosenmüller). "The bird of the painters, with whom, as with the poets,

'Quidlibet audendi semper fuit aequa potestas,' shows us a pelican with a sharp beak, while that of this bird is very broad (*latissimus*), unde illi *plateae* Latinum nomen." *Platea* is the name which Cicero uses to express Aristotle's water pelican. The Egyptian monuments exhibit two species of vulture—viz., *V. fulvus* or the griffon vulture, and *V. percnopterus* or the Egyptian vulture; the long, strong, sharply pointed, pick-axe shaped beak of the latter bird may have suggested its name of pelican, as in the case of the pelican and woodpecker of the Greeks. That this is the vulture to which the Egyptian myth definitely attaches itself derives support from its Semitic (Hebrew and Arabic) name of *רַקְחָם* (*rākhām*)—i.e., "the affectionate bird." We know how frequently ideas which prevailed among the Greeks and Romans can be traced to an Egyptian source—e.g., that of the king-bee and an obedient people, the story of the swan singing before its death, the Phoenix as an emblem of duration, the spindle and cut thread as that of the thread of life, all of which appear in the *Hieroglyphica* of Horapollo. The story of the pelican feeding its young originated in Egypt, and was told of the Egyptian vulture, was long retained as applying to that bird which, from the shape of its bill, was once called a pelican (*πτελέως*, "an axe"), and only in later times was transferred from the vulture to the water-bird.

W. HOUGHTON.

ST. JOSEPH.

Frenchay Rectory, Bristol: March 31, 1884.

There are much earlier traces of the Festival of St. Joseph in Western Service-Books than the date 1416 referred to by Dr. Littledale in the ACADEMY of March 29. The commemoration of this Saint, though omitted in all the Anglo-Norman and most of the Anglo-Saxon Missals, &c., is found on March 19 in three eleventh-century MS. Kalendars of the English Church—viz., Junius 99 in the Bodleian Library; Cott. Vitell. E. xviii. in the British Museum; Y. 6 at Rouen.

That his *culte* is of modern date is, nevertheless, true. In a pamphlet published at Nice under the episcopal imprimatur in 1872, entitled *Aller à Joseph*, the arguments for it are mainly derived from the Old Testament, of which the ordinary French Catholic knows about as much as an ordinary English Churchman knows of the Koran.

Have you room for one characteristic extract?

"Pharaon disait à ses sujets, si vous êtes dans le besoin, allez à Joseph, et ce que Joseph fera en

voire faveur, je le confirmerai de mon autorité. Par la bouche de son Vicaire ici bas, de celui qui a déclaré le saint Patriarche, Patron de l'Eglise, Dieu dit au peuple chrétien tout entier: Honorez saint Joseph; invoquez saint Joseph; placez-vous sous sa protection benie. Il est le depositaire de mes pouvoirs; je les lui ai donnés pour vous secourir dans vos besoins, dans vos misères, dans les calamités au milieu desquelles vous vivez et souffrez."

F. E. WARREN.

THE "PARCHMENT LIBRARY" PSALMS.

Tendring Rectory: March 30, 1884.

For the benefit of the "unlearned reader" to whom Prof. Driver alludes in his very graceful review of the "Parchment Library" Psalms, may I state that the question how best to acquaint the reader with the nature of the readings on which the translation was based was well considered, but that the plan of the series seemed to preclude a thorough justification (and nothing less would have sufficed) of the changes introduced into the text? I sincerely stated my critical point of view in the Introduction, and, besides that "minute sign" spoken of, I gave, at p. xviii., a list of references. I would much like to issue a student's edition to some of the more striking changes. I am the last person to wish for superficiality; and therefore in perfect accord with my reviewer. But I can hardly agree that the probability of the important change in the translation of Ps. xiv. 6 depends in great measure for its probability on the soundness of Bickell's metrical theory (see *Introd.*, p. vii.). True, words have been supplied in both the first and the second member of the verse as given in the new Psalms, but the second supplement had been already proposed by scholars who had no metrical theory whatever to advocate (Olshausen, Kuenen, Reuss); and the former supplement, though left for Bickell to propose, is really absolutely required to prevent the verse from being top-heavy. Arbitrary conjectures, such as most of Dr. Graetz, are not to my taste; yet there are two or three of Dr. Graetz's to which it is likely that Prof. Driver himself would not deny a certain degree of probability.

T. K. CHEYNE.

THE ETHNOLOGY OF DEVON.

Settrington: March 31, 1884.

Mr. Kerslake, with his genius for discovering suggestive anomalies, asks me for an opinion as to the nationality of the Devonshire names in *-hoe*. He doubtless has in view his own ingenious location of the Synod of Cloveshoe at Cliffe, at Hoo, in the Jutish portion of Kent. Five years ago, in *Greeks and Goths*, I put forward the hypothesis that there must have been an early Jutish settlement, unrecorded by the chroniclers, on the coasts of Devon and South Wales. Briefly stated, the argument is as follows:—The Saxons were unacquainted with the Runes. East Kent, peopled by the Jutes, is the only region in Southern England where Runic inscriptions have been discovered. At Sandwich there are Runic records assigned by Prof. Stephens to the fifth century. Prof. Rhys and Mr. Stokes agree that the Ogham writing must have been invented as early as the fifth century; and I have proved in my book that the Oghams were evolved out of an early type of the Runic Futhorc, probably in Devon or South Wales, where numerous Ogham inscriptions have been found. The Jutes, who conquered East Kent, the Isle of Wight, and part of Hampshire in the fifth century, were the only people acquainted with the Runes who are known to have reached the southern shores of England before the ninth century; and hence the only possible explanation of the origin of the Oghams seems to be

the hypothesis that the Jutish settlers may have continued their progress westward, creeping along the coast from Southampton Water as far as the harbours of Devon, Pembroke, and Glamorgan. An early king of Glamorgan bore the name Tudric (Dietrich or Theodoric), which seems to be Jutish or Gothic. Beside the *-hœs* of Kent and Devon there are other curious correspondences between the local nomenclature of East Kent and the Ogham region in the West.

I am obliged to Mr. Keralake for correcting my oversight as to the name of Combe Martin.
ISAAC TAYLOR.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 7, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Victoria Institute: "Evolution by Natural Selection," by Mr. J. Hassell.
TUESDAY, April 8, 8 p.m. Colonial Institute: "Seventeen Years in the Canadian North-West," by Mr. Alexander Begg.
8 p.m. Civil Engineers: "Experiments on the Composition and Destructive Distillation of Coal," by Mr. W. Foster.
WEDNESDAY, April 9, 8 p.m. Microscopical: "Binocular Vision with the Microscope," by Dr. W. B. Carpenter.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

Excursions of an Evolutionist. By John Fiske. (Macmillan.) Prof. Fiske does not keep up the promise of his first beginnings. His present volume is nothing more than a collection of mostly disconnected odds and ends from magazines, good enough in their original form, no doubt, but scarcely worthy of enshrinement in solid boards. Many of his papers are popularisations of already popular works. "Europe before the Arrival of Man" and "The Arrival of Man in Europe" consist mainly of a light *réchauffé*, dressing up the views held by Croll, Geikie, and especially Boyd Dawkins, on the tertiary and quaternary history of our little continent. They are lucid and pleasantly written, but hardly contain anything of original interest or more than mere literary handling. "Our Aryan Forefathers" and "What we learn from Old Aryan Words," though equally indebted for subject-matter to Schleicher, Huxley, and Whitney, will prove far more novel in many parts to English readers. But a writer who is actually dealing with philological subjects ought not to speak of "Dolly Dentreath," or to divide the word as "Dent-reath," which argues culpable carelessness as to the etymology of transparent proper names. "Was there a Primaeval Mother Tongue?" discusses a deeper problem with greater originality: and here Prof. Fiske (like some English philologists) is inclined to believe that the derivation of the numerous Aryan and Semitic languages from two common originals is a comparatively isolated phenomenon; that in all probability there never was a primitive Mongolian mother-tongue, in at all the same sense; that roving, disconnected groups have always more or less variable fragmentary tongues; and that we rather find,

"at the beginning, a number of feeble, mutually hostile tribes, incapable of much combined action, with hundreds of half-formed dialects, each intelligible to a few score of people; at the end, an organised system of mighty nations . . . with very few languages, rich and precise in structure and vocabulary, and understood by all men."

This theory, although already familiar in its main outlines, gains in Prof. Fiske's hands by the way in which it is brought into relation with the general stream of evolutionary history. "A Universe of Mind-Stuff" deals pleasantly with that remarkable essay of Clifford's on

"The Nature of Things-in-Themselves," which probably has attracted more attention, and produced a deeper effect upon the world of thought, than anything else that ever came from that fervent, subtle, and penetrating intellect. The rest of the book is filled up with extremely fugitive pieces—an obituary notice of Charles Darwin; a brief restatement of Prof. Fiske's well-known views on the meaning of infancy; an after-dinner speech at the New York banquet to Mr. Herbert Spencer; a reprinted Preface to an illustrated volume; and so forth. We are duly grateful to Prof. Fiske for the good work he has done in the past for the evolutionary cause; but this does seem a very meagre account for a couple of years' thinking on the part of an able and broadly cultivated philosopher and man of letters.

Flowers and their Pedigrees. By Grant Allen. (Longmans.) We have few pleasanter gossipers about natural history than Mr. Grant Allen. And by a gossipier we do not mean one who talks on a subject about which he knows little. In the present volume, at least, the botanist will seldom find him tripping. The eight "essays" of which it is composed give the appearance of having been delivered as lectures, or written to be delivered as lectures. In each of them he takes as his text some English wild flower, and weaves out of it a pleasant and instructive discourse on a variety of topics. Thus "The Romance of a Way-side Weed" is an account of *Euphorbia pilosa*, a South European plant found in a few spots in our South-western counties, which leads to an admirable sketch of the geological history of our island, and of the varied origin of our flora. Under the head "The Origin of Wheat" he traces the genealogy of all our grasses and sedges from the lilies through the rushes, a history of the gradual decadence of a great family. "A Family History" is a description of a variety of useful and interesting plants belonging to the great rose family. And the remaining chapters are of equal quality. It is some time since we have seen a book better calculated to awake or to stimulate an interest in natural history.

A Season among the Wild Flowers. By the Rev. H. Wood. (Sonnenschein.) The Rev. H. Wood (not, of course, to be confused with the Rev. J. G. Wood) has written a pleasant, gossip little book about the English flora. It will, no doubt, do something to spread the love of flowers; but, though the volume is systematic in a way, it does not give any systematic instructions for identifying them, and so we doubt whether it will do much towards making botanists. Perfectly free from misplaced raptures, the book is also attractive from its correctness. The plates are unusually and, indeed, remarkably good for a cheap and popular treatise. The primrose and the blackberry have their blossoms drawn rather disproportionately small; the former is made to look more like *Primula farinosa*; but, as everyone knows the two plants, none will be misled. It might be well to say that *Lathyrus aphaca* does sometimes produce leaves, for we have known great difficulty felt about a leaf-bearing specimen. The Spanish chestnut, the poet's narcissus, *Hypericum calycinum*, and *H. hirsutum* are not wild in these islands; but Mr. Wood, without positively saying so, writes as if they were wild. It is curious that he does not mention any wild gentian—*facilis quærentibus herba*, on the chalk—nor *Dupleurum aristatum*, one of the treasures of his own neighbourhood, Eastbourne.

Life History Album. Prepared by Direction of the Collective Investigation Committee of the British Medical Association. Edited by Francis Galton. *Record of Family Faculties.* By Francis Galton. (Macmillan.) Mr. Galton's objects are carefully explained in the Prefaces to

these two books. In the first place, those who use them will be laying up a store of information which will be valuable to future enquirers into heredity. "We do not yet know whether any given group of different faculties which may converge by inheritance upon the same family will blend, neutralise, or intensify one another, nor whether they will be metamorphosed and issue in some new form." Our ignorance is very great also about hereditary maladies. Then, again, a man is "a prolongation of his ancestry in no metaphorical sense;" and, if the ancestors be properly chronicled, a far more accurate forecast can be made of the future of a child, of his character, his abilities, his probable illnesses, than would otherwise be possible. Mr. Galton has already called public attention to the value of such records (*Fortnightly Review*, January 1882), and we hope that his present attempt may be well taken up and supported. Perhaps in a remote future these family records may do something towards securing such a careful breeding of human beings as Socrates introduces into the *Republic*; but with our present ignorance it is no doubt likely that a despot trying, with the best intentions, to match human beings together would do the race more harm than good. It must be hoped that those who fill up these registers will take pains; and greater care will probably come, along with greater intelligence, after a few entries have been made. We can hardly hope that people will be quite candid—in recording, for instance, that they had "insufficiency of means during early married life," and that the children consequently "suffered from want of nourishment." Still, filling the register is voluntary, and candour is a duty.

Transit Tables for 1884. By Latimer Clark. (Spon.) These tables give the Greenwich mean time of the transit of the sun, and of certain stars, for every day in the year, and will enable anyone to obtain accurate time by means of the transit instrument, without any calculation whatever. They are computed from the "Nautical Almanac" by the conversion of sidereal into mean time, and the times are given to hundredths of a second for the convenience of astronomers who may desire to spare themselves the trouble of computation. By their use observers may obtain the mean time of transit of more than twenty stars for every evening in the year, and a few high southern stars are included for the benefit of residents in the Southern hemisphere. It is a very handy little book, and, though primarily intended for use in England, will be found equally serviceable to persons living in remote or isolated stations in any part of the world.

Memorials of John Flint South. By C. L. Feltoe. (John Murray.) Mr. South was a distinguished surgeon who more than thirty years ago reached the highest honours of his profession. The interest of his life, as recorded here, was strictly and even narrowly professional; and he earns remembrance mainly for the good example he set, by his translation of Chelius, of enlarging the horizon of English surgery. The editor of these modest memorials, while he does full justice to his subject as a good man and scientific surgeon, wisely allots most of his space to a fragment of autobiography which gives a vivid picture of student life in the first quarter of this century, with lively reminiscences of many of Mr. South's teachers and contemporaries, Abernethy, Astley Cooper, and others whose names are still revered in the wards and museums of our hospitals.

Germs, Dust, and Disease. By Andrew Smart. (Edinburgh: Macniven & Wallace.) This handsome little volume contains two lectures delivered before a popular audience. The first deals with preventable diseases of the zymotic

class; the second with the pernicious effect of certain industrial pursuits on the health of the workers. The well-known facts under each of these heads are presented in clear and forcible language, which will enlighten the ignorance, if it fail to alter the practice, of those responsible for the evils which it is the author's object to denounce.

The Book of Health, edited by Mr. Malcolm Morris (Cassells), is likely to be useful, not only to the general public for whom it is primarily intended, but also to the medical profession, which will recognise among its contributors names of well-known authority. The articles are generally sensible and clear, the advice sound and detailed; the Index is full. Dr. Hermann Weber's essay upon "Climate and Health Resorts" is a model of conciseness and thoroughness.

DR. B. W. RICHARDSON has written *The Field of Disease* (Macmillan) for "the intelligent reading public," whose tastes he has long studied, and educated, we hope, up to the point of reading this pretentious essay, which is most certainly neither scientific nor, in the ordinary sense, popular.

Fourth Report on the Migration of Birds. The committee appointed by the British Association for the Advancement of Science have issued another Report, but do not seem to draw any nearer to the mystery of bird-migration. Perhaps it is too soon to ask them to generalise. The collection of statistics on the different birds which passed our light-houses and lightships is full of interest to the naturalist. Mr. Cordeaux and Mr. J. A. H. Brown, to whom the greater portion of this Report is due, are to be congratulated on having made, out of what might easily degenerate into a long list of dry figures, a useful document for the ornithologist. The committee appear to have espoused Mr. Darwin's theory that birds originally travelled north or east merely for food, and have continued to do so from habit during a long course of ages, even when valleys have become watercourses and wide plains vast seas. Mr. A. R. Wallace's views, however, are just as reasonable, though neither succeeds in grappling with the prime difficulty—what instinct is—which is implied in both theories. The latter considers that migration is one of the means of getting rid of the enormous surplus of bird population, as only a small number, he thinks, survive out of the vast crowds which seek to pass from one region to another. In East Scotland we find, from this Report, that during the spring of 1882 swallows were arriving until after the middle of May, while from June onwards till autumn there were various, probably local, migrations. Herons, it seems, are at all times engaged in local migrations. At the Isle of May, on September 22, a single heron was seen "screaming as if lost" in the haze of a calm day. It is easy to fancy what would have been said of this lonely bird in the days when witchcraft was a firm belief in Scotland. Year after year it is found that birds follow the same lines of migration when approaching or leaving our shores. Mr. Gätke, from Heligoland, calls attention to a vast swarm of the silver gamma moth (*Plusia gamma*), which drifted across that island from August 13 to 19, 1882, all travelling from east to west, and in number "millions like a snowstorm." Those who remember Mr. Darwin's observations upon the destruction which a severe winter works among small birds will be interested in hearing that previous to the terrible winter of 1878 the chaffinch was the most common of small birds in Islay, but after that very rare indeed until on October 22, 1880, a flock of some thousands appeared, and since then they have again been abundant.

CORRESPONDENCE.

A BUDDHIST "MORALITY."

Wark Rectory, Northumberland: March 28, 1884.

The following short story, translated from Kumārajīva's version of As'vaghosha's sermons, is so striking in its point and character that I think perhaps you might be disposed to publish it in the ACADEMY. It provides, as I think, another instance of probable contact between East and West at the time when it was written. As'vaghosha was a follower of Kanishka, who lived, as now generally believed, about the middle of the second half of the first century A.D. If St. Thomas ever went to India at the call of Gondoferus (who flourished just before Kanishka), we might here find a possible explanation of many parallels in the sermons of As'vaghosha and the Christian doctrine.

S. BEAL.

AS'VAGHOSHA'S SERMONS, K. 10, P. 17 (TEXT).

"Again, 'Whatever deeds men do, they will receive the fruit thereof.'

"I heard some time ago the following story:—A certain poor man resolved with himself, 'I ought to offer sacrifice to the gods, that my present store of wealth may be increased, and my possessions multiplied!' Having thought thus with himself, he addressed his brother as follows:—'You must be diligent in cultivating the ground, and working for the good of the house, so that no want be felt!' Then, taking his brother to the field, he said, 'In this place you are to sow millet, in this place rice, here you must sow corn, and here pulse!' Having thus made arrangements, he went to offer up his sacrifices; he offered up flowers and incense in profusion, and, morning and evening, bowed down prostrate before [the gods he adored], and humbly craved some present advantage and increase of his worldly substance. At this time the divine spirit (whom he adored) thought thus:—'I must look into the previous history of this poor man to see whether, in his previous career, he has acquired merit by almsgiving, and so I may be enabled to grant his prayer for increase of wealth.' Having looked into the man's previous history, he found that he had never exercised the gift of charity, and so had no antecedent claim to the gratification of his wishes, and so he thought, 'This man, without any claim, still asks and prays that his wishes may be gratified, and that his cares may be lightened. I will now change myself and go to him, as he is engaged in sacrifice, under the form of his brother, and hold converse with him.' On this, changing himself into his brother's form, he went to the temple and stood beside him. Then his brother said, 'What are you doing here, instead of sowing the land?' On which the brother (in his assumed form) answered, 'I wished also to come to beg the gods to be propitious to me, and grant me food and raiment! and although I have not sown the seed, yet I doubt not the power of the god will produce fruit and increase!' Then the brother, upbraiding the other, said, 'How can you expect the ground, without being sown, to produce fruit? Such a thing is impossible!' and so he repeated the *gāthā*—

'Within the great sea-encompassed earth,
And in every place alike,
What fruit can be expected
Where no seed is sown?'

At this time the brother addressed the other (in his assumed form) and said, 'In all the world how can it be that the land produce fruit where no seed has been sown?' Then the brother said, 'True! without sowing there is no increase!' At which time the Deva, re-assuming his heavenly appearance, said,—

'Now, according to your own words,
Without sowing there is no reaping;
If, in your previous life, there has been no charity,
What fruit can you now expect?
Though now you endure self-affliction,
And deprive yourself to offer me offerings,
And so afflict your body with a view to propitiate my goodness!
What is this but to trouble me with your services!
How can I grant you the increase
And the prosperity you desire?'

If you want to get wealth and treasure,
Children and (rich) family connexion—
Then learn to cleanse your body and mouth,
And do worthy deeds of charity!
To expect to reap advantage [religious profit]
without sowing,
Is as if we expected the sun, and moon, and stars
[To shine] without illuminating the earth;
For as they brighten the earth,
We know it is the result of works done before! *
Above the heavens and below
We may draw this distinction in all cases,
Much blessedness from much virtue!
Little blessedness from little virtue!
Know, then, throughout the world
All things result from previous cause;
Charity brings increase;
Moral conduct results in birth in heaven;
But if there is no root [cause] of charity,
Then happiness in consequence is scant,
Wisdom and meditation bring deliverance [salvation].
These three [charity, wisdom, and meditation]
alone bring reward;
The "ten-powered lord" [Buddha] speaks thus:
"All things result from cause,"
Trouble me not, therefore [with your prayers]!
Practise virtue!
Then you will reap beneficent fruit!"

SCIENCE NOTES.

At the meeting held last Monday in the rooms of the Royal Society in Burlington House, it was resolved to form a "Society for the Biological Investigation of the Coasts of the United Kingdom;" and a provisional council was appointed, with Prof. Ray Lankester as secretary. The sum of at least £8,000 is required for the establishment of marine laboratories, and subscriptions are invited. The meeting was adjourned to May 30.

BABU ASHTEERTOSH MUJHARJI, who stood first in mathematics at the last B.A. examination of the Calcutta University, has been elected a fellow of the London Mathematical Society in consideration of his papers contributed to its *Journal*.

IN view of the recent discussion in the ACADEMY about "the sea-blue bird of March," it is not unworthy of record that two swallows were seen on Thursday of last week (March 27) as far north as Kelso, in Roxburghshire.

A TRANSLATION of Rochet's work on the natural proportions of both sexes, by Dr. Carter Blake, will be published immediately by Messrs. Baillière, Tindall, & Cox.

THE last number of the *Proceedings* of the Geologists' Association is notable for containing an elaborate paper, by Mr. H. M. Klaassen, descriptive of the section which was recently exposed at the Park Hill railway cutting at Croydon. This cutting displayed a far finer exposure of the Woolwich and Reading beds than had ever been seen before, and yielded to Mr. Klaassen's indefatigable labours some remarkable fossils, including bones of a gigantic bird and an ulna of the rare Eocene mammal called *Coryphodon*, the latter of which has been described by Mr. E. T. Newton under the name of *C. Croydonensis*. The great engineering difficulties attending the Park Hill cutting render it probable that no similar work will again be undertaken.

MR. LUCIEN CARR, assistant curator of the Peabody Museum, in the *Mounds of the Mississippi Valley historically considered* (Cincinnati), contends (as we think, successfully) that there is no need of the hypothesis of an unknown race as builders of these mounds; that the con-

* Probably regarding the sun, moon, and stars as *dévas*; shining thus, in proof of their former good deeds.

struction of the mounds themselves, and of all the remains found therein, are within the capabilities of the Red Indians of historic times, or of their immediate predecessors. One of the more elaborate—the mound of Circleville—was certainly built after contact with the whites.

PHILOLOGY NOTES.

As readers of the ACADEMY know, Prof. Sayce has brought back with him from Egypt careful copies of a large number of Greek, Cypriote, and Phœnician inscriptions. The Greek inscriptions (one of which is at least as old as the famous inscription at Abu Simbel) will probably be published in the *Journal of the Hellenic Society*; the Cypriote ones in the *Transactions of the Society of Biblical Archaeology*; while the Phœnician ones will be sent to Paris to appear in the next volume of M. Renan's *Corpus Inscriptionum Semiticarum*.

MR. E. A. SONNENSCHNEIN, Professor of Classics in the Mason College, Birmingham, is engaged upon an edition of the *Mostellaria* of Plautus.

THE first part of the *Transactions of the Society of Biblical Archaeology* for 1884 contains a paper by the Rev. W. Houghton on "The Birds of the Assyrian Monuments," which has also been issued independently by Messrs. Harrison & Sons as a pamphlet of one hundred pages. Readers of the ACADEMY do not require to be told that Mr. Houghton combines, in a degree that has no parallel, the qualifications of philologist and naturalist. Even those to whom the cuneiform characters are naught cannot fail to be interested by the numerous illustrations which the society always lavishes upon its publications. Such a work is a credit to English scholarship, especially when it is borne in mind that the author is a country clergyman, without ready access to libraries.

At a recent meeting of the Académie des Inscriptions, M. Sémart read a paper upon the oldest of the religious edicts of Asoka, which is preserved in three rock inscriptions—at Sasaram, Rupnath, and Bairat. The text of it was first published in 1877, and has given rise to much controversy. M. Sémart agrees with Prof. Bühler that it is a genuine edict of Asoka, and that it embodies Buddhist ideas; but he also agrees with Prof. Oldenberg, in opposition to Prof. Bühler, that the numbers "256" represent, not a date reckoned from the death of Sakya Muni, but the number of missionaries sent forth. The following is M. Sémart's version of the entire text:—

"Thus says the [king] dear to the *devas*. For two years and a half I was *upāsaka* (lay Buddhist) and did not show great zeal; it is now a year since I have entered the *sangha* (monastic brotherhood). In that time the men who were the true gods of the *Jambudvīpa* (i.e., the Brahmins) have been proved to be not true gods. Such has been the effect of my zeal, an effect that cannot be gained by power alone. The most lowly by showing zeal can win heaven, however high. That is the end which this teaching aims at—that all, lowly and great, should show zeal, that the heathen themselves should be taught [by my proclamations], and that this zeal should be lasting. So will be wrought a [religious] advance, a great advance, an infinite advance. It is by missionaries that this teaching is done. Two hundred and fifty-six have gone forth as missionaries. Engrave these things upon the rocks; and where there are pillars of stone engrave them there also."

THERE are at least two articles of interest in the April number of the *Indian Antiquary*, which has already reached us. One is by Mr. K. T. Telang on the date of Sankarāchārya, the reformer of Southern India. The writer argues, in reply to Prof. Max Müller (who has adopted A.D. 788 in his *India: What can it Teach us?*), that a great body of evidence combines to give

the latter half of the sixth century. In the other paper the Rev. J. D. Bate disowns the burning of the Alexandrian library, and gives reasons for accepting the traditional theory that 'Amrū was responsible, as against the scepticism of Gibbon.

THE *Litterarisches Centralblatt* of March 29 has a review of Mr. Wharton's *Etyma Græca*. "The book should be very useful to those who are unable to study the subject themselves."

THE *Philologische Rundschau* of March 29 contains a careful (and not very favourable) review of Prof. Jebb's *Oedipus Tyrannus*, by the well-known critic Dr. Wecklein.

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Thursday, March 20.)

DR. ZERFFI in the Chair.—Mr. O. J. Stone read a paper on "Historical Suggestions in the Mahābhārata," in which he contended that the internal evidence of the poem showed that it had been written before the development of Buddhism in India, under King Asoka, in the third century B.C., but that there were suggestions of archaic Buddhism in it. He asserted that, upon its testimony, we must recognise a very high and elaborate civilisation to have been in existence on the plains of the Upper Ganges and Jumna, in about the epoch of Pericles in Athens. He produced quotations to show that, in architecture, arts, arms, sciences, and in love of the beauties of nature as well as of art, a refined civilisation was indicated. He also quoted passages in illustration of philosophical and religious culture. He added the frequent mention of treatises on various topics as testifying to a literary age; while even in theatricals, elaborate cookery, and potent drinks a civilisation akin to our own was suggested.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, March 26.)

JOSEPH HAYNES, Esq., J.P., in the Chair.—Mr. C. H. E. Carmichael, foreign secretary, read a paper on "Grotius and the Literary History of the Law of Nations," in which he traced the connexion between the principal work of the great Dutch publicist, and the earlier and less-known writings on the subject by Gratian, St. Thomas Aquinas, Honoré Bouet, Christine de Pisan, and others. Mr. Carmichael then passed in review the relations between Gentili and Grotius, and called attention to the recent publications of M. Nys and of Prof. Rivier, of Brussels, and of Dr. Opzoomer, of Amsterdam, on Grotius and his principal predecessors. He also noticed some of the chief controversies in which Grotius took part, and their position at the present day in the accepted law of nations, showing how far the doctrines of Grotius have been rejected, and how far they have prevailed.

SOCIETY OF ANTIQUARIES.—(Thursday, March 27.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. St. John Hope read a paper on the plan of the cathedral built at Rochester by Bishop Gundulf after he pulled down Ethelbert's church, which was too small and, besides, ruinous. The discovery of the foundations of walls in the undercroft has proved that the choir, which was of considerable length, had a square end, from which a rectangular chapel projected. A box of bones was found in the undercroft, perhaps the relics from some shrine.—There was also exhibited a bronze arm of Irish work, with an Irish inscription, dedicated to St. Lachtin. It has been engraved in *Vetusta Monumenta*.

FINE ART.

19TH CENTURY ART SOCIETY, CONDUIT STREET GALLERIES.—THE SPRING EXHIBITION NOW OPEN from 10 to 6 Daily.—LAST WEEK.—FREEMAN and MARRIOTT, Secs.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HERR, 115, Strand, near Waterloo-bridge.

Monuments de l'Art antique. Par O. Rayet. Parts V. and VI. (Paris: Quantin.)

THE sixth part of M. Rayet's *Monuments* has followed rapidly on the fifth, and would have been no less welcome but for the announcement that the series is now complete. Let us hope it will not be long before M. Rayet and his most praiseworthy publisher may see an opportunity of continuing a work of so much interest and value.

In part vi. the Caryatid of the Erechtheum and the sculptured drum of a column from Ephesus rival each other in the beauty with which they are reproduced, not that as examples of sculpture they can compare for a moment. It so happens, however, that the artificial process of reproduction has lent itself with more advantage to the inferior of the two works—that is, to the Ephesian drum. For who can agree with M. Rayet that in presence of it "one might forget that a century separates it from the frieze of the Parthenon"? The difficulty is to understand how a century could have sufficed to produce so marked a degradation. On the other hand, we do not share the difficulty he finds with regard to the plinths which supported the sculptured columns in the temple of Diana (several large pieces of which may be seen in the British Museum); they are sculptured like the lowest drums of the columns. If M. Rayet had been acquainted with the *Memoirs* in which Mr. Fergusson has proved this, he would hardly have been so unfair as to ascribe to his influence an objectionable notion of Mr. Wood's. As to the subject sculptured on the drum here in question—the story of Alkestis—he is right so far in giving to Prof. Robert the praise of having published an ample explanation of it; at the same time, he will find in Robert's notes an acknowledgment of the fact that this particular explanation had long been published and accepted in this country. But we turn gladly to the more genial atmosphere that surrounds the Caryatid of the Erechtheum, beautiful in the original marble, excellent as a reproduction, and treated of with a literary skill in which critical judgment and fine enthusiasm are evenly balanced, not altogether without a touch of that hostility to things as they are which M. Rayet has shown before on occasion. He does well to be warmed by his recollection of the porch of the Caryatides; and for the glowing language in which he recalls his impressions he may reckon on the delight of many, it is to be hoped, besides those who know the acropolis of Athens.

Part v. is perhaps the richest of the whole series. That key-stone of archaic art, the Harpy tomb in the British Museum, is allowed four separate plates, and receives a very ample commentary from M. Rayet, his manner, usually trenchant enough when he sees cause, being here mitigated by a sense of admiration, which everyone will approve, for the author of a theory which he finds it necessary to combat. We refer to the theory of Prof. E. Curtius. So also in the commentary on the Demeter of Knidos it is pleasant to find a very genial acknowledgment of the position and authority of Prof. Brunn. We mention these things specially because sometimes it would seem as if M. Rayet were urged by national antipathy in his remarks. One of the most successful of M. Rayet's reproductions from the British Museum is that of the large

bronze head of Aphrodite, as he quite rightly, we think, insists on calling her. That it is a work of the school of Praxiteles may be accepted for the present.

In his undertaking M. Rayet has obtained valuable assistance from MM. Collignon and Martha. In part v. M. Collignon states fairly and clearly the whole case as regards the bronze satyr from Patras now in the British Museum, with its claim to be copied from a work of Myron; while, again, in part vi. he describes with just appreciation the marble head of Zeus from Milo. M. Martha, in part vi., deals with the archaic stele in Naples and the statue of Augustus in the Vatican, treating both as satisfactorily as it is possible to treat them when detached, as they are here, from the general context of the history of sculpture. In M. Rayet's plan the various subjects reproduced and discussed follow each other in no historical order. Each stands alone and complete in itself. The whole work is, therefore, a large book of reference where students may find a considerable number of the principal ancient sculptures presented to him with so much artistic and literary skill that he may regard it as an invaluable possession. A. S. MURRAY.

MEMLING'S ALTAR-PIECE AT LÜBECK.

Hans Memlinc und dessen Altarschrein im Dom zu Lübeck. Von Dr. Theodor Gaedertz. (Leipzig: Engelmann.)

THE polyptych or altar-piece with double wings which forms the subject of the present notice is preserved in the old cathedral of Lübeck, and is fairly well known in this country owing to the chromo-lithographic reproductions of it published by the Arundel Society. The chapel for which it was painted was formerly the chantry of the Greverade family, and was founded in 1493 by Adolphus and Henry Greverade, sons of a burgher and merchant of Lübeck. Adolphus was a priest, who, it appears, became a canon of the cathedral in 1497, but continued as before to reside chiefly at the University of Louvain. His brother Henry was a merchant, and lived partly at Bruges, partly at Lübeck. No document has as yet been found to prove the origin of the picture, which, when mentioned, is designated as *de schone tafele*, but it was probably a joint gift of the two brothers. Henry died suddenly in 1500 at Viterbo, and was buried at Rome; Adolphus at Louvain in 1501. The latter by his will endowed a chaplaincy which he had instituted at the altar of the family chantry under the title of the Holy Cross, Saints John the Baptist, Jerome, Blaise, and Giles.

The altar-piece when open displays the entire history of the Passion of our Lord, the central panel being devoted to the dread scene enacted on Calvary, while the carriage of the cross and the entombment occupy the foreground on the inside of the inner wings, the other scenes being depicted in miniature in the landscape background. Full-length figures of the four saints above mentioned occupy the outer sides of these wings and the inside of the shutters, on the exterior of which is the Annunciation in monochrome. In size this is Memlinc's most important work; it is also his latest known production. Waagen said that it shows him "in his great perfection," while Messrs. Crowe and Cavalcaselle pronounce it to be a work "of marked inferiority." Having very carefully examined this altar-piece last June, I must say that the inner panels exhibit a marked decadence in feeling which at first

made me doubt their being by Memlinc. His other works had led me to believe that he had escaped the pernicious influence of the Renaissance; but here, alas! it is only too apparent, for in close proximity to the most sacred scenes are introduced vulgar trivialities, such as the boy teasing a monkey seated behind a soldier on horseback on Calvary, or the dog and the frog in front of our Lord as he is carrying his cross thither. A detailed study of the whole has convinced me that there can be no doubt that the entire work is his composition, and I altogether disagree with Crowe and Cavalcaselle's strange remark that this double-winged triptych suggests more reminiscences of Van der Weyden than any other that Memlinc ever composed: the exact reverse would, I think, be nearer the truth. The execution, however, of the three principal panels is so unequal that I am inclined to think it was in part carried out by his pupils.

Dr. Gaedertz' monograph—the only one, I believe, upon this altar-piece—will be most welcome to all lovers of the early Netherlandish school. His carefully written description of the pictures is accompanied by a plan showing the general arrangement of the subjects, and is preceded by a notice of the Greverade family.

W. H. JAMES WEALE.

THE SOCIETY OF BRITISH ARTISTS.

THIS year the Society of British Artists gives us a better exhibition than it has sometimes done. Nobody expects the walls of five rooms to be covered with works of genius, but the proportion of fair things to bad is greater than it has often been. If the poetry of Mr. Woolmer is as sensational as heretofore, that of Mr. Edwin Ellis, in his painting, is somewhat less violent. Mr. Ellis's "In Fold" is, in short, an impressive picture. Mr. Leslie Thomson is a contributor of refined and artistic, if somewhat tentative, landscape work, and Mr. G. S. Walters realises more, but in ways that many may account less modern. Mr. Wyke Bayliss sends at least one drawing in his freer and better manner. This is an interior in the cathedral of Rouen, and is a beautiful study of the richest Gothic architecture under an effect of potent light. Mr. Bayliss is an artist in whom we have not hesitated to remark certain faults or deficiencies that mar the triumph of his labour; but it is desirable to recognise that as a pictorial student of Gothic architecture he stands somewhat alone as the successor of Roberts and Prout, and he has indeed, both in his aims and in his achievements, characteristics which we can discover in the works of neither of these earlier masters. At the Society of British Artists he is, however, represented less liberally than is usual, much of his most recent work having gone with his earlier to the show that is only just closing at the Messrs. Dowdeswells.

The best pictures in Suffolk Street are generally to be found among the figure pieces. Of these perhaps only Mr. Arthur Hill's subtly wrought "Shell" combines a reasonable share of idealisation with a large measure of realistic study. It is beautiful, and even distinguished, in colour and in line. Mr. Gordon's "Lauretta" and "Fair Florist" are less refined, though it may be—to a large public—more immediately impressive work. The "Haymaker," by Mr. Fred Brown, is the contribution of an artist whose picture of girls dancing at a London street corner to the tunes of an American organ was much and justly commended by unprejudiced observers at the last Royal Academy. It was an unwonted exhibition of healthy and vigorous art. Now, we do not say that his "Haymaker" is less healthy, but we say that it is more derived, if not precisely more imitative.

It recalls a little too closely the methods of M. Bastien Lepage, not to speak of those of that extremely promising young English painter, Mr. Clausen. The simplicity of the peasant—who has likewise a measure of sturdiness—is, of course, a relief after the too numerous idealisations of rustic and pastoral life with which the galleries were flooded when these things were in the taste of a past generation. But in the country—outside the art of M. Bastien Lepage—it is not true that "a common grayness silvers everything;" so that about the scheme of colour and tone which Mr. Brown has adopted there is a measure of conventionality. Now Mr. John Burr's "Politician" is a study of a single figure of unquestioned reality. As has frequently been the case with a Scotchman's work, from the days of Wilkie to those of Erskine Nicol, it aims at the presentation of a shrewd humour; but the humour is well removed from the region of caricature, and the study of character is as true as it is entertaining. Mr. Ludovici's pictures are generally among the features of the gallery. His "Invitation to the Valse" is a bold enough grappling with the prosaic incident of an evening party at a house where most people would seem to be pretensions, and few would seem to be attractive; but, in his "Fantasia in White," the note of refinement is no longer lacking. Some elegance of form and some grace of design confer interest upon a canvas from which the fascination of glowing hues has been avowedly withheld.

THE DENT PRINT SALE.

THE sale of the large and, in some respects, very important cabinet of prints amassed by the late Mr. St. John Dent began at Sotheby's on Friday last, and has continued all the week. It has been attended throughout its course by a fair number of connoisseurs—both private collectors and English and foreign dealers. More than eleven hundred lots have been comprised in the sale. The interest of the occasion has greatly varied with the different days. Saturday has been the great day. Then were sold some of the rarest of the Italian prints for which the collection has been renowned. Chief of these was Botticelli's original engraving, "The Assumption of the Virgin," which is not only of extraordinary scarcity, but which was, in the present instance of it, of excellent condition. The great print was, indeed, intact, and rich and brilliant in impression. Very few impressions are known of it, though it does fortunately happen to be possessed by the greater public museums. That is to say, it is not absent from the cabinets of the British Museum, of the Paris Bibliothèque nationale, and of the Berlin Museum. An impression, also, that was in the Durazzo Collection was sold from that cabinet at Stuttgart into that of one of the Rothschilds of Paris eight years ago. The price was then about £420. But, last week, that price has been—as was, indeed, anticipated—much surpassed. M. Thibaudeau and M. Clément were on Saturday the competing bidders, and it is now hardly concealed that they were acting respectively for two of the most eminent of European collectors—Mr. Malcolm of Poltalloch and M. Dutuit. The prize fell to M. Thibaudeau's bid of £860. As a composition it is remarked that the work differs extremely from that painted picture by the same master—Sandro Botticelli—which passed from the Hamilton Collection into our own National Gallery. A print which had been a good deal counted on by those who placed implicit reliance on the Catalogue or on the judgment of Mr. Dent was received as a disappointment. It had been announced as an early impression of a work by Gian Antonio da Brescia. It fetched only £1 12s. Doubtless fifty times as much had been expected for it. Among the other

and more notable Italian prints was the beautiful "Music Party" by Domenico Campagnola, which owes much to the master with whom its name is associated, and something probably to the genius of Giorgione. The impression in Mr. St. John Dent's cabinet was bought for £42 by M. Danlos, the Parisian dealer.

On Monday the Dürers—a very fine collection indeed—were parted with, but, though they comprised many things of intellectual interest, there was no rarity of the nature of the Botticelli we have mentioned above. Since then the Rembrandts have been sold. The mention of them brings us to one of the weak points in the collection, which has indeed elsewhere been described, not unjustly, as of a somewhat old-fashioned though of a rich kind. For in his Rembrandts, for example, Mr. St. John Dent was notably deficient. He appears to have revelled in those sacred subjects which—with a few exceptions—can hardly be deemed worthy to be the prime favourites of the collector of to-day. He had almost no Rembrandt portraits except a short series of Rembrandt's portraits of himself from youth to mature age. Of course these are interesting. They include one or two of the master's finer works; but not to have the elder Haaring, the Lutma in the first state, and the Clément de Jonghe in the first state is indeed to abandon the pretension of possessing a Rembrandt collection of extraordinary interest from the point of view of its completeness. Moreover, Rembrandt's landscape art was represented only by one great print, "The Three Trees." Where, one may ask, was the "Cottage with White Palings," the "Cottage and Dutch Hay-Barn," and "Rembrandt's Mill," not to speak of yet greater rarities? A weak point in the St. John Dent Collection—we speak always with reference to its admitted fame—was the absence of governing taste in the selection of the examples of some of the greatest masters. Though the curious choice among the etchings of Rembrandt affords the most conspicuous instance of this, the same thing is noticeable with the Hollars, and even with the Lukas van Leydens to some extent. Again, of the earlier English masters of line-engraving there was a most inadequate representation, and no attempt was made to represent at all the later masters. This last omission, however, one can understand. It is difficult for the largest collection to be all-comprehensive. But the singular deficiencies in the representation of the masters of old standing have at least to be borne in mind if we would think of this collection with impartiality. It is true that Mr. St. John Dent appears to have moved upon somewhat old-fashioned lines. Still, there are points in which his collection will remain memorable.

EGYPT EXPLORATION FUND.

THE EXCAVATIONS AT SÂN.

Malaguy, near Geneva: March 26, 1884.

MR. FLINDERS PETRIE is now actively engaged in excavating the immense field of ruins at Sân. Owing to his energy and to the practice in managing Arabs which he got at the Pyramids, he has overcome in a remarkably short time the great material difficulties of settling in the most dreary and desolate place in Egypt, and of gathering a sufficient number of workmen in a marshy desert far away from any place of importance. We may now hope for a rich harvest of inscriptions. The monuments will very likely be in a bad condition. There is no place in Egypt where destruction has been so complete and so unmerciful as at Sân. It is difficult to conceive the amount of time and labour that has been spent on breaking to pieces an edifice made of enormous blocks of red granite which its

founders seem to have erected for an endless duration.

Mariette covered up again several of the monuments which he had found, in order to preserve them from the destructive effect of rain. Mr. Petrie has already come across one of them—the inscription of Tirhakah; he will no doubt find the famous tablet of the year 400, of which we know only the upper half. It would be most desirable to have the end of this important inscription. As Mr. Petrie rightly observes, Sân is remarkable for the great amount of substitution, appropriation, and regal thieving that went on in its temple. There are some statues where four kings have inscribed their names without taking the trouble to erase those of their predecessors. It is very likely that the first in date of the usurpers were the Hyksos. After having been at Sân, and looked at the monuments on the spot, it is hardly possible to doubt that the so-called Hyksos monuments are much older than the foreign invaders, and must be attributed to the XIIIth or even to the XIIth Dynasty. On the other hand, the inscription of Pepi of the Vth Dynasty is certainly a restoration of later date. It is possible that there was a small sanctuary at Tanis at this early epoch, but the real founders of Tanis must have been the Amenemhas and Userteseus, whom Manetho calls Diospolites, Thebans (XIIth Dynasty). We do not know the end of the XIIIth Dynasty, which followed. It disappears in the great gap of the Hyksos period, which the excavations at Sân may possibly help to fill up.

The monuments referring to those dynasties will be specially interesting. A small fragment with a name is sometimes of greater value than a fine statue. In this respect Mr. Petrie has already made an interesting discovery. It is a fragment of a statue belonging to the XIIIth Dynasty, the inscription of which records that the royal son Nehsi (the Negro) erected a monument to Set, the lord of Roahu. Set or Beal is well known as the god of the Aegyptio-Semitic population of the Delta. Roahu is the name of a region; it means the opening, the entrance, of the cultivated fields. It seems to indicate that at that time Tanis was a borderland, and that the cultivation did not extend farther. As for the royal son, the Negro, we must consider the words "royal son" as a mere title. The name Nehsi has the determinative of foreigners, and it is curious that a Negro should so early have attained such a high dignity.

EDOUARD NAVILLE.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to hear that a memorial is being signed, addressed to Mr. Gladstone, praying that, if the Blenheim collection of pictures be sold, money may not be wanting to secure at least the masterpieces for the National Gallery.

THE article on "The State of Art in France," to which the place of honour is given in *Blackwood's* this month, and which has at least as much to do with politics as with art, is written by Mr. J. Beavington Atkinson.

THE Council of the Hellenic Society voted £50 last week towards the expenses of Mr. W. M. Ramsay's archaeological exploration in Asia Minor. The Geographical Society had previously granted £100, and another £100 has been raised by private subscription.

MR. AUSTIN DOBSON has in preparation a volume on *Thomas Bewick and his Pupils*, which will be abundantly illustrated.

MR. JOHN ASHTON, coming down in his history of English satire to more recent times, has nearly ready a work on English Caricatures on Napoleon I. It will be in two volumes, with

more than one hundred illustrations from the originals.

WE understand that the valuable series of royal amulets catalogued in Mr. Loftie's *Essay of Scarabs* will be put up to auction *en bloc* during the coming season. It would be deplorable if this fine collection (as important to students of Egyptian archaeology as is a collection of coins and medals to students of classical history and art) should be allowed, like so much else that is old and precious, to pass into the hands of a foreign buyer. Is it quite idle to hope that it may be purchased by one of the universities?

A COLLECTION of choice prints, consisting principally of examples lent by Mr. Tuer to the recent Bartolozzi Exhibition, will be sold shortly by Messrs. Christie.

ACCORDING to the last issue of the *Chronique des Arts*, the Maspero Fund in Paris amounts to 20,000 frs. (£800). Oddly enough, the French are enquiring to what purposes the money thus subscribed will be applied—a question they might answer for themselves by carefully reading Prof. Maspero's own letter, and by comparing it with his interesting statement read before the Académie des Inscriptions on September 7 of last year, and afterwards published in the October number of the *Revue archéologique*.

OUR Paris correspondent writes:

"Last week a dinner was given to M. Th. Ribot by a group of critics, painters, and amateurs of good painting. M. Bardoux, a former Minister, sketched the modest life of the artist; M. Kaempfen, Director of Fine Arts, spoke of his originality and talent; and M. Fourcaud, the distinguished critic, congratulated him on his independence and on his fidelity to the principles he has made his own. M. Th. Ribot replied: 'Je bois à l'art, puis à l'art que j'aime, à l'art de nos maîtres—Millet, Corot, Daubigny, Courbet et Manet.' A medal is to be struck in commemoration of the banquet, in which all the painters and critics attached to the new school took part."

THE Société internationale de Peintres et Sculpteurs opened its second exhibition at Paris on Tuesday, April 1.

THE Société de l'Art ancien en Belgique has been established for the purpose of reproducing, by chromo-lithography and the different phototypic processes, works of art either of Belgian origin or actually in Belgian museums or collections. The first issue for the year 1883-84 consists of seven plates of folio size, accompanied by a brief descriptive text. The phototypes executed at Dresden are excellent of their kind. The objects reproduced are the well-known ivory plaque of the end of the ninth century on the Book of Gospels at Tongres; another, almost as fine, belonging to the cathedral of Liège, which represents the three miraculous restorations to life wrought by our Saviour and summed up by St. Augustine as "mors in domo, mors in porta et mors in sepulchro;" a fine silver statuette of St. Blaise at the cathedral of Namur; and a ewer and basin of the sixteenth century. Two of the chromo-lithographs reproduce two very remarkable embroidered girdle-purses of the fourteenth and fifteenth century, preserved in the church of Tongres; another, a selection of nineteen specimens of jewellery, brooches, rings, and pins of the fifth, sixth, and seventh centuries found in the Frankish tombs in the province of Namur, and now forming part of the admirably arranged collection in the museum of Namur. If this new society continues as it has begun—and the names of those who form its council are as good a guarantee as one could wish for—it will be of great service to archaeologists. We see that the number of copies printed will be strictly limited to 300.

THE STAGE.

WE regret very much to record the death of the distinguished actress known as Miss Marie Litton. It occurred this week at her house at Brompton. Miss Litton was hardly yet middle-aged. She was almost a young woman, and had been known on the stage for only about fifteen years. Miss Litton played modern comedy with brightness and distinction. Her sense of humour and satire was keen; the delicacy of her perceptions found its reflection in the refinement of her method. In many of the creations of modern comedy at the Court, in Sloane Square, her utility and charm were recognised, and at length—during a brief management of the Imperial Theatre, by the Westminster Aquarium—it not only pleased, but caused a delighted surprise. That was by her performance of Rosalind, which was repeated very many nights. The whole revival was undoubtedly done with intelligence, but it was the Rosalind that drew. Little support was afforded by scenery which had been arranged on the supposition that the performance could not endure for a fortnight. There were some other good players, but no "stars." But the Rosalind was a distinct and legitimate success. That was about four or five years ago. It is lamentable that somehow or other, Miss Litton did not do very much afterwards. She went, of course, into the provinces—whither an actor goes when as yet he has not succeeded, and whither he goes again when he has succeeded very much. From time to time, however, Miss Litton was seen in London, the most favourable occasions being those revivals of old comedy which were undertaken at the Gaiety to display her art. We saw her there with great pleasure as Peggy in "The Country Girl"—that is, in Garrick's very harmless adaptation of a piece which could not be suffered in the condition in which it left the hands of the elder dramatist. Miss Litton played then with equal spirit and discretion. Her Peggy was really simple and really piquante. Later, the lady fell into ill-health, and it seemed that her chance was over. In private life she was greatly liked, nor can there be any question that we have lost an actress of very penetrating intelligence and of some personal charm.

MUSIC.

RECENT CONCERTS.

THE Henry Leslie Choir gave their first concert this season at St. James's Hall last Thursday week. The chief feature of the programme was Spohr's Mass in C (for two five-part choirs and five solo voices). It was written about sixty years ago, and performed under the composer's direction at Cassel in 1827. There is no record of any subsequent performance of the work. Spohr speaks about the difficulties of the music, which form no obstacle to choirs of the present day; the rehearsals, indeed, he says, "taught me to avoid too great abundance of modulations," but the lesson learnt must have been soon forgotten, for the composer never departed from the "chromatic" way. The music is melodious and interesting, and the part and fugal writing smooth and skilful; while the two choirs alternate and blend in a very effective manner. If not a composition of marked originality, it is, at any rate, free from dryness, and we find throughout it a spirit of great earnestness. The Mass was admirably sung under Mr. Randegger's direction; it had evidently been carefully rehearsed, and the few bass notes struck on the pianoforte to sustain the choir had a disagreeable effect, and might, we think, easily have been dispensed with. The solo vocalists were Miss W. Payne, Mrs. I. Ware, Miss J. Russell, and Messrs. Guy and Lucas Williams. The programme included

madrigals, part-songs (including a new one composed expressly for the choir by F. Berger), songs, and pianoforte solos by Miss Maggie Okey.

Mdme. Schumann played on Saturday and Monday at the Popular Concerts. On Saturday her solos were Brahms' *Rhapsodie* in G minor and Bach's Organ Prelude and Fugue in E minor. We were surprised to hear her take the ornament on the second note of the fugue theme as a *Pralltriller* instead of a *Mordent*, and wonder on whose authority she made this change. She also took part with Sig. Piatti in Mendelssohn's Sonata in D (op. 58); and her playing in the two middle movements was particularly fine. The programme included Schubert's Quartett in D minor and Beethoven's Sonata for piano and violin in G (op. 30, No. 3), performed by Herr Joachim and Miss A. Miller, a promising pianist.

On Monday evening the programme was one of exceptional interest. First came Beethoven's great Quartett in C sharp minor, a tone-poem as wonderful as it is long. The performance, with Herr Joachim as leader, was perfect. Mdme. Schumann played the "Waldstein" Sonata. In the first movement the pianist did not seem quite at her ease; but the rest of the work was given with extraordinary finish, delicacy, and power. The public was delighted, but not satisfied, and so the pianist returned and played, as she alone can play it, Schumann's "Traumewirren." The concluding piece was not a short one, as it should have been, considering the length of the programme, but a long and elaborate Pianoforte Trio in F minor (op. 65) by Dvorák—the one, in fact, recently noticed in the ACADEMY. It was played at Mr. Beringer's residence at a reception given to the composer, and we then suggested that it should be brought to a hearing at the Popular Concerts as speedily as possible. It is a work of immense interest. Beethoven, Schubert, and Brahms exert a strong but healthy influence over Dvorák; he has, however, much to say on his own account, and, like Schubert, sometimes a little too much. From what we have recently remarked of his other compositions, it will be seen that we regard him as one of the musical lights of the age; and this Trio, one of his latest works, is at the same time one of the most striking and original. The programme-book gave an admirable analysis of the first two movements, but reserved for a future occasion the description of the last two. Yet, the work being unfamiliar and difficult to follow, this was the time when explanations were most needed. The Trio was admirably interpreted by Herr Joachim, Sig. Piatti, and Mr. Oscar Beringer. Miss Santley was the vocalist, and sang some graceful and effective songs by Cowen, and Gounod's "O, that we two were maying."

Beethoven's "Missa Solennis" in D was given last Wednesday evening by the Royal Albert Hall Choral Society. For a long time Mr. Barnby has been preparing for this performance, and the choir certainly did justice to themselves and to their excellent conductor. Beethoven's colossal work has been given several times in London within the last two or three years, but never before with such an imposing chorus. They attacked the tremendous difficulties bravely; and, if they did not completely conquer them, the composer is alone to blame for writing with such total disregard of the capabilities of the human voice. The solo singers were Miss Anna Williams, Mdme. Patey, and Messrs. Lloyd and F. King; and Dr. Stainer presided at the organ. Sir A. Sullivan's "In Memoriam" and the Dead March in "Saul" were performed as an expression of sympathy with the recent great loss sustained by the Queen. There was a large audience. J. S. SHEDLOCK.

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The real founder of the University of Edinburgh was James Lawson, the intimate friend of James Melville and Walter Balcanquhall, and himself sufficiently notable as the successor of John Knox in the Reformed Church in Edinburgh. It was in the year 1578 that Lawson in a manner extorted from the Town Council the measure which is generally considered to mark the origin of the university, and his success was largely aided by that strong current of reactionary feeling against the Scottish bishops which in the same year deprived them of their titles. The University of St. Andrews, founded in 1411 by Bishop Wardlaw—that of Glasgow, founded in 1450 by Bishop Turnbull—that of Aberdeen, founded in 1494 by Bishop Elphinstone, are all memorials of episcopal influence exerted for wise and salutary ends. The proposed foundation at Edinburgh, on the other hand, was conceived in a spirit of defiance of episcopalianism; and the three bishops who then represented the chancellors of the older universities did their best, to quote the expression of Craufurd, "to let the enterprise." It is evident, again, that King James VI., who had studied at St. Andrews, although he professed his intention of being "a god-father" to the new foundation, regarded it with but little sympathy. "He was not likely," says Sir Alexander, "to be zealous about the aggrandisement of a college the foundation of which had been so greatly due to the ministers of Edinburgh, and in the government of which they were associated" (p. 175). It will be noticed that Sir Alexander speaks of the society at this period as "a college;" and in this expression he designs to imply another distinctive feature in the earlier history of Edinburgh—viz., that it was not from the first a university, a *studium generale*, but simply a college—like Owens College, for example, before it expanded into the Victoria University—and that its real

existence as a corporate body of the former kind does not commence until the year 1708.

Such being the character of the new foundation, the question arises, How did it acquire the power of conferring degrees? Here Sir Alexander finds a precedent in the Academy of Geneva, which, originally nothing more than a school of theology composed of the students who gathered round the chair of Calvin, assumed, before the close of the sixteenth century, the power of creating doctors and bachelors, whose titles, although recognised by most of the Protestant universities, were denied by the King of France. Andrew Melville, the Melancthon of Scotland and the reformer of her universities, had himself filled a chair at Geneva from 1569 to 1574; and it is conjectured by Sir Alexander that it may have been owing to his suggestions that King James was recommended

"not to found a university, but to put the Town Council of Edinburgh in the same position as the Municipal Council of Geneva, and enable them, 'with the advice of the ministers,' to found a college just as the Municipal Council of Geneva, with the advice of 'the Venerable Company of Pastors,' had established their academy" (p. 127).

There is, however, another hypothesis put forward by our author which would serve to divest this assumption of a degree-bestowing power of the appearance it otherwise wears of something like a usurpation; and he devotes some fourteen pages to setting forth certain considerations which would lead us to conclude that the charter given by King James, April 14, 1582, was not the original charter, but one simply supplementary in character, and that there was an earlier document, afterwards lost, which invested Edinburgh with all the customary privileges and functions of a regularly constituted university. The adoption of such a hypothesis, to which sundry items of evidence would certainly seem to point, is, however, rendered difficult by the fact that the charter of 1582 makes no reference whatever to any earlier document. The arguments with which Sir Alexander endeavours to meet this difficulty will probably not appear to all readers to be of the same value.

It is more important to note that, although Edinburgh, like Dublin, started untrammelled by those mediæval theories of learning which still continued to cling round the older Protestant universities, it was fain to fall back, in practice, upon traditions which it at first refused to adopt. Disputation, especially theological disputation, absorbed its best energies; and Henderson, its master spirit, died in 1646, worn out by incessant and interminable controversies respecting doctrine, just as, half a century before, Whitaker had prematurely closed his career at Cambridge, a martyr to the same all-absorbing, baneful influence. It at one time embraced, as did Cambridge, the new logic of Ramus, which, however inadequate as a system, had at least the merit of undermining the slavish subjection to Aristotle; but in a few years this attitude of mental independence was abandoned, and the seventeenth century—"the period of deepest depression for literature and science in Scotland"—witnessed a complete relapse into all that was perfunctory and meagre in treatment and unprogressive in con-

ception. At the same time the influence of the ministers of the churches in Edinburgh was paramount in its university, and at times almost despotic. On a certain occasion one of their number gave expression to his contempt for metaphysical studies by publicly speaking of philosophy as "the dishelout of divinity;" and when a painstaking, conscientious regent, whose services as a teacher extended over a period of four-and-twenty years, ventured to call this language in question, his opposition cost him his office, and he was compelled to retire, with the inadequate compensation for his dismissal of a thousand pounds Scots.

In the second volume Sir Alexander traces the development of the four faculties from 1708 down to 1858. He gives us the somewhat unedifying narrative of the continual bickerings between the *Senatus Academicus* and the Town Council, which culminated in a "thirty years' war" between the two bodies; and he follows the history of the Universities Act and its operation down to the present time, concluding with "the enfranchisement" of the university. Of the advantages resulting from this last measure he speaks in terms which contrast somewhat forcibly with the language that has of late been heard in the two older universities south of the Tweed. "The University of Edinburgh," he says, "has found it a great advantage to have a representative in the House of Commons cognizant of its circumstances and watchful over its many important interests." We may feel well assured that Oxford and Cambridge will not hastily resign the privilege which they strove so long and earnestly to obtain.

Sir Alexander's labours have resulted in the bringing together of a large and valuable collection of facts which he has embodied in a narrative of considerable interest. The pressure under which his volumes have been produced is indicated, however, by the relegation of a great mass of material to a series of Appendices, much of which would, if interwoven with the main story, have added in no slight degree to its elucidation and significance. Haste is recognisable, again, in certain misconceptions that appear in the introductory pages, where he seeks to deal with the general antiquities of his subject and with mediæval times. He finds fault, for example, with those who, relying on the bull of Nicholas V. in 1450, have asserted that the University of Glasgow was created after the model of the University of Bologna; and he does so on the ground that, if it had been intended that the newly founded university should have been a copy of that of Bologna, "there would have been special encouragements, either in its charter or its institutions, for the study of law" (p. 20). He then proceeds to speak of Bologna as though it had never been much more than a school of law, although the other three faculties of theology, arts, and medicine were all successively developed in connexion with the university. Citing Cosmo Innes, he puts forward the notion that the real model for Glasgow was Louvain, "then and for all the following century the model university of Northern Europe." As Louvain was founded in 1426, it would have been somewhat surprising if in less than a quarter of a century it had become a model alike to earlier and subsequent foundations. But such a descrip-

tion is really applicable only to the University of Paris, "the Sinai of the Middle Ages," to which, however, Sir Alexander scarcely once refers in his outline. The question of course arises, How did it happen that Nicholas V. named Bologna, and not Paris, as the model for Glasgow? Most students of mediæval French history will be able readily to solve the difficulty. The University of Paris was distinguished by its Gallican (as opposed to Ultramontane) sympathies, and it warmly supported the Pragmatic Sanction; and Nicholas V. and his predecessor had already evinced their dislike of these tendencies by supporting the project of founding a new university at Caen—a project which Paris denounced as a blow aimed at her own influence. In short, the speculative theology and philosophical spirit of Paris had become odious to Rome; and so, when, at the prayer of Bishop Turnbull, the University of Glasgow was founded, Nicholas decreed that Bologna and not Paris should be the model. Now the distinctive constitutional characteristics of Bologna as compared with Paris were, as every student of Savigny is aware, that while in Bologna the students elected the academical officers, whom even the professors were bound to obey, in Paris it was the regents or teachers who constituted the corporation (to the exclusion of the students) and exercised the electoral functions. And when Glasgow was founded on the model of the former university, her matriculated students were, as at Bologna, invested with the supreme electoral power.

Sir Alexander adverts with complacency to the fact that a Scotchman taught at Louvain. At a time when so many distinguished members of the two great English universities are about to cross the Tweed to receive honours at Edinburgh, it would have been a not inappropriate reminiscence if he had recalled to memory how Andrew Melville once sought, though ineffectually, to prevail upon two of the most distinguished Cambridge teachers of that day, Cartwright and Walter Travers, to become instructors of the classes at St. Andrews. The letter, written in the very year when the Town Council of Edinburgh made its first grant to the new "college," is still extant, and may serve to remind us of the advance which academic learning in Scotland has since made, as we see the best scholarship of both Oxford and Cambridge not only adorning her chairs, but receiving recognition at her hands.

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THIS volume possesses sterling merit, yet we notice it less for its own sake than for that of its distinguished author. Lord O'Hagan belongs to a class of Irishmen who have attained great and peculiar eminence in their own country during the last half-century, and have left a mark on the annals of Ireland not to be soon effaced by time and its changes. These men adhered to a proscribed creed, and were all born in a state of society in which the Irish Catholic found himself at a disadvantage, in every respect, with the Protestant reared in the lap of Ascendancy. Yet these men rose to high power in the State, having conquered difficulties of every

kind; and, while they remained Irishmen in the best sense of the word, true to their ancient faith and their country's interests, they did not hesitate to ally themselves with the party of progress in the Commonwealth, nor did they conceive that Irish patriotism consists in ferocious abuse of England and in paralysing and thwarting the Imperial Government. Wyn, Shiel, Woulfe, O'Loughlen, Pigot, Ball, Monahan, Fitzgerald, rise to our minds as we survey this noble procession of worthies; and Lord O'Hagan—almost the last survivor of the illustrious concourse—is entitled to hold a high place among them. We shall not deny the undoubted traits of the men who of late have become conspicuous in the troubled arena of Irish politics; but will the Parnells, the Davitts, the Healys, the Sextons, ever achieve the pure and unsullied fame of this generation of great Irish Catholics? will they even approach them, in the sight of history, for the good they shall have done to their common country?

These addresses and essays are fugitive pieces, composed, for the most part, amid the toils and anxieties of professional life; and they surely afford a true measure of Lord O'Hagan's intellectual height. Like the works, too, of many able men who have become eminent in a public cause, they deal with the province of speculation, when they enter it, on the practical side; and occasionally, therefore, they are somewhat wanting in comprehensiveness, depth, and completeness. Lord O'Hagan, for instance, is not a Savigny when he surveys the domain of Roman Law; and, in treating of the ancient laws of Ireland—a heritage, so to speak, of his family, once the judges of the O'Neill princes—he shows few traces of the profound knowledge and of the extraordinary constructive skill of Sir Henry Maine in his well-known lectures on those most interesting archaic usages. As a biographer, too, he does not possess, in a high degree, the artistic faculty; his sketches, for example, of O'Connell and Moore (men known to him during many years), though of real merit, in some respects scarcely present to us the living images of the great Irish Tribune and of the versatile poet who wrote the "Melodies" and the "Fudge Family." It must be admitted, besides, that, in dealing, as he repeatedly does, with the Irish Question, Lord O'Hagan has shown that in some particulars he has not thoroughly grasped his great subject; he has not fathomed Ireland in the inmost depths of her national passions, wants, and tendencies; and his views are, we believe, too sanguine, and are coloured with the unconscious optimism of one who, in spite of many obstacles, has risen to a high place in the State. Notwithstanding drawbacks like these, if we consider these papers in their true aspect—as the holiday work, to use the phrase, of a very able and accomplished man, who has generally aimed at treating practically, and in an easy and popular way, a variety of important subjects—they rank high in this class of performances. The address, for instance, on International Law deserves the attention of thoughtful men as indicating, with much clearness and force, the agencies which in modern times are tending to bring the civilised world into accord in this great province of thought; and it contains valuable and frequent remarks on the expediency

of the co-operation of States and Governments in furthering this desirable harmony. To the lawyer and the student of law who hopes to rise above mere routine, we commend the study of the five lectures on Jurisprudence in its wider aspects; it shows very well how the scientific knowledge of the best and most rational system of law is even now of the highest value in various departments of legal practice, and is rapidly growing in use and importance. The sketches, too, of the points of difference between some of the laws of England and Ireland are very able and well finished, if of hardly more than professional interest; and the same may be said of one or two papers on economic and statistical subjects. Lord O'Hagan, moreover, deserves great praise for his method of handling Irish history—the theme, incidentally, of some of these pieces. His views are always liberal and just, if not specially profound and searching; and they are animated by the best spirit. His portraits, for instance, of Moore and O'Connell, as we have said, might have been more life-like; but no one, perhaps, has shown so clearly how valuable was the worth of both, not only in raising Catholic Ireland, but in breaking down the barriers of caste which were the blight and curse of the dominant Protestants. All this is admirably thought out and written; and even in the domain of pure criticism the many-sided author has been successful. For example, we know of no better sketch of the characteristics of English poetry in the seventeenth and eighteenth centuries, and of the external causes to which they were due, than is to be found in the striking essay on the genius of Coleridge.

The best feature, however, of this book is that it expresses clearly, although unconsciously, what is most distinctive in the author's character. Those who know Lord O'Hagan will bear witness how noble and kindly his nature is, how gracious and genial are his courtesies, how his disposition is lofty yet urbane; and we trace these qualities throughout this volume. The fine and loveable spirit of the man is especially seen in what he has written on Ireland in the past and the present, and this is honourable to him in the highest degree. An Irish Catholic, who, in early birth, was subject to legal and social wrongs, and was not free to fight the battle of life on equal terms with his Protestant fellows, might well indulge in bitter invectives against the system that kept him down, and, having achieved distinction, might view with dislike those of the once favoured creed who had been distanced by him. Yet Lord O'Hagan only refers to the Catholic disabilities as evil things, pernicious alike to all Irishmen, and to be forgotten as bad memories; and in his large sympathy for all ranks of his countrymen—which is very uncommon in an Irish writer—he has no regard for religious distinctions. A manifest purpose pervades his book whenever he touches Irish questions—that of smoothing away the differences of the past, of reconciling sectarian feuds, of bringing together and uniting Irishmen; and this rare excellence more than makes up for deficiencies already noticed, and gives his book the stamp of sincere patriotism. A high-souled and philanthropic nature is also seen in his admirable

sketch of the gradual amelioration of our criminal law; and in his remarks on the mercy and wisdom of endeavouring to reclaim the criminal classes we perceive the pure and humane charity which rejoices over the repenting sinner. The genuine kindly sympathy, too, with which Lord O'Hagan regards those who have come in contact with him in the walks of life is illustrated in many of these pages; and we would especially dwell on the sincere sympathy he often displays towards young aspirants. In a word, if Montaigne's was a book of "good faith," this is a thoroughly "well-conditioned" volume; and for this reason, if for no other, we commend it cordially to our readers.

WILLIAM O'CONNOR MORRIS.

Alaric Watts. By A. A. Watts. In 2 vols. (Bentley.)

SURELY this work is somewhat out of proportion. It consists of two stout volumes, and tells in hardly less than seven hundred pages the story of a life that had no very remarkable passages in it. Alaric Watts has a two-fold claim to remembrance—first, as a man of letters whose actual performances were by no means inconsiderable; and next, as an associate of men of letters whose achievements were much greater than his own. He wrote a biographical sketch of Turner, which his son has properly described as manly, vigorous, and unaffected. He wrote poems which Coleridge welcomed as full of glow and spirit. He cannot claim the praise (whatever the measure of it may be) of introducing the kind of book known formerly as the "Annual," but he certainly deserves the credit of carrying that form of periodical to its most luxurious perfection. For more than forty years he sustained the character of a reputable, if not a successful, journalist. As editor of a prosperous Annual, he was brought into active relations with many men and women eminent in literature and the arts, and his intercourse with some of them appears to have been friendly without being intimate. That they had a warm admiration of his talents and a genuine regard for his character is shown by their letters. It must, however, be said that as a liberal dispenser of favours and rewards he was not in the best position for benefiting by their franker sentiments. That he did not leave a considerable reputation behind him at his death was partly due to the circumstance that he had outlived most of the men of any distinction with whom he had worked in his best years. This fact is not of itself enough to account for the comparative neglect into which his name had fallen. There is the further fact that Alaric Watts had neither done enough to give him a separate niche on his own merits, nor had he associated himself with any movement in which other men were doing more than he had done. Perhaps the man who is surest of reputation in the generation immediately succeeding his own is not he who has done excellent and even conspicuous work himself, but he who has set other people about the doing of such work. Alaric Watts's task was done at his death, and his surviving influence was inconsiderable. His biographer endeavours to show that he was a leader of taste and sentiment in poetry and

painting, and that, as such, he anticipated by half a century what is now known by the slang title of the aesthetic school. It is not easy to agree with this. Alaric Watts elevated the public sentiment on minor points of taste, and the public taste on minor points of sentiment. It is conceivable that the beautiful books he produced yearly had a sensible effect in bringing about that worshipful attitude of mind towards beautiful objects which has had the ridiculous result of elevating taste into a religion. This is not much to be proud of, but, so far as the claim goes, it can be allowed. True sentiment, however, of which the primary elements are strength and purity, has never at any time played an important part in this form of religiosity.

We trust it is not uncharitable to say that in the dearth of material the biographer has occasionally fallen into the error of amplifying to a tiresome degree some trivial and some unpleasant incidents. This is especially noticeable in the long account given of the slander of Alaric Watts by *Fraser's*. The libel was certainly of a scurrilous kind; and the quarrel was so far unlike most other quarrels of authors that there was scarcely an angle of truth in the accusations, which appeared to have their origin in malice alone. We do not say that Watts would have done wisely if he had ignored the attack, for there seems sometimes to be an element of injustice in the passive resistance of wanton and brutal assault. But he certainly attached much more than sufficient importance to it. Maginn, who is said to have received substantial benefits at Watts's hands, told the public that there was not a person to whom Watts had been under obligations, "from the man who fed him from charity to the man who had from equal charity supported his literary repute," whom he had not libelled. This was a gross and palpable falsehood; and the credit of a reputable person thus vilified by a totally unscrupulous one would surely have been sustained by the Court of King's Bench, in which Watts gave his accusers an opportunity of substantiating their accusations. He went the further length, however, of writing to nearly every man of eminence with whom he had been brought into relations, asking pointedly if he had at any time within their cognizance been guilty of the duplicity indicated. The replies are explicit enough in their denial of the libel; but they are by no means agreeable reading, bearing for the most part the appearance of formal testimonies to character, designed for the use of Lord Denman's court, and being deficient in nearly all the spontaneity of genuine sympathy which at such a moment might be expected to characterise the letters of friends. That Alaric Watts felt it necessary to ask for these letters is at least comprehensible under the conditions in which he found himself, but that his biographer should feel it necessary to publish them fifty years after the event seems only explicable on the ground that he had some natural desire to make known to the world the high esteem in which his father was held by men like Wordsworth, Wilkie, Southey, Landseer, and Theodore Hook, the very men who were alleged to have least cause to value him at his worth. True, the libel was about to be reproduced when Mr.

Watts compiled this biography. But a false statement ceases to be dangerous when it becomes notoriously a lie. No one now believes that Alaric Watts was dishonest and disloyal; and to rise once more in arms against this dead slander is as needless and, therefore, as ludicrous as to defend Coleridge against the charge of drunkenness, or Leigh Hunt against that of incest.

As might have been expected, the best part of this book is that which affords us fragmentary reminiscences of the men and women among whom Alaric Watts spent his life; and the best part of these fragmentary reminiscences are quoted from some autobiographical notes which the son prints in a somewhat discursive fashion. The glimpses of poor Sidney Walker, and of Colton at his rag-and-bone-shop residence, are thoroughly enjoyable. Some stories of Constable and of Mrs. Inchbald are also delightful in their way. The side views of Wordsworth are not always pleasant, and those of Coleridge add little to preconceived notions of the man. It is, however, interesting to learn that Wordsworth found "Christabel" an indelicate poem, and that down to 1828 Coleridge earned hardly more than £50 by his writings, his salary on the *Morning Post* and *Courier* excepted.

That this book will contribute to perpetuate Alaric Watts's name seems probable; that it will establish for him the place of a leader of taste and sentiment is more than doubtful; that it will add anything to the current idea of his worth as a poet is scarcely to be expected. As a whole it is a readable work, simply and pleasantly written, and well packed with *ana*. If the biographer sometimes conveys the idea that in certain of his generalisations and abstract disquisitions he is a little beyond his depth, he has the discretion to keep these digressions within modest limits.

T. HALL CAINE.

South Africa: a Sketch-Book of Men, Manners, and Facts. By James Stanley Little. In 2 vols. (Sonnenschein.)

HERE are two more volumes on a well-worn topic. Mr. Little finds Englishmen singularly uninformed on the subject of South Africa, and wishes to enlighten them. The same apology has been made by many previous writers on the same subject, and, we fear, will yet be made by many more. In the meantime, one may ask, Is it in the least true that South Africa is such a *terra incognita* as those who want an excuse for appearing in print represent it? We cannot think so. On the contrary, it is probable that, owing to the frequent wars and constant coming and going of troops and officers, our colonies in South Africa are at least as well known as any others. However, whether the English public be ignorant or not, Mr. Little has written an amusing and very comprehensive book. There is no point on which he has not touched, and generally touched with effect, though we could wish he were a little less diffuse, and would pay more attention to the line from Chaucer which he has placed as a motto on his title-page, "Not oo word spak he more than was neede." Had he rigorously done so, his two volumes might have been compressed into one, and we might have been spared an account of the journey from Paddington to

Dartmouth—a journey which was absolutely uneventful.

Mr. Little does not flatter the colonists, least of all the Natalians, to whom he administers some home-thrusts which are likely to penetrate rather deeply. The prevailing vice of intemperance is not confined to any particular class, and is the great stumbling-block in the working-man's way. The restrictions on drink are fewer, and the temptations greater, than in England; no wonder, then, that, with higher wages, drinking in these colonies is carried on to a far greater excess than at home. Many men employed on the railways save considerable sums of money, and come into Cape Town to spend their earnings on a week's dissipation;

"the same thing may be said of the successful diamond-diggers, many of whom come to Cape Town with the fruits of their labours, intending to proceed to England, but with the assistance of a coterie of boon companions they soon empty their hoard into the pockets of the hotel and canteen keepers. One of the worst phases of this evil, moreover, is that drinking commences so early in the morning. Not a few ardent votaries of the cup begin spirit-imbibing before they are fairly out of bed, and a very much larger number take to it immediately after breakfast. A man can scarcely meet an acquaintance, as he sallies forth in the forenoon, without receiving an invitation to 'come and have a drink.'"

The financial condition of Natal is a serious one; almost every sugar estate in the colony is mortgaged, and a vast majority of business and private houses also.

"The land which might, and does, flow with milk and honey is yet powerless to support the very sparse European population on it. . . . A truly remarkable state of things obtains in this country. Despite its countless dairy farms, it is as yet under the necessity of importing the greater portion of the milk in ordinary use from Norway and Switzerland, in the form of the familiar tins of condensed abomination. The colonists rely upon Europe in a large measure for their cheese supply also."

Butter and eggs are dearer in Natal—a country specially adapted for their production—than in London. This shows a singular want of enterprise. The whites, according to our author, take advantage of every loop-hole to escape labour. The Kaffirs have little inducement to work; hence the necessity for the importation of coolies. Mr. Little is sufficiently alive to the danger to Natal from the enormous preponderance of blacks, and writes very sensibly on this subject. It must always be borne in mind that the Natal blacks are not natives, but refugees from Zululand; that we have not dispossessed them of their country, but they have come into ours to escape the military service and oppressions of their own chiefs. Mr. Little is a strong advocate for confederation, and is unsparing in his denunciations of English policy—if it can in any sense be called a policy—in South Africa. The political outlook, he thinks, could scarcely be darker. We fear it requires a very sanguine disposition to differ from him. It is a pity that he is not more careful in revising what he has written; if he was, we should not be told that the battle of Worcester was fought in the month of May; and where can he have discovered that loaf-sugar costs 2s. 6d. a-pound in Natal?

WILLIAM WICKHAM.

The Revision Revised. By John Williams Burgon. (John Murray.)

WHEN (now a good many years ago) it became certain that there was really to be a Revised Version of the New Testament, and when a company of learned men was actually appointed to execute the task, there was a very widespread feeling that, unless the text was dealt with as well as the translation, the work would be only half done. There was little doubt that the Revisers would omit from the text, though it was feared that they might retain in the margin, such a notorious corruption as 1 John v. 7; but how would they deal with the last twelve verses of the Gospel of Mark? Would they bracket or omit or transfer to a note the passage *De adultera* in John? Would they have the courage to give the true reading—assuming that to be "who" instead of "God"—in 1 Tim. iii. 16? When, on May 17, 1881, the new version made its appearance, it was found that the Revisers had been bold beyond all expectation. It was felt that they had given us a text which, though not, of course, above criticism or question, might be relied on for its fearless honesty, and in which the most advanced critical scholarship of the day was fairly represented; and it is probable that many were willing to condone the numerous faults, as they might deem them, of the translation, for the sake of the greatly improved text. The work was, on the whole, very favourably received by the Press, and by scholars of various shades of opinion, if not as a perfectly satisfactory version, yet as one well deserving to be placed by the side of the Authorised translation, and used as a help towards a better understanding of the New Testament. The new version, however, had not been long before the public (not more than three months) when there appeared in the *Quarterly Review* a tremendous attack upon it from the pen, as quickly became known, of Dean Burgon. This first attack, which was directed entirely against "the new Greek text," was followed by another, in the January number of the *Quarterly*, in which the translation was mercilessly handled; and this, again, by a third article, in which the Dean made it his business to expose—I use his own words—"the absolute absurdity of Westcott and Hort's new textual theory." It is these three articles which are now reprinted under the title of *The Revision Revised*; and to them is added a reply to Bishop Ellicott's pamphlet in defence of the Revisers and their text. Vigorous, learned, full of audacities and self-assertiveness, these pages will prove, to those who take an interest in their subject, delightful and often entertaining reading; and assuredly they must not be neglected by anyone who wishes to arrive at an independent judgment on the matters under dispute.

There is, at any rate, one person to whom this work seems to give supreme satisfaction, and that is the author of it; for has he not "demonstrated the worthlessness" of the new Greek text, and shown the new translation to be a mass of error and bad taste from beginning to end? Again and again we are assured by Dean Burgon that he has "demonstrated" the last twelve verses of Mark to be genuine. Now, if there is anything capable of being demonstrated in New Testa-

ment criticism, the majority of critics would say that it is precisely the opposite of this, and that of the spuriousness of those verses there can be no reasonable doubt. Again and again Dean Burgon affirms that the Vatican is the most depraved of all MSS. Of course, it is *either* the most depraved, *or* it is the purest; but which it is is not to be settled by clamour and invective, but by sober reasoning; yet it is not till towards the close of his book that the author seems to waken to the propriety of presenting the case in this alternative form. Then, at last, he does say, and says quite truly, "Codd. B and N are either among the purest of manuscripts, or else they are among the very foulest." Again and again Dean Burgon impresses upon us that he takes the *Textus Receptus* merely as a standard of reference, not of excellence, which, of course, is perfectly intelligible and quite what might be expected from a man of his consummate scholarship; but the suspicion that he was inclined to suffer no appeal from it was not unnatural, and there is everywhere apparent a bias in its favour, or, at any rate, against that shorter and less elaborate text which it is supposed to have superseded. After all, however, the great question is, What is the true position of B and N, and especially of B? Is B (the Vatican MS.), as it is the oldest, also the purest and best of our authorities, as Drs. Westcott and Hort believe they have demonstrated, or is it, as the reactionaries maintain, the most corrupt and untrustworthy? Dean Burgon speaks repeatedly of the omissions of B, thus at once prejudicing the case. But are they omissions, or is it that in later copies additions have been made for which there was no warrant in the original? We will bring the matter to the test; and, writing as one of the unlearned or half-learned—for in respect of documentary or patristic learning I have, of course, no pretension to compare with either Dean Burgon on the one side or Drs. Westcott and Hort on the other—I will take an example which will be easily understood of all men. It is well known that the two great uncials, the Sinaitic and Vatican, both present the Lord's Prayer in an abbreviated form in Luke's Gospel. Both omit one whole clause, "but deliver us from evil." The Vatican further omits "Thy will be done, as in heaven so in earth." Both begin "Father, hallowed be Thy name," leaving out "Our" and "which art in heaven." Now, which is easier to suppose, that a scribe having the Lord's Prayer in full before him should omit such important words and clauses, as must be the case if this is an example of the depravity of the Vatican, or that later scribes added to the text such words as were required to bring Luke into harmony with Matthew? It is entirely a question of probability, and Dean Burgon flouts at transcriptional probability; but this is such a plain case that I fancy the general verdict must be that the Vatican has here preserved the true text. But has Dean Burgon no way of accounting for these omissions? Yes; he would apparently have it believed that the Vatican Luke is little more than Marcion's mutilated recension of that gospel—a suggestion which seems to be altogether preposterous. It would have been more plausible to say that the scribe, being in haste, did not think it necessary to write in

full so well known a passage; but then surely he would have written "Our Father, &c.," and not omitted a clause here and a clause there. On p. 50 of his work, moreover, I find Dean Burgon making an admission, or perhaps he would call it simply a statement, which I must venture to think is fatal to his whole case. Referring to the ancient scribes and critics, he says, "That it was held allowable to assimilate one gospel to another is quite certain." Precisely so. That is exactly what is maintained by Drs. Westcott and Hort and the critics of the school in which they have taken a foremost place. And yet, with this knowledge in his mind, Dean Burgon can treat with contempt the remarkable reading in which both B and N agree in Matt. xix. 18—"Why askest thou me concerning the good?" Now, while it is impossible to imagine what motive there could be for such a corruption as this, if, on the other hand, it be assumed to be the true reading, there could be no better example of assimilation than that furnished by the later text.

But it is perhaps rather superfluous, if not indeed a little presumptuous, for me to attempt to enter into controversy with Dean Burgon, especially in such a short article as this must be. Drs. Westcott and Hort will doubtless feel that a strong attack has been made upon their position—stronger, it may be, in words than in argument—but they will be well able themselves to defend it. In the foregoing remarks I trust I have done no injustice to the *Quarterly Reviewer*. It is impossible not to admire his learning, his industry, his courage, and even his zeal, although it may sometimes be a little wanting in charity. In much of his criticism of the Revised Version, I must confess myself very much at one with him. But if he supposes that he can turn back the course of critical enquiry, and re-establish the hitherto received text—or something much more like it than that of Drs. Westcott and Hort—in face of the conclusions of the most advanced scholarship, he will undoubtedly find that he has undertaken a hopeless task.

At the same time, it would be a pity, and probably a great mistake, if it were assumed that the Cambridge Professors had finally settled the text of the New Testament for all coming time. It is much more likely that their text will require to be re-corrected in many places, and a return made to readings hitherto generally accepted. Much, however, will no doubt depend on the final settlement of the question of the relation of B to N. The evidence of their independence is perhaps hardly so decisive as might be desired, but Dean Burgon may be assured that he will produce little effect by simply reiterating, with whatever increased emphasis, that they are the most corrupt MSS. in existence, and alleging in proof of it their agreement in the very readings which are the principal matters in dispute. "When I am taking a ride with Rouser" (quietly remarked Professor Saville to Bodley Cox), "I observe that if I ever demur to any of his views, Rouser's practice always is, to repeat the same thing over again in the same words—only in a louder tone of voice." The excellent Dean must not be astonished if this anecdote, told by him as applicable to Profs. Westcott and Hort, seems,

to some at least of his readers, to apply most admirably to himself. In his reply to Bishop Ellicott, Dean Burgon labours hard to defend that notorious, and now generally acknowledged, corruption of Scripture—Θεός ἐφ' ἀνθρώπων—in 1 Tim. iii. 16; but his learned and plausible arguments will convince none but those who are determined to read Θεός at any rate. If some shadow of doubt still hangs over the reading of the Alexandrian MS., it is not possible that it can now ever be dispelled; and Dean Burgon, by producing instances of O actually standing for Θ in the uncials, has certainly weakened the force of the transcriptional probability in favour of OΣ, but that is perhaps as much as can be conceded. For my own part, so difficult is it to make either grammar of δς or sense of δ, that I confess I should, on those grounds, greatly prefer Θεός, though that, too, is not without difficulty; but the external evidence—meaning by that the evidence of the most ancient authorities—is decidedly against it. Had the original reading been Θεός, it is simply impossible to account for the all but unanimity of the Versions in reading either δ or δς; as to the Fathers, and especially Cyril of Alexandria, notwithstanding that Dean Burgon claims him as a witness on his own side, the arguments of Sir Isaac Newton, in his well-known Historical Account, seem pretty conclusive.

I will make only one other remark. There is a large and increasing number of persons, of whom I must count myself one, who have come to think it a matter of no importance (except, of course, in the sense in which every question of nice criticism is important) whether the true reading of 1 Tim. iii. 16 be Θεός or δς, but who think it immensely important that such questions should be rated at no more than their true value. Dean Burgon rates them far too high. He writes throughout in the spirit of a partisan, and therefore he can hardly be accepted as a very safe guide.

ROBERT B. DRUMMOND.

Chess Studies, and End Games, Systematically Arranged. By B. Horwitz. (Wade.)

As stated by Mr. Wayte in his Preface, the study of end games has received but little attention since the publication of Staunton's hand-book in the recent treatises on the game; and, until the subject was taken up systematically by Mr. Horwitz, the knowledge of this department of chess had, in fact, made but slight progress since the days of Philidor. The studies of the great French master, now more than a century old, are still unsurpassed in this branch of chess; and it is impossible to exceed the beauty of the analysis by which he proved that in some positions the rook and bishop can win against the rook. More labour than the question perhaps merits has been devoted fruitlessly to attempts to solve the problem whether the position which Philidor has proved to be a won game can be forced; and practically in play such end games are abandoned as drawn, as are the cognate positions of single rook against single knight or bishop. As a general rule, it will be found that the ordinary amateur, however much he may have studied book-openings, is not so well acquainted with the theory of end games; and there are many fairly strong players who

are unable to win the game within the necessary number of fifty moves allowed by the rules, when they are left with the knight and bishop against the solitary king, when, with absolutely correct play, the mate can be effected from any position within twenty. The end games with pawns alone on each side are also a terrible stumbling-block to the knight player. After having judiciously worn out his antagonist by a system of exchanges, and correctly given up his knight for his opponent's last pawn, he will constantly throw away the fruit of his victory by losing the opposition at the last moment, and so turn a won game into a draw.

The game of chess can be divided into three parts—the opening, in which the player is entirely dependent upon book-knowledge, and where, if he accepts attacking openings without knowing the details of the proper defence as laid down by the leading authorities, he is pretty certain to find himself, against an experienced antagonist, with a game absolutely lost by its nature; the middle game, in which, if the inexperienced player has got through his opening without ruinous loss of position, he may fairly hope by his unaided powers to hold his own against the most learned antagonist, for here, and here alone, mere book-knowledge is of no avail; and, finally, the end game, in which, as I have said above, the inexperienced amateur is generally doomed to his most bitter disappointments, and where again acquired knowledge is as necessary as in the openings of the game.

Mr. Horwitz has long been known as the most able exponent of this branch of chess. It is now more than thirty years since he published, in conjunction with the problem composer, Kling, his *Chess Studies*—the most beautiful collection of end games that has ever appeared; and during that period he has devoted himself to a continued research on the same ground, the result of which is now brought before the public in the book under notice, which contains about four hundred studies on every combination of pieces that can constitute an end game. These have been divided by Mr. Horwitz into what he is pleased to call elementary and advanced chess-endings; but the classification is purely arbitrary, and, so far as I have been able to judge from a cursory examination, the so-called elementary endings are quite as difficult and quite as beautiful as the advanced ones. The latter will be old friends to the readers of the *Chess Monthly*, in which they have regularly appeared since the publication of its first number, and in this way have enjoyed the advantage of careful examination by Dr. Zukertort—alone sufficient to ensure their accuracy both in chess analysis and, what is of almost equal importance to the student, in freedom from errors of the press, which so often mar the usefulness of chess publications.

In addition to the two hundred positions which have stood the test of publicity, the student will find in the book as many more, all of interest, many of them of extraordinary complexity, all original, and of a character, like the others, specially suited to improve the student's powers in practical play. It is this quality which in reality distinguishes the end game from the problem, which, how-

ever beautiful and ingenious such compositions may be, have no resemblance to the realities of chess, and in no way strengthen the student for the practise of the game. Some of the positions even in this book are in fact problems, and not end games at all. The last position in the book, No. 201 of the advanced end games, is an easy problem—to mate in seven moves—and differs only from the fashionable problem of the day in being natural in its character, and not difficult of solution. The position at p. 234 is of the same calibre, and such positions are rather chess curiosities than end games; they are examples of the power of position, through which the weaker force can sometimes obtain an accidental victory. The real end game consists of a position where the method can be analytically demonstrated by which the slightly superior force can win. Positions 3, 5, and 6 of the queen against rook and pawn are perfect examples of studies of this description; and the practical player who will thoroughly master these, those in both the classes of kings and pawns, and queen against pawns, will find an addition to his strength not obtainable from ordinary practice, or any other form of book study.

The book is got up by Mr. Wade with his usual excellence, and at a moderate price places at the disposal of the student a real treasury of learning in this most important, and hitherto most neglected, branch of chess. Certainly no chess club should be without it; and I can confidently recommend its purchase to every amateur who wishes to become a scientific player, and to be able to maintain to the end of a contest the advantage secured sometimes by hours of hard play, and often thrown away from sheer ignorance of detail.

Having performed the pleasing task of bearing my testimony to the great merit of Mr. Horwitz' labours, I regret to be obliged to point out that the portion of the work that has not already appeared in the *Chess Monthly* is unfortunately marred by too many errors of the press. In a necessarily cursory examination, I have noticed errors of type in two of the positions, and the solutions are often incorrectly printed. The experienced player will at once detect them, but they are often the source of much trouble and annoyance to young players; and it is a great pity they have been allowed to disfigure an otherwise admirable book. JAMES INNES MINCHIN.

CURRENT LITERATURE.

Alcestis of Euripides, by H. B. L. (Bentley), is one of those *lours de force* which, however interesting as experiments, can never expect to win more than a partial recognition, even in Germany, where they have been executed most elaborately. In this translation into English of the *Alcestis*, the Greek metres have been reproduced line for line—not only the iambs, but the anapaestic and other lyrical rhythms; and, as is inevitable, the language assumes too often very strange contortions, and words or forms are admitted which are well adapted for the purposes of scansion, but have no proper place in a version which aims at a solemn or dignified effect. Take the lines ascribed by "H. B. L." to the "First Precentor"—

"Needs must he than worthy unhappy Men all
Grieve more who's been
Paragon held—e'en from a youngster,"

which correspond to vers. 108-10, *χρητὸν ἀγαθὸν διακρινόμενον*. Would anyone be able to guess that the metre was anapaestic? To the writer of this notice the first lines seemed to represent two trochees followed by two dactyls and a long syllable, whereas the intended scansion is "Needs must | hē thān wōr | thý unhāp | pý mēn all,"

a rhythm which it is almost an impossibility to read into the English words. Take again the pathetic words given to the child Eumelos, 393 and 99—

ὦ μοι τύχας· μαῖα δὲ κατὰ
βίβακεν· οὐκ ἐν' ἔστιν, ὦ
πάτερ, ὅφ' ἄλλω.
προλιπούσα δ' ἐμὲν
βίον ὑπάρκισαν τλάμην.

"Oh, cru[el] is my lot! Mammy now below's
Descended and no longer is,
Father, aneath the Sun.
She abandonin' all
My life, orphan am I! Poor dear!"

Surely the dochmiac ὦ μοι τύχας might have been better conveyed than by "Oh! cruel is my lot"—e.g., "Alas! this mý lōt," or, "Alas! cruēl hāp." And, granting that from a child "Mammy" is natural, and closely reproduces *μαῖα*, might it not have been introduced more skilfully—e.g., "Mammy dear below's"? Nor can the elision of *g* in *abandonin'*, an artifice much repeated, be safely recommended to future aspirants in this painful and little remunerative field of poetry. Thus much by way of objection. Other passages are far more felicitous, and sometimes even pleasing. This is "H. B. L.'s" version of *ἔγὼ καὶ διὰ μοῖρας*:—

"I've well search'd thro' the Mousai,
Heights sublime have I soar'd to, and
Por'd o'er Logic on ample scrolls.
Stronger aught than Anagke
Ne'er I found; nor an antidote
On those tables o' Threke
All inscrib'd by the songster
Orpheus; oh, nor in herbs which A-
sklepios issue gain'd fro'
Phoibos, who pluck'd 'em al' which
Solace a mortal ailing."

Of the iambic portions a favourable specimen is the following:—

"From boughs of flow'ring myrtles stripping
bloom and leaves
To shrines and altars all in King Admetos' house
She went, festooning, crowning, off'ring ardent
pray'rs
Without a tear, a sigh, or moan, nor did disease
So close impending change her fair complexion's
bloom.
Then tow'rd's her sleeping chamber bending eager
steps,
She there shed bitter tears, and thus in anguish
spoke.

And all Domestic wept within the house who
were,
Their Mistress dear bewailing; she her fair right
hand
Stretch'd out to each; and none there were,
however low,
To whom she did not speak nor gain an answer
from."

Twelve Sonnets and an Epilogue. By T. Westwood. (Satchell.) The anglers of the sixteenth and seventeenth centuries had a kindly custom of celebrating each other's prowess and good qualities in complimentary dedications. The poet-angler of the nineteenth century who more than any other writer has caught the spirit of Walton, after the fashion in which Jo Davies prefixed a sonnet to J. D.'s *Secrets of Angling*, here dedicates thirteen sonnets to the memory of I. Walton as a garland to be laid upon his grave on the bi-centenary of his death, December 13, 1883. Many an admirer of Walton will gladly possess himself of these characteristic verses. Their perusal evokes the same sense of tranquil contentment which is gained from Walton's book, and no higher

compliment can be paid them in the eyes of literary fishermen. Snatches of "Trout-dimpled pool, bright beck and sighing sedge," blend with "the nightingale's sweet cadence," and "bay of otter-hounds;"

"While Maudlin, through the meadows within
hail,

Trips to the music of her milking pail,"

and pleasantly recalls the immortal pages of *The Compleat Angler*. Indeed, each sonnet deals with topics dear to all devotees of the Waltonian cult. Here we are introduced to Walton's books, "Quarles, Sibbes, quaint brotherhood;" here Lea-side and "Totnam Hill," haunts of another studious soul, Charles Lamb, whose fame is also very dear to Mr. Westwood; and, yet again, Walton and Cotton's Fishery House is celebrated. The author's heart, whether as angler, poet, or lover of books, beats in perfect sympathy with that of his Master. Future ages of anglers will join our own in thanking him for his pleasantly written, acute investigations into the minutest points connected with the life and literary history of Walton. He has never commemorated the angling patriarch more gracefully than in these sonnets. An introductory sonnet is fitly bestowed on Mr. Satchell, his indefatigable coadjutor in all that pertains to angling literature. The Epilogue, which in this season, when all anglers are betaking themselves to their craft, will at once go straight to their hearts, may fitly adorn our own pages. It is addressed to the First Edition of *The Compleat Angler*, published in 1653 in St. Dunstan's Church Yard, a little volume which is the Palladium of all book-loving fishermen lucky enough to possess it:—

"What, not a little word for thee, O little tome,
Brown-jerked, friendly-faced—of all my
books

The one that wears the quaintest, kindest
looks—

Seems most completely, cosily at home,
Amongst its fellows. Ah! if thou couldst tell

The story—how, in sixteen fifty three,
Good Master Marriott, standing at his door,
Saw anglers hurrying—fifty—nay, three score,
To buy thee, ere noon peaked from Dunstan's
bell:—

And how he stared and shook his sides with
glee.

One story, this, which fact or fiction weaves.

Meanwhile, adorn my shelf, beloved of all—

Old book! with lavender between thy leaves,

And twenty ballads round thee on the wall."

Mr. Westwood deserves a Horatian compliment as we bid him farewell for the present. If Walton's renown shall be perpetual, of his great admirer it may be said

"Illam aget penna metuente solvi
Fama superstes."

Indian Lyrics. By W. Trego Webb. (Thacker.) This nicely got-up volume shows that the author is acquainted with the mechanism of the Muses' mill, and has encountered its exigencies with much resolution and energy. His subjects, however, are of a nature more calculated for the meridian of Bengal than for that of Greenwich, ranging from sonnets on Indian servants to rhymes of "the P. and O." These not very interesting topics are treated with sobriety, decorum, and—for the most part—correctness; though we have observed one or two such rhymes as "marauder—order," "collar—wallah." A fair specimen of Mr. Webb's art is the sonnet to the Taj Mahal at Agra, of which we give the first quatrain:—

"Thou miracle of marble! who can paint
Thy glorious dome and goodly towers that rise
Against the clear blue of these cloudless skies
In snow-white splendour, pure without a taint?"

Another not ungraceful specimen will be found at p. 110, the subject being the calamity that overwhelmed, in September 1880, a number of the visitors at the gay and picturesque sani-

tarium of Naini Tal. The concluding stanzas are pretty:—

"Earth whelmed them far from sun and summer-hours,
The grassy earth on which their feet had trod;
And that fair slope their hands had decked with flowers
Now crushed them with its sod.
"No churchyard holds their dust; yet Time shall lay
Upon that scarred hillside his smoothing hand;
While round them, watching till the Judgment Day,
The silent mountains stand."

In a word, *Indian Lyrics* is just such a volume of unoriginal and unimportant elegance as is often written without discredit, and published without necessity.

Deutsche Liebe (German Love): Fragments from the Papers of an Alien. Collected by F. Max Müller. (Sonnenschein.) The title-page of this little book states that in Germany it has already passed through six editions. We scarcely think that a like happy future awaits it in England, though we believe this is not quite its first appearance among us. The truth is, the story (if such it may be termed) appeals to a vein of sentiment which is rather thin in our countrymen and countrywomen. Youthful imaginations which have been fed upon a liberal diet of Charlotte Yonge and Florence Montgomery will regard the recollections of youth as wanting in interest and truth, or, at any rate, un-English. Communism in the play-room! With us it is to be feared that selfishness pretty soon asserts itself there, and school-life does not check its development. Older readers, again, not indisposed to consider the graver topics which occupy the later pages, will complain that, with much that is valuable and suggestive, there is a haziness about the speculations unsuited to the age, for they throw no new light either upon social difficulties or the mysteries of existence, and seem to preach an acquiescence which savours of fatalism. The title is as much a puzzle to us at the end as it was at the beginning. What is German Love? It is not another name for Platonic affection. It does not stand in the same relation to ardent passion that German silver does to the genuine metal. Are we to find the interpretation of the term in the following words, which, coming as they do from the author's heart, give to the book a value which we gratefully recognise?—

"My native land has become strange to me, and the land of the stranger has become my home. But her love has remained to me, and, as a tear falls into the sea, so has my love to her fallen into the living sea of humanity, penetrating and embracing millions—millions of those strangers whom I have loved so well from my childhood."

The Philosophy of Whist Play. By William Pole. (De La Rue.) This little treatise is divided into two parts, of which the first, which is absolutely devoid of any pretensions to originality, repeats the principles of whist play laid down by Clay and Cavendish, and claims for that system of play the title of "Philosophical," as compared with the empirical practice of the game which it has superseded. There is nothing in this part which has not been said before with equal clearness; and the practical suggestions, while sound enough, are utterly unredeemed by that genuine humour which raised the little *Treatise on Whist* by Pembroke to the region of high art. Dr. Pole repeats with solemn dignity the precepts of his predecessors in a way that is not likely to make them more impressive in the case of the careless and ignorant; Pembroke, by a flash of wit, succeeds in stamping on the recollection of his reader a principle, which ought to have some result, even in the practice of a fool. The second part of Dr. Pole's little book, which

he is pleased to call the philosophy of whist probabilities, is curious, and, to some extent, interesting. Philosophy is Dr. Pole's name for elaborate arithmetical calculations; and, while it is doubtful if practical play can ever be influenced by such, there is interest in the fact that they support to a certain extent the principles and practice of modern play. Such calculations will always amuse the lover of arithmetical problems, and it is clear that Dr. Pole has devoted much labour and attention upon them; and in these everything that is original in his present book is to be found. Perhaps the most interesting calculation of this kind is on the value of skill. It will be consoling to bad players to learn that this, when calculated on a tolerably extended range of statistics, is made to come out at one-fifth of a point per rubber, an advantage which a persistent holder of good cards can well afford to give to a less lucky antagonist.

THE latest addition to the "Golden Treasury" series, which now numbers some thirty-six volumes, is a *Selection from Cowper's Letters*, edited by the Rev. W. Benham (Macmillan). Cowper has not been fortunate in all who have joined their names with his in the last few years. But Mr. Benham, as those who are acquainted with the "Globe" Cowper know well, not only has the poet's life and works at his fingers' ends, but also is aware of what an editor should do and should not do. He has here contented himself with prefixing a brief Introduction, which does little more than introduce us to Cowper's correspondents, and with arranging the letters in chronological order, and collating not a few of them with the original MSS. We fancy that it will be a surprise to many to find what a strain of gaiety—and even of fun—is revealed in Cowper's nature towards some at least of his friends. We do not know any recent volume of the series that should give more pleasure, and less cause for criticism, than this.

The Beaconsfield Birthday Book. (Longmans.) Without committing ourselves to the approval of birthday books, we may allow that Lord Beaconsfield's epigrams, both those that he plentifully put into the mouths of his fictitious characters and those that he used most sparingly in his own speeches, lend themselves exceptionally to this kind of quotation. The portrait that forms the frontispiece is very inferior to the other wood-cuts illustrating Hughenden.

Alice's Wonderland Birthday Book. Compiled by E. Stanley Leathes. Illustrated by J. P. M. (Griffith & Farran.) It is possible that *Alice in Wonderland* and *Alice Through the Looking-glass* contain, between them, 365 (or, more strictly, 366) "good things" which have duly amused us in their proper place. But these same "good things," when extracted and arranged in a calendar, exercise a very different effect. The illustrations, consisting of a frontispiece which has little if anything to do with the story, and a wood-cut for each month, are cleverly drawn and fairly engraved. It is right to add that the typography does great credit to Messrs. Turnbull & Spears, of Edinburgh.

Schools and Colleges. By Capt. F. S. Dumaresq de Carteret-Bisson. In 2 vols. (Simpkin, Marshall, & Co.) The eighth issue of this comprehensive undertaking is signalled by the addition of a second volume, which treats of educational establishments for girls. To a great extent the field was untrod before; and, despite not a few patent faults of omission and commission, the author deserves thanks for compiling what will, doubtless, become a yet more valuable work as time goes on.

In a so-called "parchment" series which began with *Don't and You Should*, it is a pleasure to receive a little volume of selections from Lord Chesterfield's Letters to his Son, which

has been entitled *Manners and Speech* (Griffith & Farran). It is possible that it may not sell so well as the others; but none who buy it will regret having done so.

Wake-Robin. By John Burroughs. (Edinburgh: David Douglas.) Mr. Burroughs, we trust, is no longer in need of being introduced to the English public. In his *Winter Sunshine* he won our good-will by his kindly appreciation, not only of our birds, but also of our noble selves. This volume seems to have been written some eighteen years ago, before he had ever heard his first nightingale. Though it deals only with American birds, we can recommend it as a delightful companion to those who may be starting at the present season for a few days in the country. They must be charmed with its literary form, and they may learn from it the art of observation. But why does Mr. Burroughs strive so studiously to make his titles meaningless?

MR. DOUGLAS has also sent us an edition of Thoreau's *Walden*, which we fear some luckless critics may be entrapped into noticing as a new book, for it bears no indication that it is not such, either on title-page or in Preface. Perhaps they will be warned by the battered condition of the plates, which look as if they might have served for the original edition of 1854. No contrast could be more striking with the work of Messrs. Constable, who have printed the great majority of the Edinburgh series of "American Authors." *Wake-Robin*, noticed above, we infer from various indications to be of American manufacture.

NOTES AND NEWS.

SEVERAL additions have been made to the list of those upon whom honorary degrees will be conferred at the tercentenary of Edinburgh University next week. Among the new names are Mr. J. A. Froude, Lord O'Hagan, and Col. H. Yule.

It is announced that Dr. Leitner has purchased the buildings and grounds of the former Royal Dramatic College near Woking, for the purpose of converting them into a sort of Oriental Institute, towards which we believe that Dr. Leitner has already obtained promises of considerable pecuniary support. It is a prominent feature of the scheme that Indian students shall be lodged and boarded gratuitously, in such a manner as to respect their prejudices of religion or caste. At first, the proposed institute will be closely associated with the Punjab, in which province Dr. Leitner happens to have been himself stationed.

We hear that an edition of Prof. Sayce's *Herodotos*, containing the essays without the text, is in contemplation—for issue in America certainly, and probably also in this country.

MR. WILLIAM SHARP, author of the "Record and Study" of Rossetti, reviewed in the ACADEMY of January 6, 1883, and of a volume of verse which attracted attention on its publication some two years ago, is about to issue, with Mr. Elliot Stock, another volume of poems to be entitled *Earth's Voices*, containing a second series of "Transcripts from Nature." It is dedicated to Mr. W. H. Pater.

MR. RICHARD JEFFERIES' new book is entitled *The Life of the Fields*.

THE next volume in the series of "Philosophical Classics for English Readers" will be *Vico*, by Prof. Robert Flint, of Edinburgh.

MR. P. E. MATHESON, fellow of New College, Oxford, has just completed a skeleton outline of Roman history, mainly based on Fischer's *Römische Zeitafeln*, which should prove useful to school-teachers and undergraduates. Messrs. Rivingtons are the publishers. The book will be ready within the next fortnight.

THE forthcoming part of *Cassell's Greater London*, to be published on April 25, will contain an historical and descriptive account of Claremont, the residence of the late Duke of Albany, illustrated with original engravings.

In a letter to the *Fifeshire Journal*, Principal Caird says that, although he has not yet seen the MSS. of his friend the late Dr. Service, he thinks it highly probable that a selection from them will ere long be given to the world.

MR. J. F. P. MASSÉ, author of a *Grammar of Colloquial French*, will publish with Mr. Henry Frowde, at the end of the present month, a work entitled *French Spare Moments in Junior and Senior Classes*. It will comprise—(1) a collection of 300 short passages for unseen translation from French authors, progressively arranged; (2), 1,000 idiomatic expressions, with their equivalents in French; (3), orthographic changes, in accordance with the latest edition of the Dictionary of the French Academy.

MESSRS. A. BROWN & SONS, of Hull, will publish at an early date *Fifty Years' Recollections of Hull*; or, *Half-a-Century of Public Life and Ministry*, by the Rev. James Sibree. It will include a picture of Hull fifty years ago, notable events, public men, the cholera, the whale fisheries, and a chapter on Salem Church, where the author filled the pulpit fifty years.

MESSRS. WILSON & M'CORMICK, of Glasgow, have in the press a new work showing the humorous, as well as the pathetic, traits of Scottish life and character. The book will be illustrated. The same publishers will issue immediately a cheaper edition of *Inchbracken*, by Mr. Robert Cleland, whose story, "The Piper of Cairndhu," appeared in a recent number of *Cornhill*.

MESSRS. J. ANDREW & CO., of Ashton-under-Lyne, are about to issue a monthly serial entitled *Local Historical Notes*. It will embrace the history, topography, biography, archaeology, &c., of the district. Attention will be paid to local poetry, and the publication will be illustrated. Mr. J. Andrew will be the editor.

In the next issue of the *Yorkshire Illustrated Monthly* Mr. William Andrews will commence a series of articles on the "Poets and Poetry of Yorkshire." After publication in the magazine the sketches will be reproduced in a volume under the title of *The Modern Yorkshire Minstrel*.

THE Society of Antiquaries of Scotland have resolved upon a petition to Mr. Gladstone praying for the restoration of the old hall of Edinburgh Castle, once the meeting-place of the Scottish Parliament, now used as a military hospital.

At a meeting of the clergy of the Rural Deanery of Bury, Lancashire, held on April 3, a paper was read by the Rev. W. J. Lowenberg on the historical and genealogical importance of the remaining parish registers, and on the dangers to which they are often exposed by the present mode of their custody. During the discussion that ensued one of the clergy present stated that, shortly after his appointment (in 1881) to the living he now holds, he learnt that the registers of the parish had been sold as rubbish for a few shillings, and that the purchaser threatened to burn them unless he received £3, which was ultimately paid for their recovery. A resolution was carried unanimously in favour of the principle of the Bill introduced into the House of Commons by Mr. W. C. Borlase, which provides for the safe custody of these important documents at the Public Record Office.

FROM the *Report* of the Society for the Preservation of the Irish Language for 1883, we learn that the publications of the society continue to meet with a steady demand, the total

number of copies sold now exceeding 65,000. It has been decided to issue a second volume of heroic literature as a companion to *The Children of Lir*, entitled *Oidhe Cloinne Tuirend*, or "The Fate of the Children of Tuireann," and a committee has been appointed to prepare a cheap Irish Dictionary for schools. An attempt is being made to get a professorship of Irish appointed at the Drumcondra training college.

THE International Colonial Exhibition held at Amsterdam last year has resulted in the foundation of a Dutch Colonial Association (*Nederlandsche Koloniale Vereeniging*). Among the subordinate aims of this association it is intended to establish a permanent museum of colonial products, &c., at Amsterdam, and also a quarterly Review, of an international character, which shall deal with colonial questions of all kinds, especially commerce, administration, and geography. The joint-editors of the Review will be Prof. Van der Lith, of Leiden, and Prof. C. M. Kan, of Amsterdam.

"DIE HOCHZEIT DES MÖNCHS," the story now in course of publication in the *Deutsche Rundschau*, is from the pen of the young Zürich novelist, Konrad Ferdinand Meyer. He has the courage, or hardihood, to bring no less a man than Dante into the story.

THE death is announced at Lübeck, at the age of sixty-eight, of Emmanuel Geibel, who is held to rank second to Heine among the lyric poets of Germany. His *Gedichte*, first published in 1840, has passed through nearly one hundred editions; and his *Juniuslieder* has been scarcely less popular. His dramatic poems gained only a *succès d'estime*.

WE have received parts i. and ii. of an illustrated edition of *Historia del Ampurdán*, a study of the civilisation of the extreme North-eastern district of Catalonia, by Don José Pella y Forgas, joint-author of *Las Cortes Catalanas*, *Los Fueros de Cataluña*, &c. One or two full-page photographs are given with each part; and the wood-cuts of ornaments on vases, scenes, &c., are admirably done, somewhat in the American style. The whole get-up does credit to the Barcelona press. The work will be completed in seven parts, monthly or bi-monthly, the whole to cost 23 frs.

A CORRESPONDENT writes to us to complain of the difficulty he has experienced in making use of the key to the pronunciation of the *New English Dictionary*. He suggests that, instead of being given on one page only, a condensed key might be printed at the foot of each page, or perhaps across the foot of every two pages.

AMERICAN JOTTINGS.

As there has been some talk lately of a new edition of Coleridge's complete works, to be edited by one who has made the literature of that period his special study, it may be as well to state that Messrs. Harpers, of New York, announce such an edition as in preparation, in seven volumes, under the editorship of Prof. Shedd.

EACH week we hear from America of some fresh *édition de luxe* of an English classic. The latest announcement is of Mrs. Browning's poems, in five volumes, uniform with the Keats just published by Messrs. Dodd, Mead, & Co.

THE May number of *Harper's* will contain an article on "Dr. Schliemann: his Life and Work," by Prof. Mahaffy, who is at the present time Dr. Schliemann's guest at Tiryns.

MR. C. G. LELAND is preparing for publication a book on the folk-lore of the Penobscot Indians of Maine, among whom he has been living for some time past.

It is stated that Mr. O'Donovan Rossa has written a novel, called *Edward O'Donnell*, which will be published immediately by Messrs. Green, of New York.

WHAT is called the "American memorial" to Longfellow seems not to have realised the hopes of its promoters. Up to February of this year, nearly two years after the poet's death, a little over 11,000 dollars (£2,200) had been received. The entire scheme of laying out a park in front of Longfellow's house, and erecting a statue to him there, is estimated to require more than fourfold this amount.

A PRE-ELIZABETHAN CLUB has been founded at New York for the study of manners, entertainments, literature, and religion in England before the Renaissance. It is composed of ladies and gentlemen who meet weekly at the house of some one of the members for the reading of a paper or the discussion of a given subject. Chaucer, Gower, Lydgate, Wiclif, the miracle plays and mysteries, have already afforded subjects.

THE latest addition to Johns Hopkins University, Baltimore, is an archaeological society, the formation of which is due, in some measure, to the recent visit of Dr. Charles Waldstein. Three courses of lectures were to be given during the present term—by Mr. J. T. Clarke, who conducted the excavations at Assos; by Mr. W. J. Stillman; and by Dr. A. Emerson, on the German exploration of the site of Olympia.

AN English translation, together with the Greek text and notes, of the *ἱεὺς τῶν ἀποστόλων*, recently discovered and published by Bishop Bryennios, has already appeared in New York at the low price of fifty cents (2s.).

DR. EZRA ABBOT, Bussey Professor of New Testament Criticism and Interpretation at Harvard, died on March 21. He was a member of the American Committee of Revision, and in pure textual criticism he has left no rival in his own country. Unfortunately, he wrote but little, and is said to have left nothing in form for publication. The one book by which he will be known hereafter is his work on *The Authorship of the Fourth Gospel* (1880), in which he supports the ascription to St. John.

THE New York *Nation* of March 27, while recording a number of slips in the new issue of *The Statesman's Year Book*, adds: "It is a satisfaction to note that the absurd blunders and misstatements as to this country which formerly disfigured the book no longer appear."

ORIGINAL VERSE.

A WAKING DREAM.*

WALKING, I met upon this winter road,
In light malign, obscurity of stars,
My very self: his brows were seamed with scars,
His shoulders bent beneath sin's weighty load.
A lolling imp that weary pack bestrode,
Who glared and grinned behind close visor-bars:
He in his crooked hand held splintered spars,
Waifs of wrecked hope, and plied them like a goad.
Tottering, bloodstained, over the slippery snow,
That double of my self in anguish crept,
Crawling I knew not to what dreadful goal:
While the shrill puck-eared fiend kept gibbering
low,
"Mine was the care to rouse you when you slept!
Dark loom the ways before us, slothful soul!"

* Mr. E. Lee Hamilton's sonnet in the *Academy*, March 15, has so curious a coincidence with one which I once wrote that I send it as in some sense an answer to the questions with which his closes.

JOHN ADDINGTON SYMONDS.

A TRANSLATION.

APRIL SWEETNESS.

(From the French of Sully Prudhomme.)

I DREAD sweet April, dread the waking
That comes to me with each new Spring;
O you, whose hearts like mine are aching,
'Tis for you only that I sing.

In chill December's foggy air,
When short and gray the pallid light,
The burden seems less hard to bear,
The heart less weak, though not more light.

To nothing joyous then 'tis given
To make all sadness seem twice sad;
Nothing above reveals a heaven,
Nothing on earth that earth is glad.

But soon as blue peeps forth again,
The frozen heart expands once more,
And feels the old and weary pain
In depths of woe, in grieving sore.

That smiling gleam of heavenly sweetness,
It tells of promise unfulfilled,
Of earthly wishes' incompleteness,
And longings that can ne'er be stilled.

The new-found bliss, the fresh repose
Of Nature, in the joyous Spring,
And e'en the scent of Spring's first rose,
Revive my sorrow's early sting.

Old hopes awake and old heart-burnings,
Confused and dim in troubled pain;
Of what avail these bitter yearnings?
Alas! as then, they're now in vain.

I dread sweet April, dread the waking
That comes to me with each new Spring;
O you, whose hearts like mine are aching,
'Tis for you only that I sing.

I. O. L.

MAGAZINES AND REVIEWS.

THE current number of *Blackwood's Magazine* has an article on "The State of Art in France" which is interesting and suggestive. It shows a large knowledge of the subject; but the critical power of the writer has been somewhat warped by his desire to point a political moral. He finds in the disintegration of French political life an explanation of its tendency towards repulsive realism, and disregards other causes which more obviously affect the artist. The continuous tradition of good workmanship in the French studios has created in France a technical skill which has exhausted problems that still engage the attention of English artists. Simple subjects and simple combinations no longer interest the French painter. He is engaged in daring experiments to extend the field of artistic expression, and we must have a little patience with attempts which often result in crude failures. The connexion between republicanism in politics and realism in art is not immediately apparent.

Marmillan's shows a return to questions of literary interest. Mr. Frederic Harrison writes an article on "Historic London" which deserves general consideration, though we almost despair of saving Old London from "the gulf of modern improvement and the monkey-like tricks of the restorer." Mr. Grant Allen pursues his pleasant studies in the genealogy of plants in a paper on "British Buttercups." The Warden of Merton, if he does not succeed in being very interesting, yet shows a laudable sense of his position by investigating the "History of an Oxford College under James I. and Charles I."

THE April number falls beneath the average to which the *Antiquary* commonly reaches. There is not a single paper which is calculated to attract more than very languid attention. Dr. Karl Blind's "Troy Found Again" is interesting, but then we have been told the facts which he communicates so very often that they have lost all the freshness they once had. Mr. Gomme's paper on the "Land Rights of Municipal Corporations" is a useful

contribution to knowledge, but it is a mere fragment of a history of the social life of our people, and as a fragment loses much of the interest which it would have were it in its proper place. Mr. Cornelius Walford continues his researches concerning fairs. This time he tells us of Fairlop Fair. The origin of many of the fairs is lost in antiquity, others were founded, or, as it would perhaps be safer to say, first legally recognised, by our Plantagenet sovereigns. Fairlop Fair is of quite modern origin. It was instituted in the last century by an amiable old gentleman of the name of Day. Among the reviews is an appreciative notice of the *New English Dictionary*.

IN the *Deutsche Rundschau* Dr. Brennecke gives an appreciative account of the vast literary activity of Emile Littré. Dr. Jolly, in a description of a journey to India, shows that the scholars of Germany are grateful to the English Government for its care of Sanskrit MSS., and for the facilities which it affords to research. An article on "Die Treue als Rechtspflicht," by Dr. Ehrenberg, investigates a question which is alien from the English mind. After a serious enquiry Dr. Ehrenberg concludes that the change of historical circumstances leaves loyalty no longer a legal, but only a moral, obligation on citizens.

LETTERS OF JEANNE OF NAVARRE IN THE BIBLIOTHÈQUE NATIONALE.

100 Gower Street.

THE following letters, copied from the originals in the Bibliothèque nationale in Paris, formed part of a mass of materials for a Life of Jeanne of Navarre collected by the late Mrs. Young (author of *The Life and Times of Antonio Palearo*) before Miss Freer's work on the subject appeared. Shortly before her death Mrs. Young sent these papers to my mother, Mrs. Everett Green, who had helped her in researches in the Bibliothèque nationale. In looking through the MSS. lately, many of the letters struck me as being interesting. Some of them have already appeared in print, but the following, so far as I have been able to ascertain, have never been published, and I forward them to you, thinking they may be of interest to your readers. GERTRUDE S. EVERETT GREEN.

I.

The following undated letter from Jeanne to her uncle, Francis I. (with whom, from childhood, she was on the most familiar terms), appears to have been written from Plessis. The castle of Plessis-les-Tours was the residence assigned her by Francis in 1532; and here she lived from the age of four to twelve years, under the care of Mdme. de Silly, Baillive de Caen, and Nicholas de Bourbon, her preceptor. She quitted Plessis in 1540 for Châtellerauld, where the ceremony of her marriage with the Duke of Cleves was celebrated, after which she retired with her parents to Béarn and only revisited Plessis for a short time at Easter 1545, to make her final protest against this compulsory marriage. If the "peace" alluded to was (as seems probable) the ten years' truce between Francis I. and Charles V., signed June 15, 1538, the letter must have been written when Jeanne was ten years of age. The fact that the original is written on ruled lines seems to point to its being a childish production.

Bethune MS. 8671, fol. 87, holograph (on ruled lines):—

"Monseigneur,

"Je suis bien marrye de quoy vous en allez, mais je me reconforte sur ce que je pense que vous allez-faire la paix, qui est pour ung si grand bien pour vous, et pour votre royaume, que je supplie très humblement celluy qui pœult tout faire, faict, et fera, qu'il vous rmaine en bonne santé, pour voir votre parq en Plessis, ou vos

cerfs gettent leurs bois; mais, monseigneur, je ne vous sauroie mander quants cors ont les cerfs, mais à la première lettre que je vous escriray, je vous en menderay. Suppliant celluy qui a faict l'euvre vous donner très bonne et longue vie.

"Vostre très humble et très obeissante fille, et mignonne, et femme, et niesce,

"JEHANNE DE NAVARRE.

"A Roy mon souverain seigneur et mary."

II.

It is extremely difficult to assign a date to the following letter from Jeanne to her son, because the advice given is such as would hardly have been addressed to a child; and yet historical facts seem to indicate that Henry was separated from his mother only during his childhood. In 1566, when Jeanne succeeded in withdrawing him from the French Court and taking him back to her own dominions, Henry was only thirteen years old; and so fearful was she of his again being drawn into the vortex of Court life that until 1572, when she went to Paris to negotiate his marriage with Margaret de Valois, she never seems to have allowed him to be separated from her. In 1562 Henry, who was then at St-Germain, was taken ill with small-pox. Catherine de Medici, though refusing Jeanne's urgent entreaty that he might be committed to her care, allowed him, at her further request, to be transferred to the care of Renée Duchess of Ferrara. It is possible that the letter was written during Henry's recovery from this illness and before he resumed his place at the French Court.

Du Puy MS. 211, fol. 35, holograph.

"Mon Fils,

"Estant en payne de votre maladie, je vous ay depeché ce porteur en poste, pour vous prier incontinent m'en redepecher ung aultre. Au reste, madame me faict tant d'honneur et bonne chere que cella me donne bonne esperance de votre contentement. Je vous prie regarder a troys choses; d'accommoder votre grasse de parler hardiment, et meames aus lieux a ou vous seres appellé a part, car notes que vous imprimerez a votre arrivée l'opinion que l'on aura de vous sy après. Acoustumes vos cheueus à se relever, may's non pas suprés de Neraq, qu'il y ait des pans.

"Je vous recommande la dernière comme celle que j'ay la plus en ma fantasie; c'est que vous vous proposez tous les arachemens que l'on vous pourra donner pour vous debaucher, soit en votre vie, soit en votre religion, et vous établir oultre cella une constance invinsible, car je say que c'est leur but. Ils ne le cellent pas.

"Le Roy depechera bien tōst devers vous, pour savoir de vos nouvelles. L'on ne peult croire votre grandeur en ceste court. Quant à moy, je pense que vous estes de la grandeur de Monsieur le duc, qui est d'un doit moins que la mesure qu'a apportée saint Martin. J'escrie le reste a Monsieur de Beauvoir, qui vous le dira, qui sera cause que je fineray, priant Dieu, mon fils, qu'il vous donne sa sainte grasse. Votre seur a une bien facheuse toux, et garde encore le lit. Elle boit du lait d'ainesse, et appelle le petit asnon son frere de lait. Voila ceque je vous puis mander, De Nyarc, ce xxv. De par

"Vostre bonne mère et melleure amie,

"JEHANNE.

"A mon fils."

III.

In explanation of the following letter, it may be mentioned that early in 1562 Montluc was sent to Guienne by Catherine de Medici to suppress an outbreak between the Catholics and Protestants. He remained for some years on the borders of Jeanne's territories, a continual thorn in her side, everywhere treating the Protestants with the utmost harshness and spreading ill reports about herself. So offensive, indeed, were some of the expressions which he had used against her that Catherine insisted on Montluc's writing an apology to Jeanne, withdrawing what he had said. But whether this was due to Montmorency's influence does not appear,

CORRESPONDENCE.

JOHN OF BURGUNDY, ALIAS "SIR JOHN MANDEVILLE."

Bodleian Library: March 17, 1884.

The high-water mark of anti-Mandevillian criticism was reached in the article "Mandeville, Jehan de" written by Col. Yule and myself for the *Encyclopædia Britannica*. Col. Yule, with conspicuous learning, lucidity, and succinctness, showed that, excepting, perhaps, as regards Egypt and the Levant generally, the travels were a mere adaptation of previous records. To myself it fell to treat of the author's life and the book's history; and I went so far as to express a doubt whether Jehan de Mandeville was a real person at all, and whether the book might not have been written under a feigned name by the physician called Jehan de Bourgoigne, otherwise Jehan à la Barbe, who is said, in an early Latin edition of it, to have met Mandeville first at Cairo and again at Liège, and to have persuaded and helped him to write his travels. Dr. J. Vogels, of Crefeld, a German student of the book, has since pointed out to me a corroboration of my conjecture which, to my mind, places it beyond reasonable doubt.

On p. 236 of *Le Bibliophile belge* for 1866, in a list of MSS. belonging to a Liège library in the fifteenth century, mention is made of a MS. of Mandeville's travels; and the transcriber of the list, Dr. S. Bormans, thereupon writes a note explaining who Mandeville was. After repeating as facts, without a trace of suspicion, Mandeville's own statements about himself, he appends, without preface or comment, the following extract from another writer:—

"Voici l'extrait, pour un surcroît de curiosité, de la 4^e partie de l'histoire de Jean d'Outremeuse, d'un ms. de la bibliothèque de St Laurent-lez-Liège, f^o OXI., différent à la vérité en date* mais qui est d'autant plus expressif sur ce sujet que ce fameux écrivain liégeois vivoit de son temps. J'en rapporte le récit dans le langage moderne pour l'apreté de celui de ces anciens temps: 'l'an m.ccc.lxxii., mourut à Liège le 12 nov. un homme fort distingué par sa naissance, content de s'y faire connoître sous le nom de Jean de Bourgoigne dit à la Barbe; il s'ouvrit néanmoins au lit de la mort à Jean d'Outremeuse son compère et institué son exécuteur testamentaire. De vray il se titra dans le précis de sa dernière volonté messire Jean de Mandeville, chevalier, comte de Monfort en Angleterre et seigneur de l'Isle de Campdi et du château Pérouse. Ayant cependant eu le malheur de tuer en son pays un comte qu'il ne nomme pas, il s'engagea à parcourir les trois parties du monde, vint à Liège en 1343; tout sorti qu'il étoit d'une noblesse très-distinguée, il aima de s'y tenir caché. Il étoit au reste grand naturaliste, profond philosophe et astrologue, y joint en particulier une connoissance très-singulière de la physique, se trompant rarement lorsqu'il disoit son sentiment à l'égard d'un malade, s'il en reviendrait ou pas, etc.'" (Lefort, vol. xxvii., p. 102).

Here we have the distinct statement (apparently from Johain d'Outremeuse himself) that Jehan de Bourgoigne, otherwise Jehan à la Barbe, declared himself to be Mandeville. The library of St-Laurent-lez-Liège no longer exists, and the fourth part of the chronicle of Johain d'Outremeuse has not yet been printed. Probably, however, the edition of that chronicle which is in course of publication, and of which six quarto volumes only reach to the end of the third book, will soon be completed,

* This may refer either to the fact that Mandeville represents himself as coming back to his own country, after thirty-four (or thirty-five) years' travel, in 1356 (or 1357), or to the fact that the Liège inscription gave the day of his death as November 17, 1372 (misreported by Ortelius and others, whom I followed in the *Encyclopædia Britannica*, as 1371).

and doubtless I can even now, with a little trouble, get at the original of the passage above quoted. Meanwhile, there is not, so far as I know, any reason to doubt that the extract is genuine; and it is corroborated by the fact that the Latin inscription over the tomb at Liège alleged to be Mandeville's said that he was "aliter dictus ad Barbam . . . dominus de Campdi . . . medicine professor."

The only question left is whether Mandeville was de Bourgoigne, as I say, or de Bourgoigne was Mandeville, as he said. Happily, his own account of himself pretty well settles that: there were English de Mandevilles, barons, near the end of the thirteenth century, and English de Montforts, barons, in the fourteenth century; but there was no de Mandeville holding an earldom or barony of Monfort or Montfort. The fact is that this man, as we know from his alleged travels, was a profound (though it must be admitted a harmless) liar; he had lived to see those travels become the most popular book of his generation; he wanted to obtain the credit of their authorship; he wanted at the same time to avoid the discredit of admitting that they were a make-up under a fictitious personality; and the only way to achieve this double aim was to pretend that his real name was Mandeville. One more harmless lie probably cost him no effort, but if it did he would doubtless now consider that effort to have been well repaid by the deceived biographers who at the end of five hundred years still perpetuate the fame of "Sir John Mandeville."

Dr. Vogels pointed out to me that a Latin work by de Bourgoigne exists in Bodleian MSS. As I had vainly sought his name in bibliographical authorities, and as M. Michelant knew of no such MS. in the Bibliothèque nationale, it had never occurred to me to look in the indexes to the catalogues of MSS. in my own library! I find that the work is called *Doctrina de preservatione regiminis et cura contra epidemias et infirmitates pestilenciales*. . . In it the writer styles himself "Johannes de Burgundia, aliter vocatus Cum Barba, civis Leodensis ac artis medicine professor," and says that he had written two previous works on the subject—one beginning "Deus deorum," and the other beginning "Cum nimium propter instans tempus epidemiale;" and he ends his book with the words "Non pro precio set pro precibus hoc egi ut cum quis convalescerit pro me oret amen." A fifteenth-century English abstract of the book says that it was written in 1365.

If I ever find time, I may work out the subject in full detail for a magazine, or, particularly if Col. Yule would join me, in a small book. At present my only aim is, as it has been in what I have written previously in this matter, to enlighten writers and students of literary history about the French physician who has come down to us as an English knight and—though, for all that we know, he never wrote a line of English in his life—as the Father (with a big F) of English prose. EDWARD B. NICHOLSON.

April 5, 1884.

PS.—I have since learned from Dr. Bormans, who has himself edited part of d'Outremeuse's chronicle, that the fourth part is now lost, and that Lefort's quotation is the only textual remnant of it known to him. Some sceptical reader may ask whether I can be sure that there ever was a fourth part, and that Lefort did not invent the quotation. Well, (1) d'Outremeuse ends his third book with the announcement that he is going to write a fourth; (2) his continuator, Johan de Stavelot, who died in 1449, says that d'Outremeuse's work was in four books, and went down to 1399; and (3) Fr. Adrianus, the continuator of de Stavelot, names among the works of the latter a transcript of the four books of d'Outremeuse's chronicle. Let me add that part of de Stavelot's

transcript is still extant, that he himself was a monk of St-Laurent-lez-Liège, and that he says that his transcript belongs to that community, so that Lefort's extract doubtless comes from de Stavelot's own transcript. I did not know who Lefort was. Dr. Bormans tells me that he was a Liège herald of the end of the seventeenth century, that the quotation in the *Bibliophile belge* is from his genealogical collections in the State archives at Liège, that this part of the collection is a copy made by him from the older *Recueil héraldique des magistrats de Liège* of another Liège writer, Louis Abry (1643-1720), and that an abridgment of the lost fourth book of d'Outremeuse exists in one of Lord Ashburnham's MSS. [? B. 456].

Dr. Bormans says that he has inspected another work of d'Outremeuse, *Le trésorier de philosophie naturelle des pierres précieuses*, in the Bibliothèque nationale at Paris (French MSS. No. 12326), wherein Mandeville is mentioned in these terms:—

"Noble homme seigneur Jehan de Mandeville, chevalier, seigneur de Monfort, de Oastelpouse [Castelpouse] et de l'Isle de Campdi, qui fu en Orient par long temps, si en fist ung lapidaire selon l'opinion des Indois" (fol. 5 et 6).

"Aux folios 55 et 56," adds Dr. Bormans, "il cite des passages latins du *Lapidaire des Indois* de Mandeville. Au folio 81 il dit que Mandeville avait été pendant sept ans 'baillez en Alexandrie,' et qu'un Sarrasin avec qui il étoit lié lui avait donné de très belles pierres, dont lui, Jean d'Outremeuse, fit l'acquisition."

These references not only corroborate the genuineness of Lefort's extract, but throw light on another important point. There is a well-known *Lapidaire selon la verité et l'opinion des Indois* of the fourteenth century, said in the MSS. of it to be translated from the Latin of Mandeville. Pannier (*Lapidaires français*, 1882) says that no Latin original is known, and throws discredit on the attribution to Mandeville; but I regard the facts stated by Dr. Bormans as practical proof that de Bourgoigne-Mandeville did write a lapidary, and wrote it in Latin. And the identification of Mandeville with de Bourgoigne makes him so prolific a writer that he may possibly have been the author of other works preserved and attributed to him in a MS. mentioned by Pannier as offered for sale by Techener in 1862—(1) *de la forme de la terre et comment et par quelle manière elle fut faite*, (2) *de la forme du ciel*, (3) *des herbes selon les yudois et les philosophes de pur dela*.

Lastly, I will take leave to state more fully what the early Latin edition of the travels says about John of Burgundy. The book is a small quarto, Venice-printed, without date. Its text (which is that given in Hakluyt) is altogether distinct from the full Latin translations of the travels; it is, in fact, an independent abridgment in Latin with a few additions, but it is printed from Latin MSS., for the Bodleian has two which agree with it. At the end, then, of chap. vii. "Mandeville" says that when he was stopping in the Sultan's court at Cairo he met a venerable and expert physician of "our" parts, that they rarely came into conversation because their duties were of a different kind, but that long afterwards at Liège he composed this treatise at the exhortation and with the help (*hortatu et adiutorio*) of the same venerable man, as he will narrate at the end of it. And in the last chapter he says that in 1355, in returning home, he came to Liège, and, being laid up with old age and arthritic gout in the street called Bassesanemi (MSS. "Bassesanenir" and "Bassesanenir"), consulted the physicians. That one came in who was more venerable than the others by reason of his age and white hairs, was evidently expert in his art, and was commonly called Magister Iohannes ad Barbam. That a chance remark of the latter caused the renewal of their old Cairo acquaintance, and

that Ad Barbam, after showing his medical skill on Mandeville, urgently begged him to write his travels; "and so at length, by his advice and help [*monitu et adiutorio*], was composed this treatise, of which I had certainly proposed to write nothing until at least I had reached my own parts in England." He goes on to speak of himself as being now lodged in Liège, "which is only two days distant from the sea of England;" and it is stated in the colophon (and in the MSS.) that the book was first published in French by Mandeville, its author, in 1355, at Liège, and soon after in the same city translated into "the said" Latin form.

I had always believed in Schönborn's arguments that this Latin abridgement cannot have been made by the author of the original French. But the interpolated quotations in chap. xxxiii. are wanting in the Bodleian MSS., and his other reasons now seem to me not entirely conclusive; a close comparison of the Latin with the French might confirm them, but would take more time than I can give. In any case, however, it would be difficult to doubt that the above statement originated either with Mandeville or with Ad Barbam, whom I maintain to be one and the same man. And a very adroit statement it is, for (1) it explains why Magister Iohannes was circulating the book, "The author was a patient of mine, and I helped him over it;" (2) it explains the invisibility of the said author—for the Liège reader infers that he has left for England, and the English reader that he is still at Liège; (3) it gives Magister Iohannes part of the credit of the book; and (4) it is a first-class advertisement for him professionally. If, in the matter of literary honesty, John a-Beard was a bit of a knave, he was very certainly no fool!

"A LYDFORD JOURNEY," BY WILLIAM BROWNE.

London: April 7, 1884.

This "facete and witty" poem, "The Excursion of a luxuriant Fancy on the most ancient Town and burrough of Lydford, lying in Dartmoor," has been often printed, but never, so far as I can discover, in a complete form. It is cited by Prince in the *Worthies of Devon*, and included, upon that authority, in Davies' edition of Browne's poems (three volumes, octavo, 1772). Prince and the editors who follow him give sixteen verses. In Mr. W. C. Hazlitt's version there are seventeen (*The Whole Works of William Browne*, two volumes, quarto, 1868). This is from the MS. in the Lansdowne Collection, and was first printed by Sir Egerton Brydges (*Original Poems never before Published*; Lee Priory, 1815). The additional stanza of Hazlitt's edition comes next after that upon the "strange strayed cow," which seems, among other things, to have moved the mirth of the visitors. It runs thus:—

"Sure I believe it there did rayne
A cow or two from Charles his Wayne;
For none alive did see
Such kynde of creatures there before,
Nor shall from hence for evermore,
Save pris'ners, geese, and we."

Mr. Hazlitt seems not to have been aware of a version of the poem in Thomas Westcote's *View of Devonshire in 1630*, edited by the Rev. George Oliver and Pitman Jones, and published at Exeter in 1845. Here we find as many as nineteen verses. In the same form, copied thence, it appears in Samuel Rowe's *Perambulation of the Forest of Dartmoor*, second edition, 1836. Collating this version with that of the Lansdowne MS. we get twenty verses. The three which I desire to see included in an edition of Browne's poems relate to the very interesting tribe of Gubbins, or Gubbings, made

immortal by Fuller and familiar by Kingsley. No stranger to Lydford wrote these lines:—

"The town's enclosed with desert moors,
But where no bear or lion roars,
And nought can live but hogs;
For, all o'erturned by Noah's flood,
Of four score miles scarce one foot's good,
And hills are wholly bogs.
"And near hereto's the Gubbins cave;
A people that no knowledge have
Of law, or God, or men;
Whom Caesar never yet subdued;
Who lawless live; of manners rude;
All savage in their den.
"By whom—if any pass that way,
He dares not the least time to stay,
For presently they howl;
Upon which signal they do muster
Their naked forces in a cluster
Led forth by Roger Rowle."

Compared with the rushlights of other historians, the illumination shed by the author of these lines upon the great subject of the Gubbins may well be considered blinding. Fuller speaks of them as a sort of "Scythians." Kingsley relates vaguely how "Salvation Yeo slew the king of the Gubbings;" but their king, according to Kingsley, was a second-rate sheep-stealer. If Roger Rowle had mustered his "naked forces," I suspect that escapade would have had but a sombre conclusion.

Of Westcote's *View of Devonshire* many MS. copies existed. There is mention of six in Moore's *History of Devonshire*, ii. 256. The editors of the Exeter edition do not tell us from what MS. their work was printed. If only its authenticity were established then at least we should know that these three extra verses were interpolated in the poet's lifetime. But there seems no good reason to doubt that they are genuine. Their character agrees admirably with that of the rest of the poem; and most likely no reason but ignorance of their existence has prevented their inclusion in an edition of Browne's poems. All the existing versions of this poem differ in minor details. Probably it would be a hard matter thus late in the day to come at the original form.

ERNEST RADFORD.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, April 16, 8 p.m. British Archaeological: "Tenby and St. David's Cathedral," by the Rev. S. M. Mayhew; "Antiquarian Researches at Nursling," by Dr. Wake Smart.
THURSDAY, April 17, 8 p.m. Linnean: "Algo-Fungal Lichen Theory," by the Rev. J. M. Crombie; "Ornithology of New Guinea," IX., by Mr. R. Bowdler Sharpe; "Variation in Leaf of *Banisteria marginata*," by Dr. G. Otto Tepper.
8 p.m. Historical: "May-Day in England," by Miss Annie Kemm; "The Formation and Early History of a Queen Anne Parish," by the Rev. William Dawson.
FRIDAY, April 18, 8 p.m. Philological: "Italian and Uralic Possessive Suffixes Compared," and "Albanian in Terra d'Otranto," by Prince L.-L. Bonaparte.

SCIENCE.

The Hebrew Language Viewed in the Light of Assyrian Research. By Dr. Friedrich Delitzsch. (Williams & Norgate.)

A word of the heartiest welcome to this instructive and stimulating fragment. The historical value of the cuneiform inscriptions is as widely recognised as a cuneiform scholar can desire, but the close relation of Assyriology to the study of the Hebrew language is not yet at all distinctly realised. Dr. Friedrich Delitzsch demands nothing less than a "re-formation of the Hebrew dictionary by means of Assyrian" (Preface, p. viii.). His Preface principally consists of a polemic against the ninth edition of Gesenius' *Handwörterbuch*, though he takes

care to say that his "censure is limited to those cases where the editors have erroneously deviated from the correct views of Gesenius himself, or have failed to recognise what Fürst and Levy had already anticipated." Like many English scholars, he protests against the undue weight given by modern Hebraists to comparisons of Arabic and Hebrew; but, instead of justifying thereby a conservative adherence to Jewish tradition, he takes a step in advance by substituting Assyrian for Arabic as the grand source of philological illustration and explanation. Not that Dr. Delitzsch stands alone; all trained Assyriologists, and those who intelligently follow their researches, are more or less avowedly with him. But this is the first time that a conspectus has been offered on a large scale of the results of the comparative method as applied by our new school.

Many of these results now for the first time see the light. *Shaddai*, for instance, is here connected with Assyrian *šadu*, "rock" or "mountain." Only a few days before reading Dr. Delitzsch's book I had printed the words "An Assyrian cognate for Shaddai is still wanting, unless we may compare *šadu*, 'mountain' (projection)." It is now pointed out that in the Assyrian list of synonyms (*W. A. I.*, v. 28, 82h) *šadu* is explained as a synonym of *saqû*, "to be high," while the next line contains the equation of *šadu* and *gablu*, "mountain." The explanation of *k'mārim* is equally interesting. An Assyrian vocabulary, says our author, gives *kamru* as a synonym of *dakû* and *labānu* (to throw down); hence the *k'mārim* are the persons who throw themselves down in adoration. The hard word *šiddim* in Judg. ii. 3 is for the first time explained by the Assyrian *šaddu*, "trap" or "snare." Levy's explanation of *ishon*, not "apple of the eye," but "strength," used like *esem*, is confirmed from Assyrian. The primitive word for "deluge" (*mabbûl*) is connected with Assyrian *nabûlu*, "to destroy." The explanation of *b'rith* which I have ventured to adopt in commenting on Isaiah—viz., as primarily "appointment" or "decision"—is confirmed by the occurrence of the Assyrian verb *barû*, "to decide." Another difficult Isaianic word, *khabaççalet*, is most ingeniously explained to mean "reed;" in fact, as Dr. Delitzsch might have added, the graceful *Cyperus Syriacus* is still found at the Râs-el-Anjeh in the Plain of Sharon and other marshy parts of the Holy Land. The occurrence of *khabaççillatu* in a list of the various kinds of reed had not before been brought into connexion with the Hebrew word; but (as the difference of meaning between Assyrian *rimu* and Arabic *rim* shows) it is not safe to argue from identity of names to identity of natural objects signified, and there is more than one serious objection to the rendering, "I am a reed of Sharon, a lily of the valleys." Three other Isaianic words are also exhaustively treated here; with two of them Mr. Houghton had led the way—*re'em*, "wild bull," and *okhim*, "jackals" (not "hyenas," as Mr. Houghton suggests); the third is *z'bûl*, "height." A new explanation is given of *abhreçh*, Gen. xli. 43 (compare *Wo lag das Paradies?* pp. 225, 342), which, though rejected without discussion by Schrader, is, at any rate, plausible—viz., that the word

comes direct from the Assyrian *abaraki*," "grand vizier;" if no satisfactory Egyptian etymology be forthcoming, it seems reasonable to adopt a Babylonian one. I hesitate at present to accept the new explanations of *tarlan* and *rab-mag*, also of the roots *nahal* (the account given suits some passages but not others) and *dagal* (is there any parallel in Assyrian to Cant. v. 10?—Ps. xx. 5 seems corrupt).

Heartily as I sympathise with Dr. Delitzsch's aims, I could desire a few mitigations of the Preface. I do not wish Arabic excluded from the range of comparison, and fear that some readers will imagine that Dr. Delitzsch does; and, while agreeing with his criticism of the explanations of proper names in the new Gesenius, I doubt if his own view of the formation of religious proper names is satisfactory. But this subject is a special branch of investigation; it lies somewhat aside from the studies of general philologists, nor does Dr. Delitzsch bring it too prominently forward.

T. K. CHEYNE.

CORRESPONDENCE.

DR. BUDDENSIEG'S "WICLIF."

Cambridge: March 29, 1884.

I wish to offer some remarks with respect to the above work and the review written of it by Mr. Karl Pearson in the ACADEMY of March 15. Mr. Pearson says:—

"We have again to thank German scholars for two most excellent instalments of Wiclif research. . . . We must confess to a slight feeling of national shame when we find, exactly as in the case of the Early-English texts, so many foreign scholars foremost in the field. We should be very sorry indeed that any attention should be paid to nationality in this matter, or that the labour of editing should be transferred from thorough mediaevalists to incompetent Englishmen, yet we writhe somewhat under Dr. Buddensieg's taunt (p. vii.) that 'to edit mediaeval texts critically is work not very familiar to English scholars.' The statement is only partially true, and not very kind when inserted in the Preface of a work published by an English society. Still, the amount of truth in it calls for the serious consideration of our educational bodies. The establishment of a mediaeval school at one or other of our great universities is an imperative necessity; and we trust that, if any proposition of the kind is again brought forward, the party of obscurity may not once more be triumphant."

Mr. Pearson's patriotic "writhing" is easily understood. He is an excellent scholar himself, who must naturally feel no difficulty in preparing a critical text of any mediaeval author. And he is, no doubt, acquainted with many Englishmen who could do the same.

But it appears to me that Dr. Buddensieg's remark as to the "unfamiliarity" of English scholars with the editing of "critical" texts is uncalled for. It seems that the text which Dr. Buddensieg has given us in his two Wiclif volumes is exactly one of those texts with which we are but too "familiar" in this country. It is, I am sorry to say, quite clear from Dr. Buddensieg's Preface that he considers it to be the "duty" of an editor of mediaeval texts to alter the spelling of his MSS., and not even to record the discarded spellings in his foot-notes.

Dr. Buddensieg devotes nearly five pages to an explanation of the mode which he has adopted with regard to the orthography. It is painful to read them. He says (p. xvi.) in this matter he

"was not able to follow Theodor Sickel in his consequences. We have not (in the Wiclif case) to do with diplomas, which, I admit, may require to

be treated more cautiously. To go so far in the reproduction of the original text that even faults should be faithfully transcribed . . . cannot surely be required of an editor. . . . Evident mistakes of the copyist afford no help towards characterising writings of a certain period. For this reason I have not admitted the mistakes of the MSS. into the text, and have only given them sometimes in the notes."

Quite so! The only question is whether the editor is competent to decide between a "fault" or an "evident mistake" and a correct reading. Dr. Buddensieg only hints as to what "corrections" he has made, or was likely to make. For instance, speaking (on the same p. xvi.) of "apparent faults," he says in a note:—

"Sickel even prints such forms as *archiepiscopellani*, *archiepiscopellani*, *archipellani*, *archiepiscopellarii*."

Dr. Buddensieg's note is unintelligible and misleading without a reference to Sickel. For instance, the form *archiepiscopellarii* is not necessarily wrong, as the note would suggest. It may, perhaps, be so in the particular instance pointed out by Sickel; but those who carefully examine the diplomas in which the above forms are found will no doubt thank Sickel for having printed them as he found them. I need not explain this point further, and only remark that "apparent faults" or "evident mistakes" are often far more instructive than a so-called "critical" correction, provided we are sufficiently trained to distinguish between the one and the other. It is to be regretted that Dr. Buddensieg has suppressed "apparent faults," instead of following Sickel's very simple but effective mode of drawing attention to them. Nor should he have overlooked Sickel's remark on these readings:

"In the beginning such forms may perhaps offend some, but they will soon get used to them, and this is exactly what I aim at, just as we, diplomatists, have become used to these negligences [?] in the Archetypa."

With respect to his "orthography," Dr. Buddensieg prints, on p. cxviii., a list of some of the words which are written in various ways in the MSS.—e.g., *ipocrite*, *ypocritas*, *ippocritarum* . . . *simoniam*, *symonia*, *simonyare* . . . *apocriphus*, *apocryphum* . . . *diffiniciones*, *diffinizione* . . . *errecione*, *ereccionem* . . . *tollerant*, *tollerantur* . . . *blasphemare*, *blasfemaret* . . . *blasfemiam*, &c., &c., and he adds:

"To preserve to posterity these vagaries of the mediaeval copyist cannot be the duty of an editor. Just as little has he the right to perpetuate misconceptions and ignorance. To reproduce these corrupt forms in the text is, I believe, nothing else than to share in the carelessness or ignorance of the old scribe. I have, therefore, without special remark in the notes, at once given correctly [sic] in my text those forms which differ from the universal usage of the MSS."

Dr. Buddensieg's knowledge of Latin, and of Wiclif, is undoubtedly very great; but he has evidently not studied mediaeval Latin as a philologist, otherwise he would know how precious are most of the forms which he has discarded. They may be "vagaries;" but these "vagaries" are the very means by which we can only hope to explain (at least satisfactorily) not merely the forms which we find in Wiclif's time, or before and after him, but a good many of the words which we are speaking and writing at the present day. Does not *errecione*, *ereccionem*, *tollerant*, *tollerantur*, &c., give us the key to a form like *surround*, the origin of which was realised in this country only a few months ago? Could forms like *scenolentus* (= *caenulentus*), &c., be satisfactorily explained without knowing the "vagaries" of the scribes? And how are we to know them when editors suppress the forms through which the words have reached their final stage? They may be "vagaries." But Dr. Buddensieg should study du Cange, Diefenbach, and a host

of other Lexicons a little closely. He will soon realise that these "vagaries" have occurred in very respectable numbers, that they have lived through ages and in all regions, have produced endless forms and new words, and require careful handling.

In 1880 Dr. Buddensieg published, at Gotha, one of the polemical tracts of Wiclif ("De Christo et suo adversario Antichristo"). He then expressed himself as we could wish him to have done again in 1883:—

"Diction, construction, nomenclature, vocabulary, forbid us to let an author of the fourteenth century appear in the garb of the Augustan period; some codices may differ from each other orthographically, but a great many words are written in the same manner throughout; I print, therefore, *poes* for *poemas*, . . . *vulgaris*, *blasfeme*, *communis*, &c."

But in 1883 this same tract is reprinted, and we find that *katholicoes* of 1880 is changed into *catholicoes*; *comunitur* of 1880 into *communiter*; *vulgarium* into *ulgarium*; *harmonia* into *armonia*; *mysticum* into *misticum*, &c., &c.; even *Mosi* is altered into *Moyei*.

It is really irritating to see these totally unnecessary changes effected without the slightest notice as to the reading of the MSS. But, if this is Dr. Buddensieg's notion of a "critical" text, his remark that English scholars are "unfamiliar" with such texts is, as I have already said, uncalled for. It is no secret that the rule as to orthography which Dr. Buddensieg adopted for his Wiclif edition is the very rule laid down, officially, for the editing of the Master of the Rolls' Series. Consequently, the volumes in this series are "critical" editions, or ought, at least, to appear so to Dr. Buddensieg, if his Preface and his own manner of publishing Wiclif mean anything. Where, then, is the "unfamiliarity" of Englishmen with critical texts?

That Dr. Buddensieg found it difficult to translate the critical portion of his German work into English is natural, but that does not yet mean that the "terminology" which he had to employ is a "ground not yet trodden" by Englishmen.

Philology, therefore, and mediaeval Latin have gained little or nothing by these two Wiclif volumes. In this respect these so-called "critical" texts are by no means desirable objects. They destroy the bridges over which we are to walk on to the past or to the present.

The time has come that the doctoring of mediaeval texts should cease. Why should these texts be altered? Some would answer—the Master of the Rolls' books are for historians not for philologists; the Wiclif books are for philosophers, theologians, dogmatists, not for philologists. But, then, are historians, philosophers, theologians, dogmatists, so ignorant as not to know the meaning of *blasfemia*, *diffinicio*, or *diffinico*? Are they so helpless that they must have texts specially prepared for them? Prof. Skeat, to whom I spoke about Dr. Buddensieg's text, referred me to four lines of Thomas Hood, in which he alludes to the Otaheitan cooks who are said to chew the meat before they give it as food:—

"I do not hash the gospel in my books,
And thus upon the public mind intrude it,
As though I thought, like Otaheitan cooks,
No food was fit to eat till I had chewed it."

I believe that the other volumes now in preparation for the Wiclif Society, by Mr. Matthew and Mr. Poole, will also be "critical" texts, but, so far as I know, the readings of the MSS., if they are to be rejected for the text, will at least be recorded in the foot-notes.

If this is not the case, Mr. Furnivall should insist upon its being done. The necessity of unadulterated texts of English authors has long been acknowledged; that it has not yet been acknowledged with respect to mediaeval Latin

authors is, of course, owing to the importance of mediæval Latin, in its unaltered forms, not being known. The mediæval school, of which Mr. Pearson speaks, would soon teach us this importance. Meantime, it would be well if, for instance, the Cambridge Board for Modern and Mediæval Languages could do something to persuade editors that a text of Wiclif or any other mediæval author should not be trimmed and pared and chewed according to nineteenth-century notions.

It is all the more to be regretted that Dr. Buddensieg has altered his text, and omitted to record, whenever he thought fit, the readings he discarded, inasmuch as he seems to have taken great pains over his work, and has even now given a vast multitude of notes. Why should they not have been increased a little, so as to represent a complete text according to the MSS. ? J. H. HESSELS.

SCIENCE NOTES.

WE understand that the Anthropological Institute will hold its first meeting in the new rooms at the Zoological Society's house, No. 3 Hanover Square, on April 22, when the Marquis of Lorne will exhibit an ethnological collection from Canada. At the same meeting Sir Richard Owen will make a communication on the extinct race of Tasmanians, and Prof. A. H. Keane will contribute a very opportune paper dealing with the ethnology of the Sudan.

WE have received the first number of the *Bulletin astronomique*, the monthly organ of the Paris Observatory. It is edited by M. F. Tisserand.

PHILOLOGY NOTES.

A "WELL-KNOWN HEBRAIST" has telegraphed as follows to the *Times*, under date St. Petersburg, April 7:—

"Dr. Harkavy, of the Imperial Library, has just shown me some fragments of the Hebrew text of the Old Testament, written in characters quite different from those contained in all known MSS. and inscriptions. These fragments were sent to him for investigation by a private person. Fuller details, with photographic reproductions of the fragments, will shortly be published by Dr. Harkavy."

AN enterprising native publisher of Calcutta, Brujendra Lal Das, has undertaken to issue a cheap reprint of the early volumes of the *Asiatic Researches*, which he quaintly describes in his prospectus as a "sucking-pipe, through which man can drink the pleasures of knowledge," and a "referee for other valuable and renowned works." He purposes to issue the first volume by June of the present year, with all the plates, &c., of the original. The price is five shillings a volume.

WE are glad to hear that the *Euskal-Erria* of San Sebastian, which has been interrupted since the death of its late editor, Don José Manterola, will be resumed shortly under the editorship of Don Antonio Arzac. Its discontinuance would have been a loss to all students of Basque.

AT a recent meeting of the Académie des Inscriptions, M. Bréal read a paper entitled "A Peculiarity of the Tonic Accent in Greek." His argument was that the tonic accent, instead of marking an essential or radical syllable of the word, often falls upon a vowel that is merely euphonic. *παλάμη* is Latin *palma*; *ὤλην* is *ulna*; *τορνος*, = "lathe," is *τόρνος* in the dialect of Tarantum. We are thus enabled sometimes to recognise which of two forms is the older, for the accent on the vowel shows a late formation. *γάμος*, = "mother-in-law," must be later than Latin *glos*; *μελέθας* must be later than

plumbum; *πατήρ* and *πατριά* must be later than *πατήρ* and *πατρία*. The anomaly of the accentuation of the perfect participle may be explained in the same way, *λελυμένος* being for *λελυμινος*. The etymology of *scribere* is also thus accounted for. It is an importation from the Greek. *σκριφός* or *σκριφον*, = "pen," implies an earlier form *σκριφός* or *σκριφον*. M. Bréal's general conclusion was that the tonic accent in Greek has no etymological or logical import, but was purely musical, representing the raising of the voice by a fourth or a fifth.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, March 23.)

J. T. NETTLESHIP, Esq., in the Chair.—The Rev. J. S. Jones read a paper on "Browning's Ecclesiastics." A gallery of portraits, he said, so large and varied as his would have been incomplete without some such as these. There were, indeed, two limitations even in his case. His "ecclesiastics," so to generalise them, were mostly prophets rather than priests, when painted sympathetically, and in any case it was the prophetic side of their calling, well or ill exercised, which was treated; and, secondly, like this poet's characters generally, they were mostly foreign. There was, indeed, the somewhat unlovely English rector in the Inn Album (of whom the writer spoke at large), and there were the vulgar, but sincere, chapel-preacher in "Christmas Eve" and the great Puritan who brings the prodigal Ned Bratts to repentance. In the foreign gallery we have one Greek ecclesiastic—the pope or parish priest in "Ivan," perhaps the nearest approach to a lay figure of the whole; and two Jews, Jochanan Hakkadosh in *Jochaseria*, with his failure even in a preternatural life, and the immortal Rabbi ben Ezra, with his triumph of faith in an imperfect one. The gallery of Latins is very full. We have glimpses and incidental sketches in several plays (particularised) and in "Pippa;" vivid dramatic groupings in the "Forgiveness" and "Spanish Cloister;" two worldly prelates—types of old and new Renaissance—in he of St. Praxed and Blougram; a wonderful picture in "Fra Lippo," who was, however, there is reason to hope, not so bad a fellow as his traditional presentment. The most remarkable group of course is in "The Ring and the Book;" its friars, good and bad, its *bon vivants* and worldlings, fat little Conti, crafty Paolo, chiefest, of course, the chivalrous warrior-priest, Caponsacchi, and the Pope, of whom a short historical notice was given, showing his harmony with the poet's conception. The writer concluded by assigning to the apostle in the "Death in the Desert" the central place in the picture.—The reading of the paper was followed by an animated discussion.

CHEMICAL SOCIETY.—(Anniversary Meeting, Monday, March 31.)

DR. W. H. PERKIN, President, in the Chair.—The number of fellows is at present 1,324. During the past twelve months the society has lost by death nineteen fellows, including Sir O. W. Siemens and Messrs. W. Spottiswoode, J. T. Way, and J. Young.—The President read his annual address. After briefly alluding to the more important advances in chemical science, he drew attention to the fact that the number of original papers read before the society had steadily decreased since 1881, notwithstanding the steady increase in the number of fellows and the greater facilities for the study of chemistry now offered by the numerous laboratories recently opened.—The Longstaff Medal was awarded to Mr. O'Sullivan.—The following officers and council were elected: President, Dr. W. H. Perkin; vice-presidents, Sir F. A. Abel, Warren De La Rue, E. Frankland, J. H. Gilbert, J. H. Gladstone, A. W. Hofmann, W. Odling, Sir Lyon Playfair, H. E. Roscoe, A. W. Williamson, P. Griess, G. D. Liveing, E. Schunck, T. E. Thorpe, A. Voelcker, W. Weldon; secretaries, H. E. Armstrong, J. Millar Thomson; foreign secretary, H. Müller; treasurer, W. J. Russell; members of council, E. Atkinson, H. T. Brown, T. Carnelly, M. Cartledge, R. J. Friessell, W. R. E. Hodgkinson, D. Howard, F. R. Japp, R. Meldola, R. Messel, O. O'Sullivan, C. Schorlemmer.

ENGLISH DIALECT SOCIETY.—(Annual Meeting, Monday, March 31.)

THE annual meeting of the English Dialect Society was held in Manchester, and the occasion was made memorable by the circumstance that the founder of the society, Prof. W. W. Skeat, presided.—The Report, which was read by Mr. J. H. Nodal (hon. secretary), stated that the society's publications for the past year were three in number, to which a fourth was added, the gift to his fellow-members of Mr. Thomas Satchell. The first of the year's issues was a *Glossary of the Dialect of Almondbury and Huddersfield*. This was in the main the work of the Rev. Thomas Easther, formerly head-master of Almondbury Grammar School, who died in September 1876, and who had then been engaged in the collection of words in the district for over a quarter of a century. Mr. Easther before his death had requested his old friend the Rev. Thomas Lees, Vicar of St. Mary's, Wreay, Carlisle, to "complete this the cherished work of his life's leisure;" and Mr. Lees kindly undertook and had finished the task with a care and completeness which deserved the grateful recognition of the society. The second volume of the year, and the fortieth publication of the society, was a *Glossary of Hampshire Words and Phrases*, compiled and edited by the Rev. Sir William H. Cope, Bart. *English Dialects in the Eighteenth Century* was the title given to the third of the society's publications for the year. It was a reprint of all the dialectal words in N. Bailey's dictionary, and had been edited, with an Introduction, by Mr. W. E. A. Axon. Mr. Satchell's present to the members (those on the list for 1883 only) was a privately printed "older form" of *The Treatise of Rysshinge wyth an Angle*, attributed to Dame Juliana Barnes (about 1450), and printed from a MS. in the possession of Mr. Alfred Denison, of Albemarle Street, London. This treatise was believed to be some fifty years older than the one which was printed by Wynken de Worde in 1496. Mr. Satchell had supplied an interesting Introduction and a Glossary, the latter compiled with the aid of Prof. Skeat. The work undertaken by the society had again been helped during the year by the labours of writers unconnected with it. Mr. G. L. Gomme had devoted the second volume of his "Gentleman's Magazine Library" to a collection of the dialectal and popular sayings which appeared in that periodical from its commencement in 1731 to 1868. The Rev. G. S. Streetfield had appended a Glossary of Lincolnshire words to his work on *Lincolnshire and the Danes*. Mr. Clark Russell, the novelist, had issued (Sampson Low) a collection of sea terms, with their definitions, under the title of *Sailor's Language*—certainly the most comprehensive modern sailor's dictionary yet compiled; and Mr. W. S. Greeley had published a *Glossary of Terms used in Coal Mining* (Spon), which Mr. Britten found, after examination and comparison with his MSS., would not render his proposed "Dictionary of Mining Terms" unnecessary. Mr. Britten had a much larger number of words. Mention should be made of some papers on the Celtic element in the Lancashire dialect which the Rev. J. Davies was contributing to the *Archæologia Cambrensis*. The publications for 1884 would be selected from the following: *English Plant Names*, by James Britten and Robert Holland, part iii., completing the work; *A Cheshire Glossary*, by Robert Holland; *Public School Words*, by A. Percy Alisopp; *Lancashire Glossary*, part iii. and last; and *A Word List illustrating the Correspondence of Modern English with Anglo-French Sounds*, by Miss Bertha M. Skeat. The last-named was designed as, in some measure, a substitute for the "History of French Sounds in English" which Mr. Henry Nicol promised, but, unhappily, never lived to write. The Report gave the names of a number of works in preparation, with the date of their probable appearance, including a volume of original Glossaries for issue in 1885, concerning which, it said, it was probable that more than one volume of the kind would be required. The income for the year, including a balance of £182 from 1882 and nine payments in advance for future years, had been £425. The payments had been £294, which left the sum in hand £131. The number of members was 270, making, with 48 libraries, a total of 318 subscribers—an increase of seven on the preceding year. The Report concluded with two sec-

tions on phonetic work, the one referring to a paper read by Mr. A. J. Ellis, and the other to researches by Mr. Thomas Hallam, mainly in the counties of Derby and Norfolk.—The Report was adopted, and the office-bearers re-appointed.—Messrs. George Milner, C. W. Sutton, Edwin Waugh, C. Madeley, G. W. Napier, G. Sevensalls, Thos. Hallam, W. E. A. Axon, and Prof. T. N. Toller were among the speakers.—The Chairman, in his address, gave some interesting particulars of the early history of the society, and handsomely acknowledged the great help it had received from Manchester. The main part of his address was devoted to the subject of an English Dialect Dictionary. This, he said, was "a matter which the members of the society must consider very carefully. Such a thing would clearly have to be done, and the society must have something to do with it, but it was far beyond them to undertake the printing of such a work. He thought something might be done at once in the way of beginning the work, but what they wanted to know, first of all, was who would publish or print it. They had one offer with which he was not satisfied; but it occurred to him that the right people to undertake it were the University of Cambridge. Oxford had already undertaken a similar work, only on a larger scale—viz., the great English Dictionary of Dr. Murray, and, in the emergency of their not being able to pay Dr. Murray for his services as editor, Mr. Gladstone had come to the rescue. We happened to have, at the present time, a statesman who cared for English literature, and he had granted to Dr. Murray a pension of £250. He (Prof. Skeat) did not know whether the pension was for life or during the continuance of the work, but he supposed it would come to the same thing. He applied to Cambridge University, which, it must be remembered, had much less money to work with than Oxford, and was asked to attend a committee meeting; and the result was that the Syndicate of the Pitt Press passed a resolution expressing their willingness to undertake the publication and printing of an English dialect dictionary provided they were guaranteed against loss. Of course, the Pitt Press would be perfectly safe; but the friends of the proposal would have to consider whether they could guarantee the Syndicate against loss. They must consider, too, whether there would be any money with which to pay an editor. What they wanted was for some one to give them £5,000, and then he thought the thing would be settled. If no one was prepared to do that for them, he did not see why they should not make a sort of subscription, and he should be very glad to give £50."

ARCHAEOLOGICAL INSTITUTE.—(Thursday, April 3.)

EARL PERCY, President, in the Chair.—In opening the proceedings, the President spoke in touching terms of the sad death of the Duke of Albany, and moved that a special vote of condolence be presented to the Queen, as patroness of the Institute, expressing sympathy with her after the additional blow that has fallen upon her. He also moved a vote of condolence to the widowed Duchess of Albany.—Mr. Gosselin read a communication from Precentor Venables on the recent discovery at Lincoln of a Roman altar dedicated to the Parcae and Numina Augusti. It is inscribed PARCIS DEAEVS ET NVMENIBVS AVG C ANTISTIVS FRONTINVS CVRATOR TER AR D S D. The altar was found at a depth of thirteen feet below the surface, lying face downwards, on a bed of dry river gravel, covered with alluvial soil and made ground. Owing to this circumstance the letters of the inscription are wonderfully preserved.—Mr. Park Harrison read some notes on early sun-dials. He mentioned that he had lately met with one over the south door of the Anglian church of Daglingworth, near Cirencester, which was divided into four spaces of day-time, in a similar way to the well-known examples at Oorhampton and Warnford, in Hampshire, both of which were attributed to Bishop Wilfrith, the founder of the churches in which they were built.—Mr. W. Vincent read a paper, illustrated with rubbings of brasses, on the church of St. Michael at Pleas, Norwich, and its monumental inscriptions, in which he stated that hardly any alteration or destruction of monuments has taken place in this church since the time when

Blomefield wrote his History of Norfolk. The whole of the inscriptions, which are comparatively late, have been transcribed by the Society for Preserving the Memorials of the Dead.—Mr. R. J. Andrews exhibited a collection of Hertfordshire tradesmen's tokens of the seventeenth century, and made some interesting remarks thereon.—There were also exhibited: by M. Seidler, a plaster cast of the face of Charles XII. showing the wound which caused his death, a terra-cotta medallion of Franklin by Nini, and a MS. Book of Devotions, 1466; and, by Mr. Gosselin, a MS. dated 1469, "Leonardo Bruno di Bello Punico."

PHILOLOGICAL SOCIETY.—(Friday, April 4.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. Alexander J. Ellis, V.-P., read a paper on "The Insular Scotch Lowland Dialect and the Border Mid-Northern Dialect of the Isle of Man." Mr. Ellis found that the peculiarities of the Orkney and Shetland dialect showed that it was essentially Lowland Scotch spoken by Norsemen. The distinctive character was the nearly general treatment of *th* in *this* as *t* simply, and *th* in *them* as *d*. In Shetland, also, *ch* initial became *sh*. Mr. Ellis gave a full account of the characteristics of each dialect, and read specimens which he had had read to him by natives of Shetland. He also drew attention to the English spoken in the Isle of Man, which, though strictly Midland, yet presented—at least in the Northern parts—an analogy to Orkney and Shetland in the treatment of *th* as *t* in *ling*, *tree*, *timble*—thing, three, thimble. For specimens of both North and South he was indebted to very careful studies made from natives by Mr. Thomas Hallam, of Manchester. The Scilly Islands have no dialect, the Isle of Wight is part of Hampshire, the Isle of Sheppey is part of Kent, and the Channel Islands are Norman-French. This, therefore, completes Mr. Ellis's preliminary survey of English dialects. His book on the phonology of existing English dialects is in active preparation, and he hopes to report progress in a year's time.

FINE ART.

19TH CENTURY ART SOCIETY, CONDUIT STREET GALLERIES.—THE SPRING EXHIBITION NOW OPEN from 10 to 6 Daily.—LAST WEEK.—FRESHMAN and MARRIOTT, Secs.

THE ARCHAEOLOGICAL SURVEY OF WESTERN INDIA.

Report on the Buddhist Cave Temples and their Inscriptions. Report on the Elura Cave Temples, and the Brahminical and Jaina Caves of Western India. By James Burgess. In 2 vols. (Trübner.)

AMONG the drawings of Daniell, the Royal Academician who went to India about the end of the last century, will be found some of the rock-cut temples, one of which is a large view of the Kailasa. But it was not till Mr. Fergusson published, in 1845, his *Illustrations of the Rock-cut Temples of India* that the systematic study of these wondrous remains of ancient art really began. Railways did not exist at that date, yet Mr. Fergusson managed to travel over the wide expanse of India and made sketches of its architecture, including the rock-cut temples, one of them being the Kailasa, a task the present writer has also gone through, but one which, from the amount of details, any artist would prefer in the present day to depute to a photographer. The conclusion Mr. Fergusson came to at that time was that the Buddhist caves were the oldest, and that the Brahminical followed on the decay of its rival faith. As the architecture of India became better known, this broad classification was amply confirmed; and, after a time, approximate dates of some of the caves were suggested. The progress of this study may be followed in Mr. Fergusson's works on Indian architecture.

In 1873 Mr. Burgess was appointed to superintend the Archaeological Survey of Western India, with the special object of surveying the rock-cut temples of that region. By 1878 three volumes of *Reports* had been published, containing drawings, photographs, plans, sections, as well as copies of inscriptions with translations. With this, and other material which had been accumulated, a large work on *The Cave Temples of India* (Academy, October 30, 1880) was produced by the combined labours of Mr. Fergusson and Mr. Burgess. The two volumes whose titles head this review are the fourth and fifth *Reports* of the Western India Survey, but it is stated that they are at the same time "Supplementary to the volume on *The Cave Temples of India*." One of these volumes has sixty plates and the other has fifty-one, besides a large number of wood-cuts.

This slight sketch will convey some idea of the progress that has been made in our knowledge of the temple caves of India, and also explain the relation of Mr. Burgess's two last contributions to it; but the value and extent of these contributions can only be fully appreciated by reading and studying the *Reports*. The drawings have been most carefully done, and are reproduced in exact facsimile by the photo-lithographic process. The autotypes give perfect and enduring representations of many of the caves, and some of the wood-cuts are perfect specimens of that art. The accuracy of the drawings can be vouched for by the present writer, from having made sketches of many of the same subjects on the spot. Accuracy is the first requisite of an archaeological work, but these volumes are well got up in every respect, and might be even described as sumptuous.

For the first time we have general plans of Ajanta and Elura, showing the position of each cave. A transverse section of the Kailasa is given, which will assist anyone who has not seen that vast monument to comprehend some of its intricacies in a way which no pictorial representation could accomplish. The temple in the scarp on the south side, as well as the Lankesvara temple in the northern scarp, are shown remarkably well by means of this section. The massive pillars, with bold projecting ornaments, of the Lankesvara cave make it one of the most striking and picturesque of the Elura group. Some of its pillars are given in the fifth volume, as well as its sculptures. By treating of the Buddhist group of caves at Ajanta along with the Brahminical, Mr. Burgess has been able to show in some cases the transition in the sculptural forms from the one faith to the other. He confirms the theory that the Brahminists adopted the idea of excavating cave temples from the Buddhists, and that the one series must necessarily follow the other in date. It turns out now that the one series overlaps the other, and that the Brahminists had begun to make caves before the Buddhists had ceased to do so. Mr. Burgess dates the Ramesvara cave as early as A.D. 630, while the Tin Thal, which is Buddhist, and evidently of the Mahayana school, he places as late as 700. The date of the Kailasa has also been determined to within a very few years. At Pattadakal there is a constructed temple, the plan of which not only closely resembles the Kailasa, but its unusually large dimensions coincide within a very few feet;

the art on both is the same in style, and many of the ornamental details are said to be identical. An inscription in the Pattachal Temple states that it was erected by a queen of the second Vikramaditya Chaluba, in A.D. 738. This was during the reign of Dantidurga, the great Rathor king, *circa* 730 to 755. He conquered the whole of the Dekhan, including the region in which Elura is situated, and the Kailasa may now be assumed to be the work of his reign. That Dantidurga himself caused this great monolithic temple to be excavated is almost certain, for such an elaborate undertaking could not have been accomplished except under the auspices of some powerful monarch. This conclusion is rendered still more probable from an inscription in the Das Avatara Cave, recording that Dantidurga made a visit to Elura, which may have been on the occasion of its dedication. The founder of the Karle Cave has also been identified by means of an inscription on the left hand of the verandah, which informs us that this "most excellent rock-mansion in Sambudvipa"—one of the old names of India—was "established" by "Seth Bhutapala from Vaijanti." There is no date; but it has long been understood that the cave belongs to very nearly the beginning of the Christian era. The discovery of this name in the Karle cave has been made since the *Cave Temples of India* was published; and, when we remember the mysterious antiquity, far back in prehistoric times, which used to be ascribed to the rock-cut temples of India, it is startling to find ourselves becoming familiar with the names of those who commanded their construction. But these inscriptions are revealing more than this. One at Kanheri tells us the names of the men who executed the work; it mentions the monk—"the reverend Bodhika" is his name or title—who was probably the architect and overseer, "together with the stonemasons," whose names unfortunately are undecipherable; but immediately after this we have "and with the polisher Skandaraki," thus giving us one of the subordinates who was employed on these interesting monuments.

Still more valuable matter is found in these inscriptions. There are several archaeological questions in India involved in the geographical significance of the word *Yavana*. At first it was supposed to mean Greek, and to be the same as *Yavan*. It has long been evident that the word, although applied to the Greeks, had also a wider signification. "Yavana" has now been found on the inscriptions in the Buddhist caves. It would seem that some of these places were made by means of gifts from many people. One person would give sufficient money to make a column, another would contribute a tank, a cell, or a stone seat for the monks; and the names of these donors were in many cases inscribed on the rock, in the place or object which resulted from the gift. Now we find that some of these donors were Yavanas. For example, certain of the pillars of the Karle cave were the gifts of "Yavanas of Dhenukakata;" at Junnar a refectory is recorded as being given by the Yavana Chita (Chaitra) of the Gatas (or of the Gata country); at Nasik there is an inscription in a cave stating that it was the gift of Indragnidatta, a Yavana, "a native of the northern country [and] inhabitant

of Dantamitri." It is clear that men who were Buddhists, and had names beginning with Indra, cannot be Greeks. The word *Yavana* most probably referred to the Northwest of India. Mr. Burgess has tried to localise some of the places named; one he assigns to the Punjab, and another to Arachosia.

Another indication of progress in our knowledge of the Buddhist caves makes its appearance in the *Cave Temples* as well as in these volumes. This consists in distinguishing some of the caves as belonging to the Hinayana and others to the Mahayana sects. The Hinayana may be described as the Low Church, while the Mahayana was the high form of ritual. The former of these, or the "Lesser Vehicle," was the early or primitive teaching and rule of the Buddhist monks; while the "Greater Vehicle," which dates from about the first century of the Christian era, was a development into a more elaborate form of worship, and along with it were introduced new characters, such as Bodhisattwas, Padmapani, Avolokitesvara, &c. Figures of these saints, or deifications, appear in the sculptures, and are valuable as a basis by which dates may be arrived at. It was not till about the middle or end of the fifth century that this later development affected the architecture and sculpture of the caves. The Buddhist caves at Elura would seem to belong to a late period, and the evidences are plentiful that they were excavated by those who followed the rule of the "Greater Vehicle." By comparing the plates of the sculptures in vol. v. it will be seen how the figures of the late caves approach in style to those of the earlier Brahminical. If we were better acquainted with the details of the Mahayana ritual, a careful study of these sculptured works might throw light on that still dark subject, the downfall of Buddhism and the triumph of its rival worship. Our knowledge is as yet too slight to venture on even the vaguest suggestions. Still it may be worth pointing out that some of the Buddhist figures hold the *vajra* in their hands; and in pl. 34 it will be seen that Indrani, one of the Saptamatis, in the Ramesvara cave, holds the same symbolical instrument. Mr. Burgess, as already mentioned, gives a very early date to this cave, about fifty years after A.D. 579; it was thus close upon the period of the Buddhist caves, if not slightly overlapping them. In the same plate the Saptamatis from cave 22 are given, and in Indrani's hand, instead of the Buddhist *vajra*, we have the *trisula* of Siva. This transition from Buddhist to Brahminic emblems is only a hint, but it is a suggestive one. Mr. Burgess gives a number of drawings of the *vajra*, which he correctly identifies with the old Buddhist *trisula*, and with the *dorje* of the Tibetan Lamas. One from Nepal is given in which the symbol is doubled at each end; but it may be stated that in Tibet many of these instruments are composed of four *trisulas*, or eight prongs all round, forming a corona whose general appearance is such that no one would suspect it to have any connexion with the *vajra*. The *vajra* is said to be the thunderbolt of Indra, but it seems to have been a very old symbol. In coins of Elis which date about the fourth century B.C., the thunderbolt of Zeus is marvellously like the

old Buddhist *trisula* or *vajra*, as well as the *dorje* of the Lamas of the present day.

Although there is much that is tempting, our limits will not permit of saying more. We can only congratulate Mr. Burgess on these splendid volumes, which must, from the faithful work they contain, become books of reference of the greatest value. By their aid scholars can now study almost every detail of the cave temples of India in ease and comfort at home in their libraries.

WILLIAM SIMPSON.

THE FRENCH GALLERY.

M. JOANOWITZ has, no doubt, had unusual advantages in studying under so admirable a painter as Müller, but his picture at Mr. Wallis's gallery is nevertheless a remarkable achievement for so young an artist. It is not like young work at all. It is masterly in execution to begin with, the drawing and colour are alike fine, and the spirit, of which it is full, has no touch of exuberance, but is throughout controlled by rare dramatic tact. Qualities which generally arrive only after long study seem to be instinctive in this young artist. From the quotation which stands godfather in the Catalogue the scene appears to be laid in Servia. A boy is having a lesson in fencing with a sword in each hand, his instructor being an old warrior, who holds his wrists and shows him how to parry the attacks of a handsome young Servian, who, with a good-natured smile, fences as he sits. The operation is being watched by two or three men with critical interest blended with amusement, and by a woman, with a baby at her breast, and a young girl; the former (probably his mother) smiles on the boy, the girl snaps her fingers with excitement. The composition of this well-conceived scene is fresh and effective, the execution unhesitating and thorough. A *début* in which there is so much performance as well as promise has seldom been seen.

Another novelty, at least to the English public, is an example of the severe and strange art of W. Leibl, called "In Church" (166)—a picture conceived much in the spirit of Legros and executed with the veracity and finish of a Van Eyck. In the matter of the hideous blue-and-chocolate dress of the young woman we wish the artist had been less faithful, but the feeling in the heads, especially in that of one of the old women, is very fine, and as a specimen of facsimile painting it could hardly be excelled. A complete contrast to this could scarcely be found than in a picture by Bargue—"An Egyptian Interior" (169)—on which the artist was engaged at the time of his death. By Karl Heffner there are, as usual, some bright and airy landscapes, but they seem to us to be somewhat more flimsy than his wont. Of the large examples we prefer "An Autumn Eve" (128). Another customary feature in this exhibition—works by deceased French artists—is not wanting. The Corots are small and of no special interest, but there are two small and rich little pictures by Diaz—a glowing "Bit of Fontainebleau Forest" (77) and a "Fortune Teller" of noble colour. There is a fair Dupré also (44); a good Troyon, "Man is born to Toil" (141); and an admirable specimen of Fromentin, "African Camp Followers" (45). The latter picture is worthy of special attention, as Fromentin's works are rare, especially in this country, and this is marked by the refinement and the poetry with which he treated such subjects. Nor can we doubt of its truth to the essential character of the country and its natives, which he studied so long and earnestly. Among the younger painters of little cabinet pictures of character in the

style of Meissonier, none is of greater promise than the artist who now calls himself G. Holweg. We had occasion to call attention to a beautiful specimen of his work at this gallery last year. The present collection contains two—one apparently painted some years ago (2), representing "A Cavalier," and another, more profoundly studied and of finer finish, in which we see a Cardinal connoisseur examining a print. Another gem of the same class, not so attractive in subject, but admirable in character and reaching almost to perfection in execution, is Seiler's "A Wilful Youth will have his Way" (69).

Among the larger pictures there are two portrait compositions by Kaulbach marked by his usual distinction. We scarcely know whether to prefer the "Elegant Young Lady and her Dog" (136) or the sweet and unaffected "Sisters" (171). A small picture by the same artist, "Dressed for Conquest" (139), has some charming qualities, but the lady would have a greater chance of success if her complexion was a little more clear. A splendid cattle-piece by Van Marcke (17), and Echter's fine dramatic scene of village gambling, "La Ruine d'une Famille" (102), justify their central positions on the walls; and, though the subject is very worn and the treatment commonplace, there is much to admire technically in de Blaas' "World and the Cloister" (54). Another very clever, and in some parts refined and beautiful, picture is Skutezky's "Souvenir de Venise," but it is quite spoilt by its vulgar tourists. Subjects of any novelty are scarce, and invention among painters seems at a low ebb. Among the more fresh are some very clever "impressions" of Rome during the Carnival by Pradilla (60 and 68). These will repay more careful examination than one would be inclined to think from a first glance at their sketchy surfaces. They are full of incident and character. In "Hare and Hounds," by Kowalski, there is great spirit; and several works by Bochmann are of his best quality. In a collection where the pictures have been carefully chosen, it is, of course, impossible not to omit mention of many clever and pleasant works.

ART SALE.

THE most important sale of Turner's engraved work which has taken place for a long time occurred at Christie's last week, when not only were two sets of the *Liber Studiorum*, in tolerable condition, sold *en bloc*, but the opportunity was likewise afforded of buying separately some of the very rare etchings which were Turner's own handiwork, some equally rare engravers' proofs, and certain fine impressions of the published states. The sale accordingly aroused a good deal of interest, and the prices for the rare and fine pieces were in many cases high. Inferior impressions, of which, alas! there were too great a number, went, of course, for small sums; but these make no appeal to the true collector—he passes them by. The two sets of ordinary impressions, of which we spoke above, were sold the one for £451 and the other for £315. These included neither the worst nor the best impressions of the sale. Among the prints sold separately, we should chronicle "The Little Devil's Bridge," £12 12s. (Hogarth); the "Calm," £15 4s.; "Raglan Castle," £13 2s. 6d.; and the "Source of the Arveron," £12 1s. 6d. (Agnew). These, and many others, were from the collection of the Rev. Stopford Brooke, who, no doubt, retains his complete set of prints of choice. Among the engravers' proofs, which are of interest not as completed works of art but as representing various stages of Turner's labour and of that of the engravers whose hands he employed, we should mention the Egremont seapiece, £23 (Fine Art Society); a proof before

title of the "Lake of Thun," £25 (Colnaghi); a beautiful engraver's proof of "Bridge and Cows," otherwise the "Wooden Bridge," and sometimes known as "the Gainsborough *Liber*," £18 18s.; the "Coast of Yorkshire," from the famous collection of Mr. Stokes, which passed afterwards into the hands of his niece, Mary Constance Clarke, £24; "Peat Bog," with the same desirable *provenance*, £33; the wild and impressive subject of "Solway Moss," £94 (Agnew); the "Little Devil's Bridge," £94; and the "Isis," £110. Among the rare pure etchings, that of the "Procris and Cephalus" fetched £8, and that of the "Crowhurst," £12. A complete set of the *England and Wales* series, from the Turner sale, sold for £88 4s. This was not a high price, and it is probable that collectors are beginning to be aware how inferior is this series to its companion work, likewise engraved in line, the *Southern Coast*.

NOTES ON ART AND ARCHAEOLOGY.

MR. FILDES'S contributions to the Royal Academy will consist of two pictures in what may be called his later Venetian manner—that is to say, they are not, like his English work, much concerned with incident of sentiment, but are painted in candid reliance on the outward charms of Venetian colour and line. The larger of the two—but not the one which, it may be, qualified judges will consider the more artistic—represents a group of idle Venetian girls gathered together by the steps that divide a Venetian house door from a Venetian canal. In the background an elderly woman combs the dark hair of one of the more luxurious of Mr. Fildes's models; in the foreground, a blonde child leans to the waters, and is occupied with sailing a toy-boat. But the occupations such as they are, whether of child or crone, are but excuses for a happy indolence, and the subject itself is but an excuse for the artist's persistent presentation of selected contours and of glowing hues. Mr. Fildes, in his second picture—which is the one we prefer—limits himself to a single figure. She stands, dressed in cheap but splendid blues, beside a flower-stall gleaming with reds and brilliant whites. Again the true interest is in the realisation of that fullness and clearness of colour which are perhaps most apparent in Venice. A delight in richness and gaiety of hue, which may not have been suspected from Mr. Fildes's English subjects, is betrayed in the canvases soon to be seen at the Academy.

MR. MULLINS'S sculpture, destined this year for the Academy and the Grosvenor, will more than confirm his present position, among the better judges, as an artist of refinement and force. He has this year been particularly fortunate in a comparative freedom from the hopelessly uninteresting work of posthumous portraiture, and has produced three groups or figures in which there has been room either for the play of the imagination or for the well-rewarded study of chosen form. "Bless me, even me, also, O my father"—Esau's exclamation to Isaac—is the line whose sentiment is illustrated by Mr. Mullins's large group in plaster, in which the young and stalwart man kneels imploringly before the helpless and aged. A line from "Paradise Lost" constitutes the motive for a second and smaller work, in which the principal object is the recumbent figure of a girl. A third work—which has reached the stage of marble and is of exquisite completeness and delicacy—may be called either "Purity" or "Memories." We would hope the latter, for the attitude of the youthful undraped figure, though indeed sufficiently chastened, is essentially one of reverie. Anyhow, the pose rather than the moral quality is its real artistic motive. It was wrought for its beauty. Mr. Mullins is

one of the few living sculptors possessing not only the dexterity of hand but the refinement of vision needed to preserve all that there is of poetical in what is, after all, so frank a study from the life.

MR. CARL HAAG, among the three drawings which he has prepared for the Royal Society of Painters in Water-Colours, has one which will more than vie in interest and importance with his large drawing of last year; nor can realisation of texture and light in the art of water-colour be expected to go any farther than Mr. Haag has carried them. The subject of his most important drawing is the return of Eliezar with Rebecca. The journey leads through various country, some of it barren and some of it fruitful, but the particular stage of it which is now being accomplished is one in which the scenery is mountainous and the land sterile. Rebecca—whose beauty the artist has carefully secured—is mounted on a camel, which is gaily caparisoned. An eastern sky blazes above her its over-powering blue and bewildering light. In the front, Eliezar—a trusty man of more than middle age—marches triumphantly with the knowledge that his mission is in act to be fulfilled, and that it is indeed an admired beauty that he is bringing home to his lord. Mr. Carl Haag has never engaged upon a work that is surer of popularity.

THE drawings and sketches of the late Alfred Newton, of the Royal Society of Painters in Water-Colours, will be sold by Messrs. Christie on April 16. They chiefly represent Highland scenery.

English Etchings for April gives us an elaborate "Harlech Castle," by Mr. S. H. Baker, and a rather scratchy "Gulf of Genoa," by Mr. W. H. Urwick; but its most important plate is Mr. W. Strang's telling portrait of "Francis Seymour Haden." In the letterpress Mr. F. Wedmore treats briefly, but with both vivacity and insight, of the progress and characteristics of Dr. Haden's art—an art which, in virtue of its greater passion and fuller poetic feelings, ranks, we cannot but think, even higher than that of Mr. Whistler, the only living rival worthy to be named along with the London surgeon as a "painter-etcher."

IN a long review of Dr. Richter's *Literary Works of Leonardo da Vinci*, the *Nation* of March 27 says of it: "In the archaeology of art there has been probably no more important undertaking than this of Dr. Richter's."

THE French papers state that the original of Raphael's "Madonna of Loreto" has been discovered in a public museum at Hyères. The picture in the Louvre bearing this title (No. 378) has long been acknowledged to be only a copy.

AMONG the latest results of the excavations at Rome are the discovery of a Jewish cemetery outside the Porta Major of the second or third century A.D.; a leaden *bullæ* with the fragmentary inscription . . . ANNES EPI . . . ECCL' SCR, which Mr. Stevenson would refer to John, Bishop of Syracuse, in the seventh century; and a tombstone in the cemetery of Domitilla to a boy aged only three months, with the figure of a naked infant, with wings, kneeling, as in prayer, between two doves. Together with the now famous find of Anglo-Saxon coins in the House of the Vestals, was a *fibula* of copper, inlaid with silver, bearing the words DOMNOMA | RINOPAPA, referring undoubtedly to Pope Marinus II. (942-46).

THE Stadthaus in Bern has discovered lately among its archives a mediæval architectural sketch of the northern tower of Strassburg Cathedral, with a "helm" or cupola. In the year 1760 a quantity of old drawings were stored away for want of room. These have just been overhauled, and several of them prove to

be of great value as illustrations of art-history and local archaeology. The drawing in question agrees in all its principal details with those of the Liebfrauen Kirche at Esslingen, built in 1460 by Matthäus Böblinger, and with those on the architectural plan of Ulm Cathedral found in Strassburg. There is no documentary proof of the date of this sketch. But the experts of the Bern Künstlergesellschaft who have examined it agree in their belief that it came from the Strassburg Bauhütte before 1349, when Johann Hültz, of Köln, completed the existing and very dissimilarly conceived work. They attribute it to the Master Ulrich von Ensingen, who was busy on Ulm Cathedral in 1392, and from that year until 1399 presided over the works at Strassburg. His son, Matthias von Ensingen, was called to Bern in 1420 for the building of the Münster; and the two eldest sons of Matthias, Vizenz and Moritz, the latter of whom died in 1483, were masters of the works at Bern. The Bern Künstlergesellschaft is about to publish a short history and description of this valuable "Bauriss," with a photograph from the original.

IN the ACADEMY of March 29 a note referring to archaeological explorations in Tunis turned the name of M. Ernest Babelon, the French explorer, into the name of a place. M. Babelon is at present engaged in excavating the site of ancient Carthage.

MUSIC.

RECENT CONCERTS.

LOUIS SPOHR, the celebrated violinist and composer, was born on April 5, 1784, and last Saturday the hundredth anniversary of his birth was celebrated both at the Crystal Palace and at the Popular Concerts. At the Palace the whole of the programme was devoted to his works, and included "The Power of Sound" Symphony, the Concerto for Violin and Orchestra No. 8 (played by Herr Gompertz), the Overtures to "Faust" and "Jesonda," the *adagio* from the Ninth Concerto, and some songs. Spohr was, perhaps, not a genius like Mozart or Beethoven, but he was a very remarkable musician; and this tribute to his memory was reasonable and right. With the exception of Beethoven, there is probably no composer to whom one can listen for two hours without experiencing some feeling of monotony; and there are certainly many whom we should choose before Spohr for an afternoon's musical feast. However, on an occasion like this the scheme demands praise rather than condemnation.

Mr. Arthur Chappell gave a very meagre selection, and it seems strange that he should not have selected one of Spohr's many Quartetts which have never been heard at his concerts. Spohr wrote thirty-four Quartetts and four double Quartetts: of the former, only eight have been given; of the latter, two. The programme commenced with the Quartett in E minor (op. 45, No. 2), followed by a charming song, "The Bird and the Maiden," with clarinet *obbligato* (Mr. Egerton), well sung by Miss Carlotta Elliot and vociferously encored. The third and last piece was a *Tempo di Menuetto* with variations for two violins (op. 67, No. 3). The duties and honours are equally divided between the two players, and it is scarcely necessary to say that Messrs. Joachim and Strauss did full justice to the piece. So much for Spohr. In the second part of the programme we were reminded of three composers, all of whom were born long after, and died before, the Cæsar *Capellmeister*—Chopin, Schumann, and Mendelssohn. Spohr wrote a Sonata for the Pianoforte, the one in A flat (op. 125), dedicated to Mendelssohn. Was M^{me}. Schumann asked to perform it? It was

a curious sight to see the widow of one of the three composers above named, and the friend of the other two, taking no part whatever in the Spohr celebration. M^{me}. Schumann's solos were Chopin's *Nocturne* in D flat and Schumann's *Caprice* in E after Paganini (op. 3, No. 2), and she took part with Herr Joachim and Sig. Piatti in Beethoven's Trio in B flat (op. 97); the *ensemble* playing in the Trio was perfect.

Monday evening's concert was the last of the season; St. James's Hall was literally crammed. The programme included no novelties. M^{me}. Schumann, indeed, selected well-worn pieces—three of Mendelssohn's Songs without Words—but by her charming and unaffected playing seemed to impart fresh interest to them. There was a printed request not to insist upon *encores*, but the public tried hard, though in vain, to induce M^{me}. Schumann to disregard it. The performance of Schumann's Quintett in E flat (op. 44) by M^{me}. Schumann, Herr Joachim, M^{me}. Norman-Néruda, Herr Strauss, and Sig. Piatti was an event which will not soon be forgotten by those who were present. The programme included Rubinstein's three pieces for pianoforte and violoncello, played by Miss Agnes Zimmermann, and Bach's Concerto in D minor for two violins (M^{me}. Néruda and Herr Joachim), with pianoforte accompaniment played by Miss Zimmermann. She made the most of her part, but to produce its full effect the solo violins ought to be supported by stringed instruments. Mr. Santley was the vocalist, singing songs by Schubert, Mendelssohn, and Hatton. The Monday Popular Concerts will be resumed on Monday, October 27.

M^{me}. Sainton-Dolby's student concert was held at the Steinway Hall on Thursday afternoon, April 3. We have often had occasion to speak of this lady's praiseworthy and in many cases successful training of voices. Five of her pupils appeared for the first time. Miss Skinner, an amateur, sang "O had I Jubal's lyre," and managed to give the runs very neatly. Of the five young ladies we would name Miss Hyde (soprano) as the most promising; her voice and style are good. The first part of the programme included a Brahms Psalm, Mendelssohn's "I waited for the Lord," arranged for female voices, and Reinecke's charming Cantata "Bethlehem," one of the composer's best efforts. There was a long second part, including many pieces all sung by students of M^{me}. Dolby's academy. J. S. SHEDLOCK.

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In 1774 Boston was placed under the control of a military governor, Gen. Gage. Hutchinson was thus superseded by what was supposed to be a temporary arrangement. That well-known incident, the publication of his letters written in confidence to friends in England, and expressing views which most Americans in the present day would be content to call narrow and unpopular, had made Hutchinson nearly the best-hated man in New England. The circumstances of that publication, for which Franklin was responsible, are fully discussed by the editor of this work. Those who know anything of Franklin can hardly be surprised that in a matter of public interest he should have held private rights and conventional considerations of honour very cheap. The mythical Franklin is a blameless and austere philosopher; such was the Franklin whom the Rousseau-ridden society of Paris welcomed as a representative of republican simplicity. The real Franklin was a shrewd man of the world, full of benevolence and public spirit, very egotistical, somewhat cynical, and somewhat lax in his private life. The storm which he succeeded in raising had the effect of driving, or, at least, of helping to drive, Hutchinson from Massachusetts, never to return. The diary begins on the day he sailed. That portion of it which is now published covers the years 1774 and 1775, during which time Hutchinson was in constant communication with public men in England. Hutchinson had but little turn for dramatic narration. But, if his accounts lose in vivacity, the loss is more than compensated for by their gain in trustworthiness. We may be sure that there is no touch of

dramatic exaggeration in his account of a two hours' interview with the King. The report of it shows that even Peter Pindar could not exaggerate the King's boundless capacity for questioning. It shows, too, how astoundingly minute was the King's knowledge of details, and of the names and characters of comparatively insignificant officials. To the diary there is prefixed a not very interesting fragment of autobiography, written in a style of characteristic sobriety and dryness.

No great praise can be awarded to the manner in which the editor, Thomas Hutchinson's great-grandson, has given his ancestor's work to the world. Biographical notes explaining clearly and shortly who the personages were that come before us would have been of great value. Mr. Hutchinson might have found an almost faultless model for such editorial work in what Mr. Savage has done for a Governor of Massachusetts of a very different stamp—John Winthrop. Unfortunately, Mr. Hutchinson's inclinations lie rather in the direction of autobiography. He treats us to various minute experiences in his own career. We may read how he lay on the beach at Boston and ate a pineapple, and how much he paid for the said pineapple; how he went a-touring and sold a rifle to a barber; how he cut a stick on Goat Island; how he went on board a steamer, leaving the said stick, and was minded to swim back, but thought better of it; by which time his readers will probably, like Cowper's "peevisish hearer," "almost wish he had." Mr. Hutchinson, however, does not confine himself to incident. He annotates his ancestor's diary with comments such as this:—

"Thus do men argue according to their predilections. The art of arguing is the art of mystification. . . . Sometimes serious disputes originate in such small beginnings that it is hard to fix the exact point at which they took their rise. . . . So easy is it for party malevolence to twist the most harmless actions into evil where men are bad enough to do it."

Occasionally Mr. Hutchinson leaves the copy-book style and soars into higher flights. Having quoted the views of an American writer, Mr. Frothingham, from whom he differs, he ends with the solemn apostrophe, "Oh, the humbug of this world." Mr. Hutchinson, by way of being loyal to his ancestor's memory, deals with all who took the other side as though they were necessarily actuated by the lowest motives of greed or personal ambition. Of his estimate of men one specimen may suffice. Burke is "that wily talker." As a matter of style Mr. Hutchinson is hardly as impressive as Warren Hastings' advocate, Major Scott, with "that reptile Mr. Burke."

Happily, the main value of this book is of a kind which no editing can much impair. Most readers will probably derive from it a lesson somewhat at variance with that intended by its author or editor. In Thomas Hutchinson we see the loyal and official party at its best. No one can read the diary and letters and not see that the author was a man of integrity, honestly anxious for the good of his country, however narrow or erroneous his conception of that good may have been. American writers have made desperate efforts

to invest an unromantic chapter of history with some picturesque interest. The unlucky Hutchinson has been pressed into the service, and the sober Boston lawyer has been made to masquerade as a sort of Alva or John di San Remi. Hawthorne has given us a lurid picture of the tyrant on his death-bed, "choking with the blood of the Boston massacre"—the blood, perhaps, of that refractory gentleman of colour, Crispus Attucks. The publication of this book at least makes that view impossible.

But if Hutchinson's character for integrity, and, in a certain sense, for patriotism, is saved, it is at the expense of his character and that of his whole party for foresight and for ability to interpret the signs of the times. It is no exaggeration to say that not a single passage shows any conception of the magnitude of the change at hand. Two alternative results of the struggle appear to Hutchinson to be possible. The colonies may make complete and timely submission and all may be as before, or they may be ruined by their pertinacity. In the movement against England he can see nothing but the blindness of a mob and the self-willed ambition of a few agitators. The character of Hutchinson is indeed a good illustration of the extent and nature of the change which had come over New England. In him the enthusiasm of the Puritan had vanished, but some of his best and some of his least attractive qualities remained. We see the same business-like and rather sombre view of life, the same conscientious application to affairs, the same indifference to the lighter aspect of the world. But assuredly Hutchinson would never have left a prosperous home in England to free himself from the control of the bishops. As a set-off, we may be sure that he would never have banished a man for being an Anabaptist, nor hanged one for being a Quaker.

If the character of Hutchinson himself shows us the American loyalist in his better aspect, the letters give us an occasional glimpse of him in a very different form. Among the letters is one from a certain Peter Oliver, son of Chief Justice Oliver of Massachusetts, a colleague and friend of Hutchinson, who took a leading part on the side of Government. Hutchinson himself sometimes dwells on the possibility of his own ruin, but such lamentations are always secondary matters. His chief sorrow is not for himself, but for his country. Oliver groans over the good times when he got quails for ten shillings a dozen, while now he must pay five-and-sixpence for a fowl and eighteenpence for a pound of pork. But one soon forgets the grotesqueness of his lamentations in their atrocity.

"All we poor refugees must be made good our losses and damage. Hanging people won't pay me for what I have suffered. Nothing short of compensated estates will answer; and after damages are sufficiently compensated, then hang all the Massachusetts rebels by dozens if you will."

The advice of men like Hutchinson does much to exonerate the English Government for its errors in the early stages of the dispute. But it can serve as no excuse for the pertinacity with which they turned a deaf ear to the warnings of Burke and Chatham, and to the loyal and temperate remonstrances repeatedly addressed to them by the colonists.

Any discussion of the general question between the mother country and the colonies would be far beyond the scope of a review. Moreover, the present instalment of Hutchinson's diary comes down only to the end of 1775, and does not, therefore, go beyond that early stage of the dispute where historians, be their nation or party what it may, join in an almost unanimous condemnation of the policy of English Ministers. Mr. Lecky, in the third and fourth volumes of his History of England, has brought out with great clearness and force how the struggle gradually changed its character—how that which at the outset was a legitimate constitutional agitation became mixed up with base motives, how speculators traded on a depreciated currency, and how the rights of America became the diplomatic capital of French Ministers. Mr. Hutchinson has an easy task in overthrowing the views of a thoroughgoing advocate like Mr. Bancroft. Doubtless the colonists at the outset made admissions as to the constitutional rights of the mother country which were inconsistent with the contentions which they afterwards held. Doubtless many of the actions which American writers then and since have treated as legitimate resistance to tyranny were in reality the very causes of those measures which are pleaded in excuse of them. But to say this is simply to say that the Americans cared less for abstract rights than for the spirit in which those rights were exercised, and that the American Revolution, like all popular movements, had in it, even at the outset, a large alloy of violence and unfairness. It has often been urged by writers of a more weighty calibre than the editor of this diary that the result justified the party who at the outset foresaw that there was no alternative between complete resistance and complete surrender. To that, two answers may be made. At a later stage there may have been no alternative; but was that due to causes which reasonable human foresight could have anticipated? Could the Rockingham Ministry when they repealed the Stamp Act have foreseen the wrong-headed pertinacity of the King and the obsequiousness of Lord North? Still more, could they have foreseen that most unhappy chance which placed power in the hands of a Ministry shielded by the name of Chatham, but guided in its colonial policy by a reckless trifler like Townshend? Again, it must never be forgotten that those who supported the colonists in their resistance were opposing a system of government which could not fail to extend its influence to England. It may be that if they had foreseen the price which would have to be paid they would have wavered. It may be that when English arms were discredited at Saratoga and Yorktown, when for the victors separation had brought bankruptcy and anarchy in its train, when the colonial army were ready to mutiny in just wrath at the parsimonious ingratitude of their countrymen, when England seemed to have lost all and America to have gained nothing—then it may be that some of those whose encouragement had brought about resistance may have repented. Would they repent now? Would they have wavered if the whole future had been disclosed to them?

J. A. DOYLE.

The Rhymes of the Lady of the Rock, and How it Grew. By Emily Pfeiffer. (Kegan Paul, Trench, & Co.)

THE whole story (as in part reshaped and newly motivated by Mrs. Pfeiffer) of that lady of the house of Argyll whose savage lord in vain devised her destruction by leaving her exposed upon a rock, and there devoted as a sacrifice to the sea, offers rich subject-matter for a romantic ballad. It is charged with the pity and terror which purify; it has all the elements of tragedy save that crowning grandeur, a monumental death, of whose approaches the air has been heavy with vague prescience from the first, and which gathers up all that has gone before into the circumference of its shadow. When persons and passions and events are thus seen climbing to one bleak height of fate, then is perfect tragedy. But none the less that may be tragedy which yet has no mortal climax, and with tragic material of this latter sort the Campbell-Maclean episode abounds. To say, however, that Mrs. Pfeiffer has been more than partially successful in her manipulation of this material is impossible. In some portions of the poem, especially in the second and fifth parts, the narrative moves with nervous vigour and animation; but elsewhere, on the whole, there is hardly enough of grace or picturesqueness to help one forget the absence of any magic in the diction, and the want of a pulse of melody in the too facile verse. The ballad has a spacious girdling of prose—indeed, the volume contains thrice as much prose as verse—and in this portion of the book there are some passages which look unpleasantly like indirect attempts to forestall possible criticisms of the poem. Such passages are not happily conceived, and cannot but be resented somewhat by the reader. A monstrous learned pedlar from Zürich, whose fortune it was to form one of a rustic group in the kitchen of a Highland farmhouse where Mr. Pfeiffer read aloud his wife's newly written poem, is used as a sort of lay-figure of a pedantic critic; and the disagreeable remarks which he utters from a lofty literary standpoint are chronicled with circumstance in order to be dismissed, controverted, or contemned. The effect thus produced is slightly ludicrous. This cultivated and interesting, but (to the reader) insufferable bore of an exotic "gaberlunzie-man" was uneasy in his mind as to the propriety, or at least the judiciousness, from a moral point of view, of the second part of "The Lady of the Rock." The refutation of actual and imaginary objections which is forthwith entered upon is worse than superfluous, for it only serves to call attention to an aspect of this portion of the story which none but the most prudish or prurient of readers would have tripped at. The legend at this particular point did certainly require to be handled gingerly (for a writer having the most irreproachable intentions might easily by sheer maladroitness have made it offensive); and Mrs. Pfeiffer, without being in the least timid, has treated a strange and very difficult situation with a purity than which nothing could be whiter, and with a dramatic force which is the artistic salvation of a perilous theme. This being so, one cannot but regret that she has thought fit to set up a detailed defence of her procedure.

At this stage the story is alive with a force and glow hardly attained elsewhere; the verse, too, *as verse*, is for once excellent; and the description of the bride in her nuptial-chamber (if nuptial-chamber it can strictly be called, under the singular conditions which here form the groundwork of the narrative) has considerable beauty:—

"She cast her garments one by one
Alone as she stood there;
She was to sight no summer flower,
But a woman deadly fair,
When forth she drew the golden comb
And loosed the golden hair
Which sheathed her body to her knee,
A ringed and burnished panoply."

This is none the worse because it reminds us of a passage in Keats's "Eve of St. Agnes." Indeed, such casual correspondences, when free from any shadow of plagiarism, have a certain complex interest of their own, as tender love-links between poet and poet. Thus, in the first part of "The Lady of the Rock," when the heroine hears her lover whispering, and we read

"Here was the voice in all the world,
For her the only voice,"

we are not unwilling to be momentarily transported, by suggestion, to the scene in Tennyson where Geraint first hears the voice of Enid:—

"So fared it with Geraint, who thought and said,
'Here, by God's grace, is the one voice for me.'"

For the most part, this ballad hurries along a little too breathlessly; and the want of such compacted pictures as seem to exist apart, orb'd in themselves, and ringed with their own imaginative atmosphere, makes the task of quotation an almost impossible one. Still the poem has no lack of touches which would tell, were they not so often nullified by the presence or the close vicinity of something that is uncouth, or something that is forced. But even when unalloyed by inferior matter, an effective stroke occurring here and there goes little farther towards the building up of a coherent work of art than does the proverbial single swallow to the making of a summer. "The Lady of the Rock," therefore, cannot be pronounced successful as a whole. The metre is often nothing better than a jingle; and this is a disaster almost sure to happen when any poet other than a master-metrist adopts, in a lengthy composition, a form which admits the capricious combination of iambs and anapaests. There are instances—notably in Mr. Swinburne's works, and pre-eminently in parts of Coleridge's "Cristabel," whose influence on the style and versification of Mrs. Pfeiffer's "Gerard's Monument" is very apparent—where such a combination is managed with minute refinement of art; but with rhymers in general, when they abandon themselves to this sort of liberty, it becomes manifest that the several varieties of poetic feet are treading upon each other's heels in the veriest haphazard way. Such a stanza as the following—an average specimen of the metrical qualities of Mrs. Pfeiffer's latest poem—is an example:—

"Now Maclean in the strength of others is waxed
So proud that naught avails,
But the ships that traverse the Sound of Mull
Must lower their topmost sails,
When of Duart they come within gunshot,—
Still the woman who called him lord bent not."

Of the inversion in the above stanza's penultimate line I will only say that "it harrows me with fear and wonder;" the line that succeeds, with its final accent upon a word ill able to bear such emphasis, is hardly less afflicting. I do not quote in order to draw attention to these matters, but for the purpose of illustrating Mrs. Pfeiffer's command of her metrical resources in general. In such a stanza it is obvious that the mere ease and convenience of the writer, not any intuitive rhythmic law or melodic impulse, determine the shape (if shape it may be called that shape has none) of the verse—verse which is simply crushed flat by that fatal burden, "the weight of too much liberty."

The poem, however, is exceeded in attractiveness by its prose environment; the stone is of less interest than its setting. The prose part of the volume is announced in but a subsidiary way on the title-page, and is, of course, little more than an adjunct to the poem; but beautiful prose is more welcome than questionable verse, and Mrs. Pfeiffer's prose is beautiful. In it she shows herself master, or mistress (which is the right word here?), of a graceful and pellucid style, having an air and carriage which are at once captivating and dignified, and which are its own. Everything in the book which does *not* relate directly to the poem is charming; and happily the greater portion of it has nothing to do with the poem at all, but is occupied with various delightfully irrelevant details of Mrs. Pfeiffer's sojourn at a cottage-farm nestling in the shadow of Duart Castle. The elderly Miss Macorquodale, excellent soul, and her shy handmaid, the pretty Maisie, with the other inmates of the harmonious dwelling, down to the "Maltese spaniel"—by which I should suppose Mrs. Pfeiffer means Maltese terrier—live and move before us in this narrative with a homely grace which is quite idyllic. Gaunt old Duart Castle itself, legend-haunted, with the whisper of the sea about its walls, had laid a strong spell upon Mrs. Pfeiffer's imagination, and she has the art of insensibly communicating this influence to the reader. Without doubt, also, she has been deeply penetrated and possessed, not only by the romantic atmosphere of the place, but by the spirit of its wild tradition. Nevertheless, that tradition still awaits the arrival of the poet who, with the incalculable and seemingly fortuitous felicity of genius, shall make it be born again, and to a life more vital than that of reality.

"The Lady of the Rock" is divided into six parts. They are headed "*Fitte* the First," "*Fitte* the Second," and so on. There is surely something of affectation, not without a touch of the grotesque, in this.

WILLIAM WATSON.

A RECOVERED DOCUMENT OF THE PRIMITIVE CHURCH.

Διδαχὴ τῶν Δώδεκα Ἀποστόλων ἐκ τοῦ Ἱεροσολυμιτικοῦ χειρογράφου νῦν πρῶτον ἐκδιδόμενη . . . ὑπὸ Φιλίθου Βρυεννίου μητροπολίτου Νικομηδείας. (Ἐν Κωνσταντινουπόλει.)

THERE has always been great difficulty in settling what the original documents were out of which the so-called "apostolical constitutions" were put together. Of the four parts often assigned, Bickell conjectured that

the seventh book, which largely coincides with the first part of the book called "The Two Ways," or "The Judgment of Peter," came from some early writing, standing in close connexion with the latter part of the Epistle of Barnabas. This early writing Archbishop Bryennius thinks he has discovered in the document called "The Teaching of the Twelve Apostles," which he has printed from the Jerusalem MS. of the year 1056 (now at Constantinople), which contains the epistles of Clement and Barnabas in their complete Greek form.

The document itself is based largely on the Epistle of Barnabas, partly, perhaps, also on the "Shepherd" of Hermas (though this is less certain), and is essentially the same work as that referred to by Eusebius, Athanasius, and Nicephorus. The first five chapters are meant for the instruction of catechumens; the rest is a "Church and House book of the ancient Christians," as Bunsen named it in the second volume of his *Christianity and Mankind*, and is equally valuable for what it ordains and for what it abstains from ordaining. Some rules are laid down; much is left to Christian freedom. We can already see "the Christian school and the Christian congregation, Christian worship and Christian life;" but there is little that can be used for controversial purposes, any more than there is in the *Catechisms*. The simplicity and common-sense of the instruction is remarkable. In almsgiving we should know to whom we are giving, and give through the church officers, who know the needs of each. The author would have approved of Aristotle's constant formula, "always regard the person, the time, the amount, the manner," &c.—a formula which Clement of Alexandria adopts. Now we should say, Do not give to tramps, but give through the clergy, district visitors, scripture readers, relieving officers, and so on. Again, men are not pressed beyond their strength:

"If thou canst bear the whole yoke of the Lord, thou shalt be perfect; but if thou canst not bear it, do what is in thy power. . . . In the congregation thou shalt confess thy transgressions, and shalt not come to thy prayers with an evil conscience" (see Ps. xxxv. 18).

In baptizing,

"if thou hast no living [fresh] water, dip into other water; and if thou canst not in cold, then in warm water; and if thou hast neither, pour water thrice on the head in the name of the Father and Son and Holy Spirit."

At the Thanksgiving (Eucharist) thus thank ye:

"First for the cup; we thank thee our Father for the holy vine of David thy servant which thou madest known to us through Jesus thy servant [ναῖός]. To thee the glory for ever. And for that which is broken; we thank thee our Father for the life and knowledge which thou madest known to us through Jesus thy servant. To thee the glory for ever. As this which is broken was scattered upon the mountains and became one by being brought together, so let thy church be brought together from the uttermost parts of the earth into thy kingdom, for thine is the glory and the power through Jesus Christ for ever; . . . and after ye are filled, thus thank ye; We thank thee, Holy Father, for thy holy name which thou didst settle in our hearts, and for the knowledge and faith and immortality which thou madest known to us through Jesus thy servant. To thee the glory

for ever. Thou, Almighty Master, didst create all things for thy name, gavest food and drink to men for enjoyment that they might thank thee, and to us thou didst grant spiritual food and drink and eternal life through thy servant. Before all things, we thank thee for thy power. To thee the glory for ever. Remember, Lord, thy church, to deliver it from all evil; and perfect it in thy love. . . . But permit ye the prophets to give thanks as much as they will. . . . And concerning the apostles and prophets according to the rule of the Gospel so do. And let every apostle coming to you be received as the Lord, and he shall not remain a day, but if there be need the second day also, but if he remain three he is a false prophet. . . . On the Lord's Day gather together, break bread and give thanks, and confess your sins that your sacrifice may be pure. . . . Elect for yourselves bishops and deacons worthy of the Lord, men meek and not covetous, and true and tried, for they too minister to you the ministry of the prophets and teachers."

Thus teaching is still carried on by men who have the gifts of the spirit, and who travel about to preach; but the practical work of management and of charity is entrusted to bishops and deacons, whom each church elects for itself as its settled managers.

What date and place can we assign to the Treatise? The tone is early, especially in what concerns the ministry and the Eucharist, and baptizing in "living water"—i.e., of rivers or springs. The author says we must not fast, as the hypocrites (i.e., Jews) do, on the second and fifth day of the week, but on the fourth and on the preparation (Friday). Again, such references as that to offering the first fruits for charity may show that he was connected with the early Jewish Christian Church. There is still also a strong expectation of the Second Advent being near. The author does not name himself, or refer the book to famous names of prophets or apostles, as so many early apocryphal works do, and as the author of the "Apostolical Constitutions" does; his is the simple tone of an earnest teacher, "My son, do thus; this is the way of life." He is not aware of much heresy, except the practical heresy of covetousness and false desires. He does not refer by name to the books of Scripture, but seems to allude to several passages from St. Matthew and a few from St. Luke and St. Paul. He gives the Lord's Prayer more in accordance with the *Textus Receptus* than with the Vatican MS., but reads *ὁ ἐν τῇ ὀρθρῇ*, omits *τῆς* before *γῆς* (as Vat.), reads *τὴν ὀφειλὴν*, and has at the end only *ἡ δύναμις καὶ ἡ δόξα* (as also in chap. ix.). He is perhaps following some liturgical source rather than St. Matthew. But farther on he uses Matt. vii. 6: *μὴ δότε τὸ ἅγιον τοῖς κύνι*. In one place he uses the expression *μαρναθά* from 1 Cor. xvi. 22, and Prof. Wordsworth has suggested that the book may have been written at Corinth or some Greek church. Some Pauline church is most probable, which used mainly the Gospel of St. Matthew, and the date may be some way on in the second century (if Hermas used our book, and not *vice versa*). Bryennius puts it between 120 and 160, and thinks there are some traces of Gnosticism and Montanism in it; but the proof is of the slightest. The interest of the book is great, for it helps us to see how works like the "Apostolical Constitutions" were gradually built up, early writings incorporated, and

many things brought up to the date of the later compositions. The same has taken place still more largely in the Liturgies.

Bryennius has added an account of all else that is contained in the famous MS. of Jerusalem, including Chrysostom's "Synopsis." All Western scholars are deeply grateful to him for what he has done, and trust he may yet be able to increase our stock of sacred lore.

CHARLES W. BOASE.

Storms and Sunshine of a Soldier's Life. In 2 vols. (Edinburgh: David Douglas.)

We welcome this addition to the small stock of readable books about India. The material was more than usually unpromising. The hero was an unsuccessful man and a member of a peculiar school that is now somewhat out of favour. The author, as one learns from internal evidence, is his widow; and, however desirable a certain amount of admiration may be as qualification for a biographer, one would, as a rule, desire more impartiality than can be expected from her who singled the man out of the multitude of men and owned him for forty years.

Colin Mackenzie was a fine old soldier of the Cromwellian type who had strayed into this sceptical century of ours, through which he wandered homeless, like a sort of Puritanic Babe in the Wood; and he passed away in October 1861 with the characteristic farewell, "Good-bye, dear; if we do not meet again here, we shall meet at head-quarters." If one enquires what it is that makes the story of this anachronistic and—to say the whole truth—somewhat dull and narrow life so full of interest, the answer will hardly refer to any charm at the disposal of the narrator. She, too, is dull and narrow, and to these qualities she adds an occasional bitterness which is not likely to make a book generally attractive.

Yet so it is that, after all that the largest charity or the most fastidious criticism can allege against it, the work remains one that may be hurried over once, like the most sensational romance, yet recurred to and reperused as a work of reference on obscure parts of history and a study of human character. The nearest approach to it in the one aspect is some collection of French Memoirs; in the other the closest parallel is such a conception of an old Indian officer as the "Colonel Newcome" of Thackeray. Good birth, personal health and beauty, and a constant love of mankind were Mackenzie's gifts from nature, combined, as his training proceeded, with intrepidity and independence. Such a man under a bureaucracy was almost sure to go wrong. Lacking not only the courtier's glosing tongue, but even ordinary caution and worldly wisdom, he was ever ready to sacrifice himself, and the world willingly accepted the sacrifice. Attached to the staff of Sir W. Macnaghten, he was present, but helpless, when that ill-fated envoy was assassinated by Akbar Khan at Cabul in December 1841. During the retreat he was one of three hostages—the others being Eldred Pottinger and George Lawrence—taken by Akbar as security for the fulfilment of Gen. Elphinstone's ill-starred covenant of retreat. During Pollock's subsequent advance he went twice on parole to offer terms on behalf of his

captors, and twice returned—"a modern Regulus," as Havelock called him—when those terms were refused by the resolute British leader.

After the return to India, Mackenzie received "neither rewards nor thanks," was refused the Cabul medal and its accompanying *batta* (six months' double pay), and was even frustrated in his honourable attempts to obtain adequate recognition of the services of his native followers. For these and other alleged misdemeanours the memory of the late Earl of Ellenborough is vehemently assailed by Mrs. Mackenzie; but it would be obviously out of place to attempt to pronounce a decision here on grave political controversies. It must, however, be noted that Mackenzie showed more generosity than subordination in the conduct with which he received these disappointments—conduct which drew down at the time the censure of the Court of Directors, not chargeable generally with partiality to Lord Ellenborough. And it may yet further be added that censure of this sort is no *brutum fulmen*. In the struggle for existence that goes on in any branch of the public service, such a record is apt to operate permanently against a man's advancement. He got the medal in 1853, on which he remarked that "the Hon. Court have completely stultified themselves, my claims being exactly what they were in '43." His money claims were partially met by a donation of 6,000 rupees in 1846. In 1867 he was gazetted C.B., after an ineffectual attempt to fob him off with the C.S.I. As brigadier at Bolaram he was almost cut to pieces by mutineers in 1855, but recovered, owing to good surgery and his excellent constitution, to find himself reprimanded by the Government of India. Driven home to recruit his strength after this rude trial, he came out again on hearing of the great Mutiny in 1857, but failed to get any employment adequate to his standing and expectations. In the following year, however, he was appointed Resident at Murshidabad, a post which he held till 1861, when removed in consequence of intrigues and misunderstandings into which it would be tedious to enter. It will be enough to observe that the enforced idleness was as uncongenial to a simple-hearted fighting man as was the atmosphere of clever chicanery by which he was surrounded. By the advice of Durand and Sir Bartle Frere, Mackenzie bowed before the blast, and was recompensed for his patience by a well-paid appointment in Calcutta which he held for five years. On Lord Lawrence becoming Viceroy the appointment was abolished, and Mackenzie became a "doing-duty-wallah." In this humble capacity the veteran served contentedly, and amid general sympathy and respect. He retired in 1873 and lived a life of usefulness in London and Edinburgh, varied by Continental travel, till the peaceful end.

Such different men as John Stuart Mill and Lord Lawrence bore strong testimony to the merits of Mackenzie, neither of them being his personal friends. The former wrote in 1869:—

"Those who at present dispose of employments in India must be very ignorant of your past history and actions if they can find nothing better to do with you than to keep you in the position of an unemployed officer."

The latter, at an earlier date, urging Mackenzie's claim to a wound-pension on account of the Bolaram affair, concluded a strong recommendation with these forcible words:—

"But Col. Mackenzie has established other claims upon the consideration of the Government he has served for so many years with credit and distinction. His bearing in Afghanistan is remembered now; the example he afforded and the high position he maintained during those memorable times were of equal value. Indeed, throughout a long and distinguished military service, Col. Mackenzie has ever been actuated by a high sense of duty to the State, and has unwaveringly endeavoured to perform it."

What were the reasons that kept this heroic soldier from all the prizes of his profession has never been stated, though they may be within the resources of conjecture. He was never even offered a division, that almost natural prize of military merit, real or imputed. In addition to the cause at which we have hinted, something may have been due to the naïf and old-fashioned religious opinions which, in common with so many officers of his time, Mackenzie openly professed. Not only in the decline of life, but when in the full vigour of his extraordinary manhood, he believed in the most rigorous and fatalistic form of Protestant orthodoxy. Not a sword could fall on his head, nor a bullet find its way to his heart, unless by divine permission. When his horse falls ill he sits up with the brute all night, and prays for it to Him who sees the fall of a sparrow. For everyone who is in the least good to him he has a Testament in the appropriate language; and impartially presses the plan of salvation on "Jew, Turk, infidel, and heretic." And he objects to killing Asiatics, not on the ordinary grounds of humanitarian horror at bloodshed, but because they are sure to go to eternal punishment. Such tenacity may have hampered his professional rise, but it evidently afforded a more than complete consolation. A nature more free from egotism, whining, or ill-humour it would be hard to find. So true is that saying of the ancient prophet, "Thou shalt keep him in perfect peace whose mind is stayed on Thee."

H. G. KEENE.

Flowers and Flower-Lore. By the Rev Hilderic Friend. In 2 vols. (Sonnen-schein.)

A BIBLIOGRAPHY in the book before us shows that from a comparatively early period down to the present time the fascinating study of flowers, their poetry, language, legends, and lore, has occupied the attention of many writers. Some time ago Mr. Friend returned from China, where Oriental flower-lore received a good deal of his attention, and took up his residence in Devonshire. In his English home, situated in a most charming part of the country, he resumed his favourite study, and in July 1881 read a paper to the Devonshire Association for the Advancement of Science, Literature, and Art, entitled "Notes on Some Devonshire Plant-Names." A year later he contributed to the *Transactions* of the same society "A Glossary of Devonshire Plant-Names." In preparing those papers he brought together much valuable matter for his larger work. The book under notice is not a compilation from published

works, but mainly made up of information collected from the mouths of the rustic population in Kent, Sussex, Devon, Somerset, Oxon, Bucks, Northants, and other parts of England. Mr. Friend has also gleaned some notes from his own collection of books. It appears that he first decided to call his work "Flower-Lore;" but after it was completed he discovered that Messrs. McCaw, Stevenson, & Orr, of Belfast, had some years ago published a volume under that title, but without the name of the writer. We are in a position to state that it is by a daughter of the late Dr. Robert Carruthers, editor of the *Inverness Courier*, and it is a well-written book.

After a short and chatty Introduction, in which the chief modern works on the subject are mentioned, Mr. Friend deals with "The Fairy Garland," giving much fairy-lore. The second chapter he entitles "From Pixy to Puck," and next directs attention to "The Virgin's Bower." He lingers for a time among "Bridal Wreaths and Bouquets," and in this chapter are recorded the many allusions to flowers connected with marriage to be found in the works of Shakspeare. Some interesting information is given about a marriage ceremony in the island of Delos, in which flowers, shrubs, and trees were a conspicuous figure. In speaking of a wedding witnessed there it is stated:—

"The inhabitants of the island assembled at daybreak crowned with flowers; flowers were strewn in the path of the bride and bridegroom; and the house was garlanded with them. Singers and dancers appeared, crowned with oak, myrtle, and hawthorn blossoms, while the bride and bridegroom were crowned with poppies. Upon their approach to the temple a priest received them at the entrance, and presented to each a branch of ivy, as a symbol of the tie which was to unite them for ever."

We are tempted to make another short extract from this chapter. "In Tripoli," says the writer,

"on the celebration of a wedding, the presents which are sent are covered with flowers; and although it is well known that the plague is frequently communicated in this way, yet the inhabitants will prefer to run that risk when the disease is abroad, to losing the enjoyment which the use of flowers produces."

The heading of another chapter is "Flowers and Garlands for Heroes, Saints, and Gods," and it is herein stated that

"in former times blue was worn on St. George's Day (April 23rd), whence it happened that the harebell, being in blossom, was dedicated to that saint.

'On St. George's Day, when blue is worn,
The blue Harebells the fields adorn.'

On this occasion the churches used to be decorated with flowers, as we learn from the churchwardens' account in the *History of Reading*. One entry contains, 'Charges of Saynt George. Payd for roses, gyidle, sword and dagger, iij*s* iij*d*. Payd for setting on the bells and roses iij*d*.'

Traditions about flowers furnish topics for many curious stories. A sheaf of "Proverbs of Flowers and Plants" is included, embracing many quaint examples of proverbial lore. Then comes a chapter on "Flowers and the Seasons," followed by a paper on "The Magic Wand;" and, next, the author speaks at length of the "Superstitions about

Flowers," and among the curious beliefs mentioned are some about apple-lore. In the West of England it is believed that if the sun shines on the apple-trees on Christmas Day it is an indication of a good crop in the ensuing year. A gloomy Christmas Day, with no sun, augurs ill. It is stated that the ancient custom of wassailing the apple-trees is still observed in some parts of the country. Mr. Friend records a performance of this ceremony at Wiveliscombe in 1882, and gives some interesting details of the usage. Other chapters are headed "Flowers and Showers," "Curious Beliefs of Herbalists," "Sprigs and Sprays of Heraldry," "Strange Facts about Plant-Names," "The Language of Flowers," "Rustic Flower-Names," "Peculiar Uses of Flowers and Plants," "Witches and their Flower-Lore," "Flowers and the Dead," and, lastly, "Wreaths and Chaplets." Numerous illustrations are included, and a good Index renders the work handy for reference.

Mr. Friend is a painstaking writer, and his book is an excellent example of conscientious work. In every respect it is a valuable addition to its class of literature, and the author is to be congratulated on the result of his well-directed labour.

WILLIAM ANDREWS.

Between Two Oceans; or, Sketches of American Travel. [By Iza Duffus Hardy. (Hurst & Blackett.)

MISS HARDY and her mother crossed the Atlantic in company with a very ordinary class of people, visited Quebec, Niagara, and New York in the usual fashion, stayed for some time in Salt Lake City and San Francisco, spent a few April days in Colorado, and, finally, caught a glimpse of Maryland, Virginia, South Carolina, and Georgia; and now in a volume of 355 pages, well printed on good thick paper, she tells us what she saw, and the kind of people with whom she came in contact. Though, looking at the question from the standpoint of necessity, there was no particular reason for adding to the world's sum of wisdom, we are bound to say that, as a rule, she writes pleasantly, in excellent taste, and with the practised pen of a gentlewoman who is evidently not an author for the first time. Indeed, if our memory does not deceive us, we have seen the name on the title-page of more than one novel. Nobody except a female novelist would have spent twenty pages in describing a voyage from Liverpool to Quebec; only a woman in the habit of creating heroes could discover on the deck of an Atlantic liner so many "big, broad-shouldered," "grim and grizzled," "dark and picturesque and Spanish-looking" individuals; and it is solely in the pages of the lady romancist that people "charge" each other "solemnly to 'dash down that bowl of beef tea,'" or "invoke the malison of outraged nature." It is also suspicious of Miss Hardy's calling that she quotes so much poetry, and that occasionally, as on pp. 178 and 326, she betrays a tendency to hint at what might as well be left unhinted at. However, these traits of literary character, if now and then they lead the writer into needless bits of fine writing, serve to give a vignette-like completeness to her pen-pictures, and a literary polish which the latest escapades in female authorship do not possess. Miss Hardy is never vulgar, rarely personal; and, if some-

times her judgment is at fault, the kindness of her inferences enable us to forgive her verdicts for the sake of that charity which covers a multitude of sins.

The reader will scarcely expect the latest American tourist to be burdened with a new revelation. She is not an explorer. Theories of government, communistic experiments, and female suffrage trouble her no more than they do Mrs. Hall; and if, in the course of her rambles through the Mongol quarter of San Francisco, Miss Hardy is led to make a few remarks on the Chinese question, the almond-eyed Orientals, their virtues and their vices, their rights (which are few) and their wrongs (which are many), do not occupy much of her pleasant pages. Best of all—the Atlantic voyage excepted—we are not bored with long accounts of journeys from one town to another, except when there is something very particular to see or say. She jumps from place to place, noting simply what struck her of interest, so that, while there may not be much in the book that has not been told before, the impressions of a fresh mind enable us to obtain a better idea of the routes of the New World than if we had to depend on the statements of a duller traveller. Any visitor's experiences are only so many photographs; and a photograph, we know, is but a fleeting transcript of a scene as it presented itself, under what may be very exceptional circumstances, to a single pair of eyes. Hence it requires many photographs before we can have an average view. San Francisco, and the Californian Sierras and Red woods charmed Miss Hardy as they have charmed everyone who has visited them. Colorado she thinks somewhat bald; and, though by no means in love with polygamy, the simplicity of "the Saints" made her forget that this evil existed in prosperous Utah. "We never wearied," she tells us, "of wandering about the streets of" Salt Lake City.

"All seemed to us so bright, peaceable, and orderly. The manners of the people were so gentle, open, and courteous; the women so motherly, the men so manly and robust. Here, in Salt Lake City, we found the true Republic. Elsewhere, in the United States, we had heard the theory, but here we saw the practice. Outside we had everywhere found traces more or less deep of the old-world laws of caste. But there seem to be no such grooves in this little world that lives to itself. Outside of it is the name, but in Salt Lake is the thing—the Republic in its purest form."

In the Southern States Miss Hardy found the scars of "the war" rapidly healing, and even the well-worn facts of the struggle beginning to be obscured by the moss of myth. The whites have again recovered their superiority; many of the negroes are ceasing to vote; and though the wire-pullers find it profitable, when local questions are at stake, to pay their arrears of poll-tax, in order to qualify the "contraband" for exercising the privilege of a citizen, as a political machine the black men are never likely to become what they were in the dull days immediately succeeding "the surrender."

Altogether, we have an agreeable book before us. It is not stiff reading; it is even somewhat trivial; here and there—as more than two years have elapsed since the writer made her journey—a little stale; and, considering that Miss Hardy's companion has also narrated

her adventures, containing, so far as the Southern States are concerned, a twice-told tale. But it is emphatically the work of a literary lady; and, if not equal to the product of Mrs. Bishop's or Miss Gordon-Cumming's pen, is infinitely superior to the holiday cackle of more pretentious voyagers.

ROBERT BROWN.

OLD-FRENCH POEMS AND ROMANCES.

Duke Huon of Burdeux. Part II. Edited by S. L. Lee. (Early-English Text Society.)

Catalogue of Romances in the Manuscript Department of the British Museum. By H. L. Ward. Vol. I. (British Museum.)

Raoul de Cambrai. Edited by Paul Meyer and A. Longnon. (Société des anciens Textes français.)

Œuvres complètes d'Eustache Deschamps. Edited by the Marquis de Queux de St-Hilaire. (Société des anciens Textes français.)

A LOVER of books as books might wait some time before he gathered four more satisfactory volumes before him than these present; a lover of mediæval literature might wait longer still. We have already spoken of the first part of Mr. Lee's edition of *Huon of Burdeux*; and, as he has been unable to complete it in a second volume, we cannot speak finally of it now. We therefore introduce it only, with commendatory notice of its extremely handsome form in large paper, and of the portrait of Lord Berners which Mr. Lee has prefixed to it. The part of the text (the story of Esclaramonde) which it contains is less interesting than the older *chanson* which was represented in Mr. Lee's first volume. But it has some noteworthy points, such as the introduction of Arthur towards the close. This alone would suffice to inform a student of its extremely late date. For when the older poems began to transform themselves into *romans d'aventures*, some held to the Arthurian cycle, and some to the Carolingian, but none, that we can think of, till quite the close of the Middle Ages—when the propriety of the *geste* notion had been wholly lost—mingled the two.

Mr. Ward's Catalogue of the romances in the British Museum is a very delightful piece of reading. The unreasonable student who pines for what is not may indeed regretfully remember how much more delightful it might have been if mismanagement and parsimony had not got the better of the unrivalled opportunities recently presented by the sale of the Hamilton and Ashburnham MSS., which were altogether exceptionally rich in this very description of literature. However, we are not so very badly off, and it can only be regretted that hitherto English scholars have done so little to make the treasures of the national collection accessible to the reader. There are here catalogued several hundred different MSS. of many classes, but almost all representing what may be called the French school, though, of course, many of them are not in French. The English and Scotch ballads make, indeed, an exception to this general description, and it may be suggested that it would have been more strictly symmetrical to keep them for the next volume, which is to contain "Beowulf and other romances of

German origin;" but that is a very unimportant matter. In the main, the MSS. here catalogued, whether French or English, Icelandic or Welsh, belong to, or are closely connected with, the four great divisions of the *chansons de geste*, the Arthurian cycle, the cycle or cycles of antiquity, and the miscellaneous group usually called *romans d'aventures*. It is needless, alas! to say that a great part, if not by far the greater part, of the literature represented by this mass of MSS., some of which extend to more than a hundred thousand lines, is either unprinted, or printed in forms little more easily accessible than the MSS. themselves. A really good catalogue, which hitherto we have sadly wanted in England, must aim at being something of an abstract, as well as an index. Mr. Ward has done his work in this way very well indeed, and there are few disputed points in any reasonable connexion with his subject on which something will not be found here by the enquirer. Thus, for instance, in noticing *Partenopeus de Blois*, he has most properly given the entire Prologue of *St. Edmund the King*, on which the ascription of the poem to Denis Piramus is founded—an ascription, by-the-way, which M. Gaston Paris smote the present reviewer, not otherwise than amiably, in *Romania* the other day for adopting, after Paulin Paris, Bartsch, Stengel, and not a few others. To err in such company is not altogether disgraceful; but let us confess that, on re-reading the document, the ascription does seem rather dubious. We do not quite agree with Mr. Ward in his description of *Titus and Vespasian* as a *chanson de geste*. No doubt that term has been used very loosely, but there seems to be a very great advantage, for purposes of classification, in confining it to poems of which not merely the form is that of rhymed or assonanced tirades (which the form of *Titus and Vespasian* is), but of which the subject also is French (which the subject of *Titus and Vespasian* is not). Indeed, M. Paul Meyer and M. Léon Gautier, who do not always agree, would give even a stricter definition of *chanson de geste* than this. For they both exclude *Brun de la Montaigne*, despite its form and its subject, because the latter is Arthurian. This, however, is again a very small matter, and cannot be said to detract from the excellence, for instance, of Mr. Ward's summary of the vexed question of Geoffrey of Monmouth's originals. This, without committing ourselves to his results (for we are inclined to hold in this matter rather with Paulin Paris than with his son as to the Nennius controversy), we may safely pronounce to be an admirable statement of a very difficult matter. The whole book is invaluable for reference, and anything but unattractive for continuous reading by those who are even moderately interested in mediæval literature.

M. Paul Meyer is a person very well able to take his own part without apologies, and his half-apology for producing a new edition of *Raoul de Cambrai*, "alors que tant d'autres de nos anciens poèmes sont inédits," is therefore all the more noteworthy. For ourselves, we frankly own that we do not think it unnecessary. The superiority of this edition to Le Glay's is unquestionable in point of accuracy of text and introductory matter; the

vocabulary and the index-commentary are models of editing. Neither is anyone who speaks with competence likely to deny the importance of *Raoul de Cambrai*, a poem which, despite its partly disfigured and re-handled condition, is one of the most characteristic of its numerous kind. But then we had Le Glay; it has been reposing on our shelves for years; and there are so many other *chansons* and romances and prose works that we have not, and want to have. If the fatal passion *du mieux* seizes on the few editors who give us romance texts (and already, both in France and Germany, there are too many instances of it), when are we to expect the two score and more yet unprinted *chansons*, and the Arthurian romances (such as the whole French Lancelot) which are inaccessible to anyone who has not a bottomless purse and a faculty for reading illegible print, and the variants and remainders of *Renart*, and the endless lyrics that wait for arrangement in a *Corpus lyricorum*, and so on, and so on? M. Meyer must not think us unreasonable or ungrateful, and indeed is not likely to do so.

No such complaint can be made against the great edition of Deschamps which M. de Queux de St-Hilaire is bringing out, and of which the third volume now makes its appearance, with a graceful Preface of acknowledgment to the late Paulin Paris. This is excellent work for the society, and we hope it may be followed by a similar edition of Machault, at least of his work other than the *Voir Dit* and the *Prise d'Alexandrie*. At present M. de Queux de St-Hilaire is still engaged on the endless roll of Deschamps' *ballades* and *chansons royaulx*, of which this volume brings us to the five hundred and forty-seventh. It is delightful to imagine the wrath of a certain order of English critic at the notion of a man composing five hundred and forty-seven *ballades* and *chants royaux*.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Our Chancellor: Sketches for a Historical Picture. By Moritz Busch. Translated from the German by William Beatty-Kingston. In 2 vols. (Macmillan.) The literary worth of these two volumes is by no means equal to their historical importance. Regarded either as a chapter in biography or merely as entertaining reading, they cannot be compared with the work in which the same author depicted the same hero during the Franco-German War. The Boswellian interest is here smothered beneath the burden of involved politics, half of which at least we must confess ourselves unable to appreciate. And it must be added that Dr. Busch, however accurate his information, is not an agreeable writer. A Life of Lord Beaconsfield or of Mr. Gladstone, if told in this laboured fashion, would be intolerable. We can well believe that the translator has exercised a sound discretion in what he has omitted. But the truth is that a work of this kind ought not to be translated at all, but paraphrased. Still more desirable would it be if someone with the genius of a Macaulay could plunder its materials and construct out of them a real English book, or rather an essay, which English people might read and remember.

The Story of the Coup d'Etat. By M. de Maupas. Translated by Albert D. Vandam. In 2 vols. (Virtue.) It is hardly to be expected, even if it were to be desired, that this book should

become popular in this country. Englishmen of almost every shade of party have made up their minds that the Second Empire, whatever other justifications it may have had, was born of a conspiracy. In that conspiracy M. de Maupas played a prominent part, which he here recounts with characteristic effrontery. We are not careful to examine into the authenticity of everything that he says, for the French writers of political memoirs are allowed a certain measure of licence. But granting that he has intended to tell the truth, the story is made none the more pleasant reading. We cannot congratulate Mr. Vandam upon his translation, though we approve entirely of the freedom in which he has indulged himself. Doubtless he knows both French and the history of the period, but unfortunately he is not equally acquainted with the niceties of the English language. We have, therefore, a book that continually offends by its suggestions of the original, and is "neither fish nor fowl." The best translation we have read for some time is that of *John Bull et son Ile*, which is understood to have been made by the author himself.

THAT once famous book, *Vestiges of Creation*, which has been out of print for some twenty years, now appears in a twelfth edition with the name of the author, on the title-page (Chambers). Though we fancy that it has for some time been an open secret, it is here for the first time stated authoritatively that the author—and the sole author—was Robert Chambers. For writing the MS. he used the hand of his wife, and for communicating with his publishers the intervention of Mr. Alexander Ireland, who is now the sole survivor of the four original depositories of the secret. In a graceful Introduction, Mr. Ireland tells as much of the story as we shall ever know, and thus confers one more obligation upon those who are curious as to the literary history of the second quarter of the present century.

GEN. WILLIAM MESNY, of the Chinese army, whose name will be familiar to readers of the late Capt. Gill's *River of Golden Sand*, has published at Hongkong an historical sketch of *Tungking*, mainly derived from native authorities. "The account of the Black Flags," he says,

"is based upon knowledge acquired from two of my military pupils who were sent upon an imperial mission to the head-quarters of the band at Lao Kai. As they were not only natives of Kwang-si, but had been formerly trusted chiefs of the Tai-pings, they were for a month the welcome and honoured guests of the daring Black Flag leader, Liu Yung-fu."

The importance of this little book it would not be easy to exaggerate.

A Lady's Life on a Farm in Manitoba. By Mrs. Cecil Hall. (W. H. Allen.) The title of this little book is somewhat misleading, for instead of one "lady" there happened to be two, the party comprising the writer and a friend; and the "farm" in Manitoba where they passed a few months of "life" is, by an exercise of geographical tension, made to include not only that province, but the steamer in which they crossed the Atlantic, the Pullman cars in which they travelled to Minnesota, and the subsequent tour which they made in Colorado. The volume consists of familiar letters to friends at home, "never intended for publication," and we might venture to suggest might have remained in MS. for any loss the ever-increasing mass of Manitoba literature would have suffered. There is not much novelty in these letters; but, as every experience faithfully related is a direct contribution to the subject, be it never so hackneyed, we welcome these brief impressions of a tourist who, if not very wise, is never a bore. Everything was fresh to her, and she writes as if her reader was in the same happy

condition of virgin ignorance. The result is a very pleasant booklet, full of trivialities which will interest the intending emigrant, whose knowledge is too often taken for granted by the literary folk who minister to his necessities. She is not troubled with "science;" and, so far as we can make out, neither Canadian politics nor the destiny of the human race disturbs the even tenor of the lady's life. She visited some male relatives, who were keeping bachelor house, and is unconsciously amusing in her gossip over their mishaps. Indeed, Mrs. Hall is never dull, and this merit makes amends for a multitude of literary sins. She has a good deal to say about seeding and harrowing, the price of hay, and the profits on potatoes. Yet she prefers Colorado as a place of residence, and is not greatly enamoured with the social amenities of Western Canada. "I would not live in such a place for worlds," she tells her correspondent; "and I think we have done good by coming out, if only to mend up all the old rags belonging to these poor men." We may add that the dreary looking "process" plate which serves as an illustration of "Clovelly Farm" is not calculated to relieve this uncomplimentary verdict on the much vaunted refuge for the impecunious farmer.

Citizen Soldiers. By Capt. Spencer Wilkinson. (Kegan Paul, Trench, & Co.) This little work consists of a series of essays with regard to the improvement of the Volunteer force. The author, himself an officer of Volunteers, points out various shortcomings now existing in the organisation of the citizen soldiers, and proposes practical remedies. It would appear that at the present time our auxiliary army is far from being so efficient a supplement to the regular army as it might be. For instance, the Volunteers have little or no practice in that most essential portion of a soldier's duties known as marching. Almost all their time is devoted to elementary drill and to shooting. Even in the latter important branch Capt. Wilkinson suggests many useful alterations. He also remarks on the necessity that exists for a higher standard of training on the part of Volunteer officers, and on the advantages they would derive from a study of tactics. In his opinion, the system by which captains and majors in the regular forces are "seconded" for five years in order to act as adjutants to the Volunteers fails to identify the interests of the adjutant with those of the corps to which he is thus attached, and cannot possibly last. The book is written in an earnest spirit, and the style is fluent. Such brochures cannot but prove of considerable value to those in authority whose duty it is to maintain the defences of the kingdom in that state of readiness which, in these days of enormous accumulations of warlike force on the part of Continental Powers, is of the most vital necessity to our existence as a nation. Few persons realise the slenderness of the thread on which our naval supremacy rests, and the need that exists for increasing the value of our military resources.

Military Training of a Company of Infantry. By Lieut. Harry J. Crauford. (Kegan Paul, Trench, & Co.) In this little book the practical instruction of the soldier by the officers of his company in the various forms of attack and defence, outpost duty, advanced guard, and rear guard is described in a clear and simple manner. Lieut. Crauford makes some very sensible suggestions with regard to the exercises, drills, and lectures by means of which it is possible to train non-commissioned officers and soldiers to acquire that "fire discipline" which, in these days, is essential to success in the field of battle. His object is to induce the men to understand the broad reasons for the different tactical arrangements, and hence to

take an intelligent interest in all the stages of instruction. The book abounds in hints, maxims, and terse observations; and it is written throughout its brief extent in a style admirably calculated to suit the capacities of those for whom it is intended. By the publication of such works as these a decided manifestation is afforded of the zeal with which many young officers of the present day carry out their professional duties. The more the soldier is directly taught by the officers of his company the less necessary will it be that adjutants and serjeant-majors should interfere with the captains, and the more useful (because more independent) will the companies, which are in reality the units of an army, be found in time of war.

Journal of the Derbyshire Archaeological and Natural History Society. Vol. VI. (Bemrose.) This volume does more credit to the printers than to the editor, for the paper, type, and illustrations have been selected with better judgment than the literary contents. The roll of Derbyshire freeholders, 1633, is too imperfect to be of much value. Among other well-known families who are not noticed in the list are Roper of Manor, Cope of Melbourne, and Hardinge of King's Newton. The only paper in this volume of any real merit and interest is a list of the beneficed clergy of the diocese of Lichfield in 1603, which Mr. Charles Cox has unearthed from the archives of the Dean and Chapter. The total number of benefices enumerated is 461, which were served by 433 clergy. Among the pluralists was Luke Smith, M.A., who contrived without a curate to satisfy the spiritual wants of Birmingham and Solihull, which lie seven miles apart. Birmingham in 1884 employs above sixty parsons, without counting the clergy in the suburbs and the Nonconformist ministers in the town. It is notorious that one of the immediate results of the change of religion was to lower the standard of learning required from candidates for ordination, and that the Elizabethan ministers, as a class, had not been educated at the universities. Strype contends in his *Annals of the Reformation* that this ceased to be the case after 1573. But this list shows that in 1603 only 110 out of the 433 clergy beneficed in the diocese of Lichfield were graduates of either university. Nowadays every deacon receives on his ordination, as a matter of course, a preacher's licence; but in 1603 there were only eighty-two licensed preachers in the diocese of Lichfield. They were more or less itinerant, and travelled from parish to parish to satisfy the canonical requirements; for, by the Elizabethan injunctions of 1559, four sermons only were of obligation in a parish church in the course of the year. On all other Sundays a homily sufficed. *O nimium fortunati sua si bona norint.*

We would call attention to a quarto pamphlet by Constantine Sathas, *Vies des Saints allemands de l'Eglise de Chypre* (Genoa), which adds something to our knowledge of the mediæval story of Cyprus. The island served as a connecting link between East and West; and more foreign saints were worshipped there than elsewhere, especially as it was a place of refuge from Palestine and other parts of the mainland when the Mahomedans were extending their conquests. It is true that the lives of S. Therapon, S. Auxentius, S. Kendeas, S. Constantine, S. Anastasius, have nothing very special about them, but they help to fill up a gap in our knowledge of those times. The pamphlet is an extract from the *Archives de l'Orient latin*, tome ii., 2, 405-26.

MR. BERNARD QUARITCH has issued this month No. 352 of his useful Catalogues, quaintly styled a "Catalogue of Religions and Superstitions." Needless to say that it is efficiently, though briefly, indexed.

NOTES AND NEWS.

WE understand that Mr. H. G. Keene, author of *The Fall of the Mughal Empire*, is engaged upon a continuous History of Hindustan, which will be published by Messrs. W. H. Allen.

MR. W. W. HUNTER is now passing through the press a new edition of *The Imperial Gazetteer of India*. Besides incorporating the figures of the Census of 1881 and bringing the other information down to date, he has also revised every page of the work and added a considerable amount of new matter. Its bulk will probably be augmented by nearly one-third.

To the selection of Mr. Andrew Lang's poems which has just been published in America under the title of *Ballads and Verses Vain*, Mr. Austin Dobson—who is also responsible for the selection—has prefixed the following lines:—

"Laughter and song the poet brings,
And lends them form and gives them wings:
Then sets his chirping squadron free
To poet at will by land or sea,
And find their home, if that may be.

"Laughter and song this poet too,
O Western brothers, sends to you:
With doubtful flight the darting train
Have crossed the bleak Atlantic main—
Now warm them in your hearts again."

PROF. GEORGE STEPHENS, of Copenhagen, is writing a book that will state in a popular form the result of his latest researches upon the Runes.

WE believe that the authorities of the British Museum are selecting a series of books, MSS., prints, &c., relating to Wiclif, for exhibition in the Grenville Library, after the precedent of last year's Luther exhibition.

MESSRS. KEGAN PAUL, TRENCH, & Co. have in the press a volume entitled *Scenes in the House of Commons*, by Mr. David Anderson. Its aim is to explain the rules of procedure and ancient forms and ceremonies, to sketch the foremost statesmen on both sides of the Chair, and to give the writer's impressions of the stormy "scenes" which have recently occurred.

MESSRS. BICKERS & SON will shortly publish, in three volumes, an edition of *Prose Masterpieces from Modern Essayists*, which met with much success in America last year. It contains specimen essays from Macaulay, Carlyle, De Quincey, Arnold, Lamb, Landor, Froude, Leigh Hunt, Irving, Helps, Gladstone, &c. These have been selected with a view to show the method of thought and the literary style of their several writers, as also for the purpose of comparing the treatment individually given by them to similar subjects.

MESSRS. HURST & BLACKETT will shortly publish a new novel, in three volumes, by Mr. James Grant, entitled *The Master of Aberfeldie*.

MESSRS. S. W. PARTRIDGE & Co. will shortly publish a Memoir of the late T. B. Smithies, editor of the *British Workman*, &c.

THE HON. P. CARTERET HILL, formerly Premier of the Province of Nova Scotia, will contribute an article on "How England Strikes a Colonist" to the forthcoming number of *Cassell's Magazine*.

THE *Antiquarian Magazine and Bibliographer* for May will contain a paper by the Rev. J. Fox on "Spenser in Pendle Forest," and one by Mr. J. H. Round on the vexed question of "Port and Port-reve."

MR. ROUND has also written for the *Antiquary* a paper on "The Tower Guards, 1648."

THE April number of the *Hull Quarterly and East Riding Portfolio* contains articles by Canon Venables, on "The Roman Altar to the Parcae at Lincoln;" by the Rev. M. G. Watkins, on "Andrew Marvell's Bible;" by Mr. C. Stani-

land Wake, on "Cottingham Castle and its Lords;" by Mr. Charles Mason, on "The Song of Roland;" and by Mr. H. P. Roberts, on "Hull's Greatest Member of Parliament (Sir H. Vane)."

AT the meeting of the Browning Society on Friday next, April 25, the chair will be taken by Mr. J. Russell Lowell, and a paper on "Caliban on Setebos," by Mr. J. Cotter Morison, will be read by Mr. Furnivall. A few tickets have been reserved for the public, for which application should be made to the hon. secretary, 29 Albert Hall Mansions, Kensington Gore.

THE following are the arrangements for the lectures at the Royal Institution after Easter:—Dr. Klein, two lectures on "The Anatomy of Nerve and Muscle," on Tuesdays, April 22 and 29; Prof. Gamgee, five lectures on "The Physiology of Nerve and Muscle," on Tuesdays, May 6 to June 3; Prof. Dewar, seven lectures on "Flame and Oxidation," on Thursdays, April 24 to June 5; Mr. Hodder M. Westropp, three lectures on "Recent Discoveries in Roman Archaeology," on Saturdays, April 26 to May 10; and Prof. T. G. Bonney, four lectures on "The Bearing of Microscopical Research upon Some Large Geological Problems," on Saturdays, May 17 to June 7. The Friday evening meetings begin on April 25, when Mr. Walter Besant is to give a discourse on "The Art of Fiction."

A SERIES of five lectures on "Ancient and Modern Charity," in connexion with the Metropolitan Association for Befriending Young Servants, will be delivered at the Kensington Town Hall on Thursdays, April 24 and May 1, and Fridays, May 9, 23, and 30, at 4 p.m. The lecturers are Prof. Max Müller, Messrs. Claude Montefiore and R. S. Poole, the Rev. J. Congreve, and Mrs. S. A. Barnett. The promoter of the undertaking is the Rev. Brooke Lambert, the Vicar of Greenwich.

MR. W. C. COUPLAND will deliver a course of nine lectures on "Goethe's Faust" at the Hampstead Vestry Hall, on Friday evenings, at 8.30 p.m., beginning on April 25.

A SERIES of six lectures on "Socialism" will be delivered at the South Place Institute, Finsbury, on Tuesday evenings, at 8 p.m., beginning on April 22. The lecturers are Messrs. Hyndman, Bradlaugh, the Rev. S. D. Headlam, Mr. Wordsworth Donisthorpe, Prof. Beesley, and Mr. J. A. Picton. Admission is free. Each lecture will be followed by a discussion.

THE annual meeting of the Chetham Society, held last week in Manchester, was notable as the first gathering since the death of its former president, Mr. James Crossley. The successor appointed, Mr. Richard Copley Christie, the biographer of Etienne Dolet, is a happy choice, and we may hope to see the work of the society proceed with renewed vigour. Mr. John Eglington Bailey, the hon. secretary, was able to make a very satisfactory report. The arrears of the old series are gradually being reduced; and the new series makes a good start with two volumes of *Memoirs of the Vicars of Rochdale*, edited by Mr. H. H. Howorth from the MSS. of the late Canon Raines, and a volume of *Wills and Inventories* relating to the two counties, edited by Mr. J. P. Earwaker from the Piccope MSS. The books for the present year are to be:—A reprint of the *Catechisme* of Laurence Vaux, the recusant Warden of Manchester, the editing of which has been undertaken by Mr. T. G. Law; the *Statutes of Chester Cathedral, 1554*, edited by Dean Howson; and *An Account of the Old Church and School Libraries of Lancashire*, by the president, Mr. Christie. The council has been strengthened by the addition of the Bishop-

designate of Chester. Another matter of great interest was mentioned at the annual meeting. The Chetham Society, not having the necessary funds to pay for the transcribing and editing of the Chartulary of the Cistercian Abbey of Furness, has applied for aid to the Duke of Devonshire, and we are glad to hear that he is favourably entertaining the request to bear the preliminary cost. The first part of this Couchier-book is in the National Record Office; the second is in the Hamilton Collection, now at Berlin. It is greatly to be desired that these records should be made available for students.

THE Società Romana di Storia Patria has just issued a second volume of the *Regesto di Farfa*, or Cartulary of the Monastery of Farfa, edited by Sig. Ignazio Giorgi and Count Ugo Balzani. It contains about three hundred documents, ranging from the ninth to the beginning of the eleventh century, which are of great importance for the mediæval history of Rome. It is superbly printed by Sig. Francesco Vigo, of Leghorn, who puts into his work the enthusiasm and the technical skill of an Aldus.

SCOTCH JOTTINGS.

It is intended to open an exhibition, towards the end of July, of national portraits in the galleries of the Scotch Royal Academy at Edinburgh, as a preliminary step towards the establishment of a national portrait gallery for Scotland. It will consist of authentic portraits of men and women whose names are associated with the history of the country. It will remain open during the months of August and September.

SIR SAMUEL FERGUSON, the President of the Royal Irish Academy, has been appointed to deliver the Rhind Lectures on Archaeology at Edinburgh this year.

THE Carlyle Memorial at Edinburgh will probably take the form of a bust by Mr. Boehm, to be placed in the library hall of the university.

AN addition to the building of the Advocates' Library has just been completed, which will provide accommodation for about 120,000 volumes, being the natural growth of the library for the next fifteen years.

THE Town Council of Edinburgh have authorised the purchase of Blackford Hill as a public park. The area is 107 acres, and the price asked is £8,000, being about forty-five years' purchase of the present grazing rent. Blackford Hill has an historic interest as being the spot from which Sir Walter Scott makes Marmion survey the landscape of the city and the Firth of Forth—

"Where's the coward that would not dare
To fight for such a land?"

At a book sale in Edinburgh, last week, a copy of the Kilmarnock edition of Burns's *Poems* (1786) fetched £40; a presentation copy of the edition of 1793, with the poet's autograph, £21 2s. 6d.; and a copy of Collins's *Poetical Works*, containing on the fly-leaf the following inscription:—"To Jean Lorimer, a small but sincere mark of friendship from Robert Burns"—£16.

FRENCH JOTTINGS.

THE duc d'Audiffret-Pasquier, who was notoriously elected to the Académie française without having published a single line, is now said to be writing a *Life of the Duc de Richelieu*.

Two other public men are also engaged in literary work. M. Bardoux, a former Minister of Education, has a volume in hand to be entitled *La Vie de Femme au Couvent au XVIII^e Siècle*; and M. Tissot, best known in this country as ambassador, is working, in spite

of very infirm health, on his great book upon the Roman Province of Africa.

It is stated that the late Gen. de Wimpffen has left memoirs ready for publication which will throw a new light upon the capitulation of Sedan, with which event his name is historically connected.

THE French papers give elaborate details about the new novel which M. Alphonse Daudet has in hand. It is called *Les Ruptures*, and will describe the efforts of a man to separate himself from his mistress.

M. JUSSELAND will shortly publish, with Hachette, a little volume upon the Pilgrimage Roads in England during the fourteenth century. The substance has already appeared in the *Revue historique*, but it is now revised and considerably enlarged.

M. FLACH has been appointed Professor of Comparative Jurisprudence at the Collège de France in succession to the late Edouard Laboulaye.

THE Académie des Sciences morales et politiques has chosen as the subject of the prix Léon Faucher (£120), "The Life, the Works, and the Teaching of Adam Smith."

M. GASTON RAYNAUD has published a Catalogue of the English MSS. in the Bibliothèque nationale. They number ninety-seven in all—one, a fragment of an Anglo-Saxon Grammar by Ælfric, is of the eleventh century, one is of the fourteenth, four are of the fifteenth, and nine are of the sixteenth; the rest are quite modern.

THE death is announced of Edouard Dentu, the well-known publisher of the Palais-Royal, who inherited the business from his grandfather. Beginning with the issue of political pamphlets and "livres d'actualité," he afterwards became the agent of the Société des Gens de Lettres, and brought out in 1877 a "Bibliothèque choisie" at one franc a volume.

LAST Saturday the ceremony took place at the Collège de France of unveiling a medallion commemorating the expulsion of the three professors, Mickiewicz, Michelet, and Quinet, at the time of the *coup d'état*. M. Renan, in his capacity of "administrateur," delivered an address, of which the peroration was as follows:—

"Maîtres illustres qui fûtes des porteurs de vérité, de cette vérité qui est à la fois lumière et chaleur, apprenez-nous à marcher sur vos traces. . . Ces hommages qui viennent aujourd'hui de toutes les parties régénérées de l'Europe se mêler à notre fête, montrent que votre parole eut le grand caractère du vrai; elle fut universelle, elle remua toutes les races. Nous ne sommes pas changés. D'autres ont pu changer dans le monde; mais rassurez-vous, nous resterons incorrigibles. Nous ne séparerons jamais l'intérêt de la France de l'intérêt de la vérité. Jamais nous n'envisagerons la science, la civilisation, la justice comme l'œuvre d'une seule race ou d'un seul peuple. Nous persistons à croire que toutes les nations y servent, chacune selon son génie."

ACKNOWLEDGMENTS.

WE have on our table:—*Education and Educators*, by David Kay (Kegan Paul, Trench, & Co.); *The Iliad of Homer*, with a Verse Translation, by the Rev. W. C. Green, Vol. I., Books I.-XII. (Longmans); *Our Great Writers*; or, Popular Chapters on Some Leading Authors, by Samuel Andrews (Elliot Stock); *Lectures on the Philosophy of Law*, by William Galbraith Miller (Charles Griffin); *Intellectual Principles*; or, Elements of Mental Science, by John H. Godwin (James Clarke); *The New Atlantis*; or, Ideals Old and New: a Dialogue, by A Disciple of Buckle (Williams & Norgate); *Our Modern Philosophers*: a Rhyme with Reasons, Essays, Notes, and Quotations, by "Psychosis" (Fisher

Unwin); *Travellers' Talk on England's Crisis*, by the Rev. Dr. Samuel Wainwright (Hatchards); *Latimer's Candle: the Story of a Great Life*, by Frances E. Cooke (Sonnen-schein); *Hurpree Coombe: a Tale*, by Anna Johnson (Griffith & Farran); *A Letter to the Peers of the Realm*, by the Rev. Charles Voysey (Ridgway); *Socrates and the Athenians: an Apology*, by Henry Bleckly (Kegan Paul, Trench, & Co.); *The Shareholders' Legal Guide*, by Alfred Emden (Clowes); *The Law Agents Act, 1873*, by W. G. Black (Glasgow: Mac-Lehose); *The Merchant Evangelist: a Memoir of William M'Gavin*, by the Rev. Dr. W. Reid (Edinburgh: Oliphant, Anderson, & Ferrier); *The Chotts of Tunis*; or, the Great Inland Sea of North Africa in Ancient Times, by Edward Dumergue (W. H. Allen); *The Revelations of Common Sense*, by Antipodes (E. W. Allen); *Dusty Mirrors*, by Isa Nicholson (Simpkin, Marshall, & Co.); *You're Me and I'm You*, by S. G. Prout (Nisbet); *Daddy's Bobby*, &c.: Tales of Manchester Street Life (Simpkin, Marshall, & Co.); *Rhineland*, by Caroline Corner (J. Burns); *Chutney Papers: Society, Shikar, and Sport in India*, by C. M. (W. H. Beer); *Paris and Helen*, by J. A. Coupland (E. W. Allen); *The Burning of Moscow: a Poem*, by Henry Whitten (Gloucester: Bellows); *Piquet and Cribbage and Norseman*, by Aquarius (W. H. Allen); *Love and Music*, by Percy Reeve (David Bogue); *Profitable Fruit-Farming*, by George Whitehead (Longmans); *The A B C Digest of the Bankruptcy Act, 1883*, with Notes and an Appendix, by Alexander K. Sutton (Sampson Low); *How Glasgow Ceased to Flourish: a Tale of 1890* (Glasgow: Wilson & M'Cormick); *The Poetry of Other Lands: a Collection of Translations into English Verse of the Poetry of Other Languages, Ancient and Modern*, Compiled by N. Clemmons Hunt (Philadelphia: Porter & Coates); *English Rambles, and Other Fugitive Pieces in Prose and Verse*, by W. Winter (Boston: Osgood; London: Trübner); *The Mate of the Daylight*, by Sarah Orne Jewett (Boston: Houghton, Mifflin, & Co.; London: Trübner); *Abelard and Heloise: a Mediæval Romance*, with the Letters of Heloise, edited by Abby Sage Richardson (Boston: Osgood; London: Trübner); *Only an Incident*, by Grace Denis Litchfield (New York: Putnam's); *Methods of Teaching History* (Boston: Ginn, Heath, & Co.); *Of Work and Wealth: a Summary of Economics*, by R. R. Bowker (New York: Society for Political Education); &c., &c.

ORIGINAL VERSE.

VENUS URANIA.

Is this thy Paphos,—the devoted place
Where rests, in its own eventide, thy shrine?
To thee not lone is solitude divine
Where love-dreams o'er thy waves each other chase
And melt into the passion of thy face!
The twilight waters, dolphin-stained, are thine;
The silvery depths and blue, night-orbed, entwined,
And in bright films thy rosy form embrace,—
Girdling thy loins with heaven-spun drapery
Wove in the looms of thy resplendent sea.
The columns point their shadows to the plain
And ancient days are dialed o'er again;
The floods remember: falling at thy feet,
Upon the sands of time they ever beat.

THOS. GORDON HAKE.

OBITUARY.

CHARLES READE.

THE death of Charles Reade, at the age of seventy, withdraws from among us another of that very small group of writers who can lay claim to genius as distinguished from mere talent. Granted that it was not genius of one

of the higher types, yet genius is to be seen unmistakably in all his best work, marking it with *verve*, originality, and vigorous action, and in particular exhibiting so much ingenuity in the construction of plots and the invention of telling situations that it seems strange that it is as novelist rather than as dramatist (though he essayed both careers) that his reputation was made and is likely to rest.

Born in 1814, Charles Reade passed from a private school to Magdalen College, Oxford, of which he was successively demy and fellow. He graduated in 1835, and was called to the Bar in 1843, but never actively pursued his profession, finding literature more attractive. He began as a contributor to various journals, but did not make his mark till the publication of *Peg Woffington* in 1853—a clever and vivid effort, better known, however, to the public in its dramatised form of "Masks and Faces," written in conjunction with Tom Taylor. *Christie Johnstone*, which succeeded *Peg Woffington*, is even better, despite the feebleness of the hero, if he may be so called. His reputation was now established with literary men. But the first of his books which can be said to have really laid hold of the public, and to have achieved popularity, is *It is Never too Late to Mend*, issued in 1857. It was one of the three "novels with a purpose" which he wrote, his aim being to expose what he believed to be the cruelty and mismanagement of the English prison system. He wrote with passionate conviction, though, as is confessed even by those who are most willing to allow that some ground existed for his charges, with a degree of bias that prevented him from stating his case impartially, and even led him into injustice, for several of his charges necessarily pointed to particular individuals easily identified. The Australian scenes in this story, however, are of excellent quality, and atone for the artistic faults of the didactic portion. *White Lies* (afterwards re-issued under the name of *The Double Marriage*) came next, but achieved (and indeed deserved) only a *succès d'estime*, and four or five short tales of still less account followed in rapid series. But he reached his highest point in 1861 by the production of *The Cloister and the Hearth*—the story of the parents of Erasmus—unquestionably his masterpiece, though it has been much less of a favourite with the general public than tales from his pen dealing with more familiar and modern topics and situations. The vivid realisation of the temper and manners of the close of the Middle Ages, the cleverly contrasted descriptions of Dutch, German, and Italian ways, especially the Roman scenes, and the skill with which he worked the *Colloquies* of Erasmus into his own text make this story delightful reading for scholars; while its merits as a narrative are ample to rivet the interest of those who care merely for the plot. *Very Hard Cash*, which first appeared in *All the Year Round* during 1863, was his second "novel with a purpose," and aimed at the reform of the Lunacy Laws; but, though there are several telling situations in the book, it does not rank among his better work. *Griffith Gaunt*, his next novel, appeared first in the *Argosy*, but is artistically marred by a coarseness of tone which, not altogether absent from almost any of his writings, is here much more pronounced. It was severely criticised in a New York journal, the *Round Table*; and Mr. Reade, whose most characteristic virtue was not meekness, first replied in a letter in the *New York Times* threatening an action for libel, and then did bring his action, which he won, with the award of six cents damages. This was not by any means his first appearance as a litigant, for he had a law-suit with his publisher on the score of his two earliest novels, and with a theatrical manager afterwards for playing a dramatised

version of *It is Never too Late to Mend*. *Foul Play*, written in conjunction with Mr. Dion Boucicault, was his next success, due to the sensational plot of the loss of a ship by wilful scuttling, and the adventures of the hero and heroine on a desert, but fertile, island. This story achieved the honours of parody in the columns of *Punch*, and *Chikkin Hazard* is in parts very amusing fooling. *Put Yourself in his Place*, which appeared in the *Cornhill Magazine* in 1870, was his last book of note, being also his third "novel with a purpose," dealing with the trades-union outrages in Sheffield, and giving a vivid description of them and their organisers, derived from first-hand information. This book, though marred in some degree by the weakness and silliness of the heroine, contains some of Mr. Reade's best writing—he was too commonly careless and colloquial in style—and the account of the flood ensuing on the bursting of the great reservoir is unsurpassed for graphic vigour by anything in contemporary literature. He published two or three more stories later than this, but they added nothing to his reputation, while his failing health and private sorrows convinced his friends that the plans he formed for writing fresh books and attacking fresh abuses were mere visions, never to be realised. His chief plays, besides "Masks and Faces," already mentioned, were "Dora" (founded on Lord Tennyson's idyll), "The First Printer," "Two Loves and a Life," and "The King's Rival," the two latter of which were written in conjunction with Tom Taylor. He died on Friday, April 11 (Good Friday), at 3 Blomfield Villas, Shepherd's Bush.

RICHARD F. LITLEDAL.

AUGUSTA OSWALD.

ON Monday, April 14, there passed into rest, after fifty-eight well-spent years, one of the most earnest and sympathetic teachers of our time—Augusta Oswald, sister of Dr. Eugene Oswald, Instructor at the Royal Naval College, Greenwich. Born at Heidelberg, the daughter of the university publisher there, she lived for thirty years in this country—which was, indeed, to her no strange land. Her educational work for the last thirteen years had been principally concerned with the North London Collegiate School for Girls, where she was the chief teacher of her mother tongue, and of much besides, imparting, as she so well could, enthusiasm for learning, and that deeper culture to which

"Das Ewigweibliche
Licht uns hinan."

But, to those who had the privilege of knowing her more intimately, her public work seems insignificant in comparison, so true, so unselfish, was she in her sacred home-life, in the wider circle of her friends, so eager to help the younger generation. Nor has her labour been without fruit; the world is purer and better for the influence and the memory of such lives.

S. A. B.

DURING the past week the death has been announced of an unusual number of clergymen of the Church of England. A few days since tidings reached this country of the decease at Sydney, New South Wales, on February 27, of the Rev. Charles Badham, many years a schoolmaster in England, but since 1867 Professor of Classics and Logic in the University of Sydney. His departure from this country was much regretted, but in his new calling he was highly honoured, and his funeral was solemnised amid every token of respect. Mr. Badham had edited a great number of classical works.—On April 6 there died at 4 Ormonde Terrace, Regent's Park, in his seventy-first year, the Rev. John Fuller Russell, F.S.A., who had

held the rectory of Greenhithe since 1856. Throughout life he had been a diligent student of the rites and ceremonies practised in the Established Church in post-Reformation times, and had been the author of numerous articles in ecclesiastical journals and of learned works on its ritual and doctrines. Some years ago he contributed to *Notes and Queries* many interesting recollections and letters of Robert Southey, Charles Lamb, and William Hone, the unfortunate bookseller, with whom he had been acquainted in early life. The Rev. Alexander Taylor, who had held the post of Reader of Gray's Inn for the last twenty-four years, put an end to his life on April 11. He graduated at Queen's College, Oxford, and at the time of his death was the last surviving fellow on the Michel foundation in that college. He was a student of the divinity of the seventeenth century, and the editor of Jeremy Taylor's *Ductor dubitantium* and of the works of Bishop Patrick, the last being issued in the portentous number of nine volumes. The "Accented Bible" was also passed through the press under his supervision in 1875. Mr. Taylor had long been connected with the *Saturday Review*.—Two days later the Rev. Charles John D'Oyly, who succeeded Maurice as Reader of Lincoln's Inn, died at his rectory of Great Chart, near Canterbury.

WE quote the following from the *New York Nation*, merely saying that we believe the eulogy to be thoroughly deserved:—

"We deeply regret to record the death, on March 31, of Mr. Frederick Leyppoldt, the well-known editor of the *Publishers' Weekly*, in the forty-ninth year of his age. He was a native of Stuttgart, but came to this country before attaining his majority, and at once entered the book business, passing from a subordinate employment in New York to an independent circulating library and importing and publishing house in Philadelphia, which he transferred to this city in 1865, and in January 1866 associated with himself Mr. Henry Holt. Out of their *American and European Literary Bulletin* grew the *Publishers' Weekly*, to which, after March 1871, when Mr. Leyppoldt finally withdrew from publishing, he devoted himself, making it the principal organ of the book trade of this country, the fountain of accurate trade bibliography, and the most useful publication (literary criticism apart) for author, publisher, and book-buyer ever established on this side of the water. To Mr. Leyppoldt's fertility of invention, ardent persistency, and unmercenary self-sacrifice we owe, among other periodicals, the *Literary News*, the *Library Journal*, the *Index Medicus*, various guides to books and to reading, the *Publishers' Trade List Annual* (a congeries of publishers' catalogues, with educational and other bibliographical lists for the year, compiled from those given monthly in the *Publishers' Weekly*), and the monumental 'American Catalogue' of all works in print in this country down to July 1, 1876. This enumeration gives but a faint idea of Mr. Leyppoldt's incessant activity, even when we remember the part played by his able co-labourers. Some memorial of this excellent man might well be expected from authors, in acknowledgment of his intelligent efforts on behalf of international copyright; and from publishers, for his happy influence in promoting harmony and raising the tone of the trade."

MAGAZINES AND REVIEWS.

THE current number of *Mind* opens with a careful estimate of Green's *Ethics*, by Prof. H. Sidgwick, who applies his well-known method of criticism by comparing different passages of the work examined in order to see whether any coherent doctrine is obtainable. And he certainly succeeds in exposing seeming incongruities. Thus, for example, Green appears to allow that his ideal of action as that which brings "rest" is unrealisable when he remarks of the man who calmly faces suffering in fulfilment of his mission, "if he could attain

the consciousness of having accomplished his work . . . he would find satisfaction in the consciousness," but adds that "probably just in proportion to the elevation of his character he is unable to do so." It may perhaps be said that Green threw too much of his moral and spiritual self into his *Prolegomena* to produce a rigorously reasoned doctrine. It will probably influence more in the way of fostering a certain moral mood and manner of reflection than in the way of supplying clear ethical principles. At the same time, as Prof. Sidgwick allows, the work is one which cannot fail to stimulate thought and to cultivate a deeper sort of critical reflection about ethical problems. Prof. William James again contributes the brilliant, dashing article of the number. His paper, "What is an Emotion?" is an ingenious attempt to maintain the paradox that an emotion is nothing but the sum of the sensations accompanying the bodily processes which are commonly described as the embodiment or manifestation of the emotion. Thus, without the bodily states said to accompany fear—quicker heart-beats, shallow breathing, trembling lips, weakened limbs, &c.—there would only be an intellectual state, a cognition of impending evil. Since the author begins by allowing that mental operations have their concomitant of pleasure or pain quite independently of any bodily "resonance," and ends by quoting a number of pathological facts which tell decidedly against his theory, he may certainly lay claim to an unusual degree of candour. But the reader, in spite of the writer's reiterated assurances—possibly, indeed, in consequence of this emphatic iteration—can hardly help suspecting that Prof. James is only half serious, and is tentatively putting forward an idea which has evidently acquired a strong hold on his mind in order to see what can be said in its behalf. Whatever the value of his main thesis, he succeeds in showing how numerous and various are the bodily concomitants of emotion, and how deeply they enter into the whole volume of feeling, giving it its characteristic colour. There is something refreshing in Prof. James's vigorous and homely style. His writing smacks of the polished, closely observant man of the world, rather than of the professor. But, unless he take care, his readers will begin to suspect that the sober quest of truth is in his case apt to be disturbed by too keen an impulse towards literary effect. A new feature in the present number of *Mind* is an article in French by M. A. Binet. It deals with the process of correcting illusions in a fresh and interesting way. Particularly striking is the analogy drawn between the intellectual process of doubt and the volitionised process of inhibition or arrest of action. Mr. F. Y. Edgeworth has a very readable paper on "The Philosophy of Chance," in which he discourses, in a happy, suggestive way, on the philosophic foundations of probability. The last of the articles, on Giordano Bruno, by Mr. T. Whittaker, embodies the results of careful study, and sets forth the main features of the Italian thinker's curious speculations about things terrestrial and celestial, nature, humanity, and God.

THE AMERICAN COPYRIGHT LEAGUE.

THE following memorial in favour of the Dorsheimer Bill has been addressed to members of Congress by the American Copyright League:—

"The American Copyright League, representing American authors and journalists, ask you to support the Dorsheimer Copyright Bill on the following grounds:—

"1. Copyright to American authors, being established by law, should be defended by law, like all other forms of recognised property. But, by the denial of copyright to foreigners, American literary

works are exposed to a competition with foreign works that have not been paid for. No other American industry is obliged to suffer from a rivalry with stolen goods.

"2. The want of international copyright subjects American authors to an extensive piracy of their works by foreign publishers, causing the authors great loss. Under existing circumstances, only a small proportion of American authors are able to earn a competency by the pursuit of authorship alone. The Bill, by providing for reciprocal rights from foreign Governments, will secure profit to American authors in the foreign markets where they are now plundered, and thus doubly stimulate our literature.

"3. It is for the good of the country to encourage a national literature which shall inculcate American ideas at home and abroad. The Constitution of the United States (article i., section viii. 8) empowers Congress 'to promote the progress of science and useful arts by securing, for limited times, to authors and inventors, the exclusive right to their respective writings,' &c. But by its failure to render the rights of all authors secure, Congress has practically defeated, hitherto, the intent of the Constitution in this respect.

"4. The Bill not being retroactive, all foreign books published before its passage may still be issued at the lowest prices. As for new foreign books, American publishers, protected by the tariff, can outbid the foreign publisher for our market. Understanding the popular demand here for moderate-priced books, they will, from self-interest, continue to meet that demand. The richest nation in the world ought not to plead that it cannot afford to pay for literature. A number of American copyrights have been issued at fifty cents, and even less, as soon as the public demand became widespread; showing that there is nothing in the nature of copyright which need prevent books from being cheap.

"5. This is not a question of free trade or protection. It is a question of permitting our citizens who produce books to have an even chance for recompense. The book-manufacturing interest is already protected by the tariff. If any condition were attached that foreign books must be manufactured here, that interest would then receive a double protection—by tariff and by special enactment—which no other manufacture receives. The American author also, being compelled, reciprocally, to manufacture abroad for the foreign market, would often be placed at a great disadvantage.

"6. To continue a licence to pillage foreign authors, in the supposed interest of 'cheap literature,' is virtually to encourage immoral and communistic tendencies.

"7. Broad principles of justice and of policy are involved. We recognise these principles when we grant patent right to foreigners. Why not, then, grant copyright?

"John Bigelow, Hjalma Hjorth Boyesen, Noah Brooks, Robert Collyer, Howard Crosby, D.D., Edward Eggleston, Sidney Howard Gay, Richard Watson Gilder, Parke Godwin, George Walton Green, Robert U. Johnson, Jonas M. Libbey, Brander Matthews, H. C. Potter, D.D., A. Thorndike Rice, Edmund Clarence Stedman, Richard Henry Stoddard, Bayard Tuckerman, Charles Dudley Warner, E. L. Youmans, Laurence Hutton (treasurer), G. P. Lathrop (secretary), executive committee."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GARREAU, L. *Causeries sur les Origines et le Moyen-âge littéraire de la France*. Paris: Vieweg. 8 fr.
 GRUYLLER, Le Baron H. de. *Documents inédits sur les Thermes d'Agrippa, le Panthéon et les Thermes de Néocésien*. Paris: Baudry. 13 fr.
 KOLB, H. *Glasmalerien d. Mittelalters u. der Renaissance*. 1. Lfg. Stuttgart: Wittwer. 10 M.
 LE BRETON, G. *Le Musée céramique de Rouen*. Rouen: Augé. 10 fr.
 MASPERO, G. *Guide du Visiteur au Musée de Boulaq*. Paris: Vieweg. 6 fr.
 SELDEN, O. *Heinrich Heine's letzte Tage*. Jena: Costenoble. 2 M.

HISTORY.

- BEBEL, A. *Die mohammedanisch-arabische Kulturperiode*. Stuttgart: Dietz. 2 M.
 BRUNNOW, R. E. *Die Charidschiten unter den ersten Omayyaden*. Ein Beitrag zur Geschichte d. 1. Islam. Jährh. Leiden: Brill. 3s.
 MONUMENTA Germaniae historica. *Postarum latinorum medii aevi tomus 2 pars posterior*. Berlin: Weidmann. 7 M.
 THUREAU-DANGIN, P. *Histoire de la Monarchie de Juillet*. Paris: Plon. 18 fr.
 ZELLER, J. *Entretiens sur l'Histoire du Moyen-âge*. Paris: Didot. 3 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- GIBBEL, F. G. G. *Leibniz nova methodus pro maximis et minimis itemque tangentibus etc. Ex actis eruditum Lips. ann. 1684 edita*. Leipzig: Hinrichs. 1 M.
 JACOBI, C. G. J. *Gesammelte Werke*. Suppl.-Bd. Hrsg. v. E. Lottner. Vorlesungen üb. Dynamik. Berlin: Reimer. 10 M.
 KORBES, R. *Das philosophische System Eduard v. Hartmanns*. Breslau: Koebner. 9 M.
 NATOPF, P. *Forschungen zur Geschichte d. Erkenntnisproblems im Alterthum*. Protagoras, Demokrit, Epikur u. die Skepsis. Berlin: Besser. 7 M.

PHILOLOGY.

- BARCKE, E. *De canum nominibus graecis*. Königsberg-1-Pr.: Hartung. 2 M.
 CHABAILLON, P. *Il Tesoro di Brunetto Latini volg. da Bona Giamboni raffrontato col testo autentico francese*. Verona: Münster. 42 M.
 HAAS, Th. *Die Plurale der Abstracta im Französichen*. Erlangen: Deichert. 1 M. 80 Pf.
 KROBETZ, K. *Das altfranzösische Zahlwort*. Erlangen: Deichert. 1 M. 50 Pf.
 LEHMANN, H. *Der Bedeutungswandel im Französichen*. Erlangen: Deichert. 2 M.
 LEIFFHOLDT, F. *Etymologische Figuren im Romanischen*. Erlangen: Deichert. 1 M. 80 Pf.
 VITU, A. *Le Jargon du 15^e Siècle: Etude philologique*. Onze Ballades en Jargon attribuées à François Villon. Paris: Charpentier. 25 fr.

CORRESPONDENCE.

ROSSETTI'S "SUDDEN LIGHT."

Sutton Coldfield: April 12, 1884.

The biographers of Dante Rossetti make a mistake when they assert that he published nothing, till his volume of poems appeared in 1870, but those pieces which he contributed to the *Germ* and the *Oxford and Cambridge Magazine*. In a little volume of poems arranged by Isa Craig, and published by Emily Faithfull in 1863, and sold for the relief of distress in the cotton districts, appeared the beautiful little lyric, "Sudden Light."

The differences between the poem of 1863, 1870, 1881, are interesting, as showing the care bestowed upon the revision and polishing of everything that Rossetti wrote, as well as the mental growth of the man. Unlike the alterations that he made—when permitted—in his pictures, the changes that he introduced in his poems are always advantageous. It is invariably a more forcible, effective, or picturesque word that he substitutes for one that was poor, feeble, or colourless; and, when whole passages are altered, the poem is, without exception, a gainer in strength or melody. This one little lyric, "Sudden Light," is an interesting example of the pains he bestowed upon even his least important work, and shows, too, that his care did not cease with the first appearance of a poem.

In ver. 4 of stanza 1, "The sweet, keen smell" was originally written "The sweet, fresh smell"—a far less forcible line. In ver. 2 of stanza 2, "How long ago I may not know" was at first much more commonplace, being "How long ago I do not know."

The last stanza has varied most. In 1863 it appeared as—

"Before may be again
 Oh! press my eyes into your neck.
 Shall we not be for ever lain
 Thus for Love's sake,
 And sleep and wake, yet never break the chain?"

The changes made in it for the 1870 edition of the poems were all improvements, the awkwardnesses of the first rendering being much softened down, as will be seen from the following:—

"Then, now—perchance again!
 Oh round mine eyes your tresses shake!
 Shall we not lie as we have lain
 Thus for Love's sake
 And sleep and wake, yet never break the chain?"

But it was not until the poem had received its last polishing from the hands of the poet that it became the gem that it now is—one of the most beautiful of English lyrics. These were the changes that the stanza wanted; every one of them shows the transformation that had taken place in the man himself. The field of his vision has grown larger; the horizon of the poet's mind has extended. This is the stanza with its latest variations:—

"Has this been thus before?
 And shall not thus time's eddying flight
 Still with our lives our love restore
 In death's despite,
 And day and night yield one delight once more?"

The first two variations are somewhat earthly and sensual; how much more spiritual the third, when, towards the end, the poet at last has learned to look for his hope's fulfilment to "the beyond." ALFRED ST. JOHNSTON.

SHAKSPERE AND LORDS PEMBROKE AND SOUTHAMPTON.

London: April 7, 1884.

In my communication to the ACADEMY of March 22 I gave, in a quotation from one of the State Papers, the name of "Mrs. Lytton" as that of a lady concerned in an amour with Lord Pembroke. In so doing I was misled by the printed Calendar of State Papers and its Index; the name should have been "Mrs. Fytton." This correction is due to the learned Director of the National Portrait Gallery, Mr. George Scharf, who, in answering some questions which I addressed to him, suggested the probability of the name being "Fytton." On examining the MS. anew it became clear that this was the true name, and that the Calendar is wrong.

In the communication above referred to I stated my belief that May 1601, or thereabouts, is the date of Shakspeare's sonnets 100 to 126, and I considered 107 as alluding to the rebellion of Essex, which had occurred in the February of that year. I may here add to what I said before a word as to the lines in this sonnet—

"Incertainities now crown themselves assur'd,
 And peace proclaims olives of endless age."

The allusion is probably to the embassy which the Scotch King, James, had sent to congratulate the Queen on the putting down of the rebellion. If Essex had succeeded, civil war might have ensued; and it was by no means unlikely that James would have given active assistance to the party of Essex. But now there were terms of amity.

Here, however, a question may reasonably present itself as to Shakspeare's relations in 1601 with his patron, the Earl of Southampton, to whom he had dedicated his "Venus and Adonis" and "Lucrece." Southampton had been prominently connected with the attempt of Essex. For the present he had escaped the scaffold; but he was in prison, and the ultimate issue was still uncertain. Under these circumstances, even supposing that Shakspeare sided with the Court party, is it not surprising that he should express such unalloyed satisfaction at the downfall of Essex and his companions? Does not this savour somewhat of ingratitude? It is pretty clear that Shakspeare could not have so expressed himself if he had remained in close intimacy and friendship with Southampton. But did this close intimacy and friendship ever exist? With respect to the dedication of the "Venus and Adonis," it must be regarded as in every way probable that Southampton acknowledged the compliment by

a pecuniary present of greater or less amount. As to the "Lucrece," this cannot be so confidently affirmed; but still it is at least not unlikely that there was a similar acknowledgment. It has been said that in the Dedication to the "Lucrece" the language employed is a good deal stronger than that which had been used in the case of the "Venus and Adonis." But did Southampton so far respond as to admit Shakspeare to a personal friendship? We have no evidence that he did; and the sensitive soul of the great poet may have been wounded by some real or imagined slight. Through inadvertence he may possibly have been kept waiting in the lobby, as Chesterfield kept Dr. Johnson; but, however this may be, after the publication of the "Lucrece" Southampton does not again appear as a patron of Shakspeare. There is evidence, no doubt, that at a subsequent period Southampton was in the habit of attending dramatic performances. But this is little to the point. If the relations between Shakspeare and Southampton had been such as many persons have thought, Heminge and Condell, in dedicating the First Folio, could scarcely have passed him over without mention. The fact that they did so is most significant. Still, in considering the evidence to which I am about to direct attention, it may be remarked that in May 1601 Shakspeare had very possibly come to the conclusion that Southampton's life would be spared. Tobie Matthew, on March 25, in the letter from which I quoted in my last communication, speaks of Southampton as "almost safe."

In sonnet 124 there are some remarkable expressions which are entirely in accordance with the date and the view which I have proposed. In manifest allusion to the circumstances of the time in which he is writing, the poet speaks of

"thralled discontent,
Whereto the inviting time our fashion calls."

It would scarcely be possible to describe more suitably the state of things after the failure of Essex, while the word "thralled" would appropriately allude to the strong measures by which rebellion had been subdued, and was still restrained. But yet more important are the concluding lines:

"To this I witness call the fools of Time,
Which die for goodness, who have liv'd for crime."

The "living for crime" alludes to the conspiracy and rebellion, while the "dying for goodness"—an expression which seems to have baffled the interpreters—clearly refers to the popular estimation of Essex, after his execution, as "the good Earl." The "fools of Time" are those with whom Time does what he pleases—now elevating them to the highest dignities, and now bringing them down to the scaffold.

After so speaking Shakspeare would not unnaturally think of the relations which he had himself sustained to Southampton,* and thus we may be enabled to explain the next sonnet (125), which otherwise is exceedingly obscure. It begins—

"Were't aught to me I bore the canopy,
With my extern the outward honouring,
Or laid great bases for eternity,
Which proves † more short than waste or ruining."

There were, no doubt, in May 1601 persons who

* As to Shakspeare's relations with Essex, no doubt in the chorus before the fifth act of "Henry V." he had spoken of "the general of our gracious empress," and of the welcome which, if successful, Essex would receive on his return from Ireland. But this implies no private relations.

† Editors have been wont to alter this word into "prove." But the original edition of 1609, which gives "proves," is certainly right. This is clear enough when we understand the meaning.

would willingly remind Shakspeare of the "love without end" which, in the widely circulated Dedication to "Lucrece," he had professed for Southampton, and who would hint that the poet was unfaithful, and had not "a true soul" (cf. lines 13, 14). Shakspeare admits that the "eternity," the "love without end," for which he had "laid great bases" in his two poems, had proved "more short than waste and ruining." But he had never been admitted to Southampton's friendship; he had only "borne the canopy," and, "with his extern," "honoured the outward." The same meaning is implied in what is said afterwards of the mere "gazing" of "the dwellers on form and favour." With such mere gazing Shakspeare contrasts (l. 9) his close intimacy with, and deep love for, his friend of the Sonnets, who can be identified with no other than William Herbert, now (1601) Earl of Pembroke.

THOMAS TYLER.

THE "PAREBON" TREE OF KTESIAS.

Science and Art Museum, Dublin: April 11, 1884.

About a year ago I addressed a letter to the ACADEMY on the subject of the identity of certain of the animals and plants mentioned in the *Indika* of Ktesias. I did not then offer any suggestion as to the *Parebon* tree (παρεβον), which appears to have been regarded by several commentators as beyond the reach of identification. As was the case with the animals which I then mentioned, I now think I see an explanation of the hitherto unexplained attributes of this supposed mythical tree.

As described in the abridgement of Ktesias by Photios, the *Parebon* was

"a plant about the size of the olive, found only in the royal gardens, producing neither flower nor fruit, but having merely fifteen roots, which grow down into the earth and are of considerable thickness, the very slenderest being as thick as one's arm. If a span's length of this root be taken, it attracts to itself all objects brought near it—gold, silver, copper, and stones, and all things except amber. If, however, a cubit's length of it be taken, it attracts lambs and birds, and it is, in fact, with this root that most kinds of birds are caught. Should you wish to turn water solid, even a whole gallon of it, you have but to throw into the water not more than an obol's weight of this root, and the thing is done. Its effect is the same upon wine, which, when condensed by it, can be held in your hand like a piece of wax, though it melts the next day. It is found beneficial in the cure of bowel disorders" (*Ancient India*, by J. W. McCrindle, p. 20).

I believe that it is possible to indicate the exact species to which Ktesias referred in the foregoing paragraph; and my reasons for identifying it with the *Ficus religiosa*, or Pipal tree, are shortly as follow:—Except where the Pipal grows luxuriantly, it does not much exceed a well-grown olive tree in size. Though of common occurrence in the moister tropical parts of India, it is seldom found, except where cultivated, in the arid tracts of the Punjab and Northern India generally. Its small figs are inconspicuous, scarcely exceeding in size the larger varieties of green peas, so that it might easily have been described and thought to be without flowers or fruit. Its roots sometimes clasp other trees, and are generally visible for some distance from the trunk at the surface of the ground; there is no limit, however, to their number. Being regarded as sacred by the Hindus, offerings of various emblems and idols are often to be seen placed round the trunk; in some cases ancient stone implements and other stones of curious or grotesque shapes may be observed thus collected around it. In these facts, I would suggest, originated the myth as to the attractive power of the root—or, as Apollonius has it, the tree itself—for metals and stones. Its "attractive" power for birds

and other animals is very readily explained, since from the glutinous juice which exudes from the stem bird-lime is commonly made; and it may be that the "attraction" for metals, &c., merely refers to some adhesive substance prepared from the juice. The effects of the juice when dropped into water and wine would be, no doubt, to thicken them considerably, though, perhaps, not to the extent stated by Ktesias. As to the medicinal properties, the seeds are believed to be cooling and alterative, and the leaves and young shoots are used as a purgative.

To the above—which, in themselves, constitute stronger reasons for this identification than can be adduced with reference to any other well-known or conspicuous Indian tree—there may be added that although at first sight the name *Pipal* presents no very close resemblance to *Parebon*, still, when written as it is often pronounced, Peepun, the *l* being replaced by *n*, it is not difficult to understand how the sound may have suggested to the ear of the Greek writer a combination of letters which he represented by *παρεβον*.

V. BALL.

BURNS AND "TRISTRAM SHANDY."

Wardington, Banbury: April 14, 1884.

Carlyle was not careful in minor matters to verify his recollections of what he had read before committing himself to print. In his essay on Richter, first published in No. 91 of the *Edinburgh Review* (and, I think, elsewhere), he quotes the ludicrous but absurd invention of Wolcott ("Peter Pindar") of Johnson's saying "that if he thought Boswell really meant to write his life, he would prevent it by taking Boswell's," nothing doubting its authenticity. He did not trouble himself to find out what Mumbo-Jumbo was, as Dickens remarked, before alluding to it in *The French Revolution*. And, as your ingenious correspondent Mr. Radford observes, he wrote that Burns "did not know, probably, that Sterne had been beforehand with him" in his famous pity for the devil.

Allow me to suggest that, in his fragment of autobiography, Burns expressly tells us that in his twenty-third year "the addition of two more authors to my library gave me great pleasure—Sterne and M'Kenzie; *Tristram Shandy* and *The Man of Feeling* were my bosom favourites." His friend David Sillar adds the following suggestive anecdote of the poet:—

"It was his custom to read at table. In one of my visits to Lochlea, in the time of a sower supper, he was so intent on reading—I think *Tristram Shandy*—that his spoon falling out of his hand made him exclaim, in a tone scarcely imitable, 'Alas, poor Yorick!'"

In the face of this evidence I think it may be fairly presumed that Burns had remembered the passage in Sterne, and utilised it. Most readers know that there are, and inevitably, adaptations and imitations in his poetry, as witness the stanza in "A Winter Night," paraphrased from a song in "As You Like It." Of course this cannot detract from his higher claims.

THOMAS BUTLER GUNN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 21, 4 p.m. Asiatic: "The Roll of Shintea-Doji, or the Liquor-laid Lad," by Mr. F. V. Dikins.
8 p.m. Aristotelian: "Hume's *Treatise of Human Nature*," (continued), by Mr. P. Daphne.
8 p.m. Society of Arts: "The Upper Thames as a Source of Water Supply," by Dr. Percy F. Frankland.
8 p.m. Victoria Institute: "Evolution and the Pearly Nautlius," by Mr. S. R. Pattison.
TUESDAY, April 22, 3 p.m. Royal Institution: "The Anatomy of Nerve and Muscle," I., by Dr. Klein.
7.45 p.m. Statistical: "English Express Trains in 1871 and 1883," by Lieut. H. B. Wilcock.

8 p.m. Anthropological: "A Collection of Ethnological Objects from Canada," by the Marquis of Lorne; "A Portrait of an Aboriginal Tasmanian," by Sir Richard Owen; "The Ethnology of the Sudan," by Prof. A. H. Keane.

8 p.m. Civil Engineers: "Vertical and Horizontal Steam Engines and Rotative Beam Engines for Pumping," by Mr. W. E. Rich.

WEDNESDAY, April 23, 8 p.m. Society of Arts: "Thames Communications," by Mr. J. B. Redman.

8 p.m. Geological: "Observations on the Geology of the Line of the Canadian Pacific Railway," by Principal Dawson; "The Dyas (Permian) and Trias of Central Europe, and the True Divisional Line of these Two Formations," by the Rev. A. Irving.

THURSDAY, April 24, 8 p.m. Royal Institution: "Flame and Oxidation," I., by Prof. Dewar.

8 p.m. Telegraph Engineers.

FRIDAY, April 25, 8 p.m. Society of Arts: "The Existing Law of Landlord and Tenant in India," by Mr. W. G. Pedder.

8 p.m. Browning: "Caliban on Setebos," by Mr. J. Cotter Morison.

8 p.m. Quekett.

9 p.m. Royal Institution: "The Art of Fiction," by Mr. W. Besant.

SATURDAY, April 26, 8 p.m. Royal Institution: "Recent Discoveries in Roman Archaeology," I.—The Colosseum, by Mr. H. M. Westropp.

8 p.m. Physical: "The Indicator Diagram of a Gas Engine," by Profs. W. E. Ayton and J. Perry; "A New Speed Indicator," by Messrs. W. T. Gooden and Walter Baily; "A Metrical Barometer and an Immersion Galvanometer," by Dr. W. H. Stone.

7 p.m. Essex Field Club.

SCIENCE.

SCHOPENHAUER.

The World as Will and Idea. By Arthur Schopenhauer. Translated from the German by R. B. Haldane and T. Kemp. Vol. I. (Trübner.)

WE have here a translation in excellent English of a German philosopher who was not only a profound thinker exercising increasing influence, but a writer of distinguished style, witty, ironical, apt in illustration, eloquent. The man himself was a cynic and woman-hater, as we learn from the graphic account of him quoted in M. Ribot's admirable work on his philosophy, the most characteristic trait of which is assuredly its pessimism. Of Western pessimism he and Leopardi may be regarded as joint-founders, though in the East such a view of life has prevailed from time immemorial. In England the only literary parallel of importance known to me is the work of James Thomson, a poet of real distinction, who has lately died. Schopenhauer is said not to have practised the virtues of asceticism, patience, and humility which he so fervently recommended as the only way of salvation. But neither Horace nor St. Paul claimed for himself perfect consistency of theory and conduct; and the loud predilection of Carlyle for silent fortitude was doubtless proportionate to his own habit of incontinent complaint.

The pessimism of Schopenhauer is darker than Byron's, with his "bitter boon, our birth," though not so dark, I think, as Leopardi's, with his "Gentilezza di morir;" yet this philosophy may be regarded as an expansion of that terrible sentence from the Italian poet, "Nostra vita, a che val? Solo a spregiarla!" It is the exaggerated view of an atrabilious man, exceptionally unfortunate, to which we shall respond according to our own moods, sympathies, and circumstances, but above all according to the state of our digestions.

Yet in this long and bitter arraignment of human life there is much which appeals—alas! with the power of naked truth—to nearly all feeling hearts who have left youth behind them. Still, Pessimism blasphemes against the sacramental character of experience, against innocent joy and strong personal love, against the satisfaction to be found in kind deeds, as in the zest of all active endeavour, mischievously denying the possibility of incarnating the Ideal in social organisation and civil polity, though, when he magnifies pure selfless absorption in art, or nature, as also sympathy, benevolence,

and resignation, Schopenhauer seems for a while to forget his sombre creed. All he writes on suffering as "quieter" of the ambitious, egotistic, rebellious, insatiable, restless will might have been written by Molinos. And to me it seems doubtful, though his language is ambiguous on this head, whether he meant to recommend, or believed possible, the absolute annihilation of unconsciousness. Did he mean more than the ethical Nirvana of the higher Buddhism, suppression of the lower self? (see pp. 528-32). Certainly self-renunciation, being assertion of a higher self, is little akin to annihilation, and the good man lives in others a myriadfold. The writer who recognises, as did Schopenhauer, that suffering may temper the character to finer issues, and make us free of a wider world, is scarcely Pessimist *pur sang*. Still, he does not penetrate the true reason why we must not fix too obstinately on particular objects and ends, but hold ourselves ready to renounce them—which is, that these, though they are partial revelations of the supreme excellence, are yet partial only, and so may be ideally fulfilled and complemented in their very disappearance. Schopenhauer reproaches what he deems the crude objection of Johnson that Shakspeare violated poetical justice in the allotment of destinies to his characters—quoting Calderon:

"Pues el delito mayor
Del hombre es haber nacido."

How have Cordelia, Desdemona, Ophelia, sinned above others to deserve their fate? Their sin is the sin of all—existence. For the very universe itself has a bad heart. There is blind unreason, chaos, and the principle of warring individuals in the root of being. Yet Pessimism would seem to have touched a lower deep not only in Bahnsen, but in the *Dialogues philosophiques* of M. Renan, only that the brilliant Frenchman, with his subtle smile, forbids us to take him at his word. Schopenhauer, however, admits a remedy. The blind and vain impulse toward life, being once enlightened by knowledge, may turn round and deliberately refuse to live. We may abstain also from propagating our miserable race. There are excellent things said by Schopenhauer in the last book on the solidarity of the race; the oppressor does not know that, like Thyestes, he devours his own flesh; the suffering of the world is indeed borne by each and all; the prosperous man is but a beggar, who dreams that he is a king.

But we must examine briefly the metaphysical basis upon which Schopenhauer erected so gloomy a superstructure. He is a disciple of Kant, claiming to be his only legitimate successor. He compares the man who has truly assimilated Kant to a blind person upon whom the operation for cataract has been successfully performed. Excellent is the refutation of materialism from a Kantian standpoint in book i., which one may perhaps paraphrase thus: the dogmatic materialist is like the child in Browning's poem who feigns that the hobby-horse he carries is indeed carrying him. The external world, of which our bodies and brains are a part, is itself the creature of human thought, with its three fundamental moulds—space, time, and causality. But is Schopenhauer on this head self-consistent? I think not. According to him, the world is my *Vorstellung*—perhaps rather questionably translated "idea" by Messrs. Haldane and Kemp—meaning the phenomenon, or appearance to us, a representation of our thinking and perceiving faculty. He accepts, however, Kant's *Ding-an-sich*, thing-in-itself, as lying behind this representation, the reality of the phenomenal world. This he calls Will, asserting it to be identical with the active, real principle that lies behind our representative, or conscious, intelligent faculty. Save in ourselves, such a

real thing-in-itself is altogether beyond knowledge; but we do feel this reality within us. Now let us pause to remark that what we feel the reality of is not an abstract, blind, active principle, but conscious, intelligent Will. The two elements of action, Will and Consciousness, are inseparable in thought, and we have no ground for supposing them separable at all. It is deliberately to abandon a position of vantage if we first recognise that our own conscious activity is the only possible type of activity for us, and then proceed to emasculate that real type, rendering it a mere unreal verbal abstraction by depriving it of its essential *differentia*, consciousness. Thus, however, Schopenhauer arrives at a notion that differs little from Herbert Spencer's "Force," or Büchner's *Kraft*, and henceforth that is what he means by "Will." Consciousness is for him an accident, but blind force, or energy, is the reality, or substance, underlying both worlds—that of spirit and that of matter. Yet it is not strange not to recognise that, though, for purposes of logical analysis and argument, you may verbally make such abstractions, they have no real content, no actuality, in man or nature? Here the two elements of substance and quality, matter and form, are absolutely inseparable, involve one another, as do also the concepts, subject and object, knower and known. More oddly still, Schopenhauer at times seems perfectly aware of this, for he tells us (p. 39) "the world as idea only appears with the opening of the first eye." "Without this medium of knowledge it cannot be, and therefore it was not, before it." "Outside knowledge there was also no before, no time." "The whole world is in and for knowledge, and without it is not even thinkable. The world is entirely Idea, and, as such, demands the knowing subject as supporter of its existence" (p. 38). In face of all this, he proceeds to explain that the "Will" (i.e., blind Force) passed through many grades, or stages, of "objectification," through the world of inorganic matter, through plant and through animal, before it arrived at the brain of man, in which, and through which, thought was first born; wherein, again, were first enabled to exist a world of objects in space and time! All this seems to involve a most extraordinary tissue of self-contradictions. Indeed, the author admits it; and his pretended answer to the difficulty is none. He, in turn, accuses Kant of inconsistency because, while maintaining that the categories of time, space, and causality are only valid for experience—in order to enable us to arrange our impressions of phenomena—and have no absolute validity beyond the appearance of things to us, he yet makes the thing-in-itself outside experience a cause of our perceptions. But Schopenhauer surely does so also. While urging that the principle of sufficient reason has no application outside the object, outside the process of phenomena, or so-called laws of nature, he yet gives us a metaphysics, not a cosmogony only. While speaking sometimes like a positivist, and refusing to tell the why or how, he yet explains to us that the inmost reality of things in man and nature is a blind Will, or Force, which manifests or "objectifies" itself first in the Platonic idea, by which he means the genus and species, or type, and then in particular phenomena. Now this assuredly is a process, a successive self-manifestation, of blind Force, as Schopenhauer elaborately shows in book ii. (Curiously enough, his cosmogony differs imperceptibly from that of one of his favourite *bêtes noires*, Schelling!) But it is change that makes us demand a cause, a sufficient reason. And here we have innumerable changes, while the author professes his agreement with Malebranche; that the invariable antecedents of a phenomenon are but occasional, not real causes—that is, conditions of its occurrence, not adequate ground, base, and

source of it. Where, then, is that to be sought? Schopenhauer tells us in the *Idea* first, which is out of space and time, but ultimately in blind Force. Surely that is to make the thing-in-itself, the real *noumenon* behind the phenomenon, into a cause, into a principle of sufficient (or, as it happens, of insufficient) reason. But when we ask, How can these things be? we may hesitate to accept from Schopenhauer the answer once given to a similar question of Nicodemus. I do not profess, he says, to explain how; I merely show you that so it is. Philosophers, therefore, only differ from theologians in so far as the latter tell us that it is irreverent, and the former that it is absurd, to question their pet dogmas. Our author confesses that the efficiency of causes lies in the particular force behind the phenomenon; and this is to grant all we contend for. He urges, indeed, that the forces (or Ideas) are themselves groundless, eternal, not in time and space. But that, if it be true, is not to the point. What he virtually admits is that they are themselves efficient causes, or grounds, of the phenomenon. An efficient cause, or a sufficient reason, is precisely that which manifests its own inmost nature in the effect. But of the cause of the successive process of self-manifestation in phenomena, what is the inmost nature? Is it not zero, according to Schopenhauer? For he says (p. 157),

"The thing-in-itself is that which is essentially not idea, not object of knowledge, but has only become knowable by entering that form. The form is originally foreign to it."

So that behind the Ideas, or particular forces of nature, we have the one blind Force, which thus manifests its own inner self (!). Now to this we must object *ex nihilo nihil*. You must not put less into your cause than you find in your effect. From a blank Being equal to Nothing can never emerge all this rich universe of knowledge, and the innumerable subjects or persons who know it. Man and Nature could never issue from this exhausted receiver of a philosophical fancy, from this emptiest of all verbal abstractions, itself necessarily destitute of existence, away from the ingenious metaphysical brain that spun the airy cobweb. Here, again, at the other extreme end of the scale, we come upon Browning's child who feigns that the hobby-horse he carries is indeed carrying him. The Unconscious revealing itself in consciousness! That is the theme also of Schopenhauer's celebrated living disciple, Von Hartmann.

Moreover, the ideas, or common natures of the particular individuals, and phenomena are declared to be out of time and space, eternal. But that is inconsistent with what I have quoted from p. 157. Indeed,

"From scarped cliff, and quarried stone,
She cries, a thousand types are gone."

The type is only relatively more permanent than the individual. The latter, at any rate, has a relative permanence, or we could not discriminate it from the rest. Nor is the type out of time and space, though it is in many different times and spaces. But it is absolutely nothing, so far as we can tell, apart from the individuals that reveal it, except a verbal abstraction in the mind. It is just the common nature of individuals, whose *esse* is *concupi*. Nor is there one abstract individual, except in our minds.

Schopenhauer agrees singularly with Schelling and Hegel on p. 189! Man is the microcosm. Animal and plant are the descending fifth and third of man, the inorganic the lower octave. The later species imply, are founded upon, gather up into their constitution, all the earlier, though these are raised, as it were, to a higher power. The plant implies the inorganic, the animal implies the plant, man is the rich fullness of all these. May it not be said, therefore, that the whole nature and meaning of the lower ideas, or stages of existence, is only realised in

the higher, only perfectly in the highest? The latter alone illuminate and interpret the former. But if it be quite true that the idiosyncrasy of all the types needs an absolute ground and source, which Schopenhauer sometimes seems to place in their own self-existence, it is equally true that the individuals, wherein only are the types manifested and real, need the same; more especially is that true of individual persons or subjects, in whose thought alone can types and particular objects exist.

The Ideas (or universals) express themselves through an inner teleology, as in the mutual adaptation of the parts and functions of organisms to one another, and through an outer teleology, by which diverse families and individuals depend upon each other, and upon their inanimate environments. But this appearance of design, or final causes, says our author, is only for our understanding. It is the result of the subjection of the one blind Force to the moulds of our thinking faculty. Yet remember that the one blind Force is also said to manifest its own inmost nature through these subjective faculties of ours, and their permanent moulds, which alone can give form to experience and laws to nature. If the process that results in a harmonious co-operation of the diverse organs and functions of the cosmos be regarded as unconscious, unintelligent, I do not hesitate to say that such a conception is absurd and unrealisable by thought. The intelligible must also be intelligent, though we may not in every case be in the secret of its peculiar subjectivity. If invariable antecedents, moreover, do not exhaust causation, they yet are efficient, not only "occasional" concauses, since they themselves are in turn manifestations of the one self-existent Energy, which proceeds to pass on into the phenomena we term "effects." But, take away the subjective element of time, and what remains? Why, the eternal self-existent Ideas, or types, with the individuals and idiosyncrasies that constitute them. Instead of a process of adaptation of means to ends, you would have an unchanging conscious intuition (or many such) in which they are already all mutually adapted or in harmony. But, if you take away causality, you must substitute a self-existence, wherein the parts of the cosmos shall no longer be isolated, but of mutual implication and necessary interdependence. If, however, you take away the general forms, or "moulds," as I have called them, of our actual thought-life, you get, of course, your particular phenomena transformed along with the categories which shape them. Since man is man, he must anthropomorphise God; but why elect to deify the bare skeleton of his own experience, and call it Force or Power, rather than the noblest possibilities of living Humanity? All intelligible process implies the eternal reality of the concrete thing or person appearing to be developed. We feel or know the conscious process of our experience to be real, not only in one element of it, but in all; nor is it possible to disentangle them; they are Siamese twins, perishing if divorced, mere reverse faces of the same substance, and no more separable than one side from another; they are correlatives, mutually implying and involving one another. The concrete Fact is the real, and that is nothing out of the persons with a common nature who experience it. But if either of these elements had ever been actually non-existent, as no doubt may appear to be the case, it could never have sprung into existence at all. Whatever is has always been. If it seem otherwise, what is the inference? Surely this—that our manners of conceiving or apprehending are themselves not absolute; and that, indeed, is exactly what Kant and Schopenhauer aver concerning the notions of time, space, and causality. But, then, unless reason is to be fore sworn as a mere elaborate process of self-

stultification, this we can only grant by adding that, though they are not absolute, they are true relatively—they are proper to the actual state of advancement at which our faculties have arrived. They give us a glimpse of truth, but no more. Time, space, and the principle of sufficient reason must alike be complemented and perfected by the development of a higher and fuller organon of knowledge. In that alone can these inherent antinomies of thought be resolved by a more comprehensive intuition. But in that must be contained the ground and inner significance of space, time, and causality; our faculties in it will not be stultified, abolished, and contradicted, but transfigured, as was the physical body of Christ on Tabor. So will all experience be justified, rationalised, and transformed; but, to know more, we must be more. Thus, was not James Hinton right that such an organon must include more than sense and understanding, must embrace also our affections, our aspirations, our moral sense? may we not add our aesthetic imagination? What revolts the conscience, what lays in the dust our deep and holy affections, what mocks the loftiest aspirations of humanity, cannot be absolutely true, can only appear true, because we know, as yet, but in part, because our faculties have suffered unnatural divorce, because we are ignorant, and our spiritual eyes are dim.

The world is only partially intelligible, because we have no perfect organon for its apprehension. But Pessimism too readily assumes that sin, error, injustice, suffering, are precisely as they appear, are absolute realities. Why, even within the narrow limits of our present experience, they are not the ultimate forms of the phenomenon, not blind alleys leading nowhere, but dark and narrow ways issuing upon infinite horizons. It is quite true that the conscious process in us—as also the process taking place outside our present experience in other men, or in nature—seems to issue from an irrational, unconscious Abyss; but to make that appearance absolute is to revolt alike reason, love, aspiration, and moral sense. The Abyss is but dark with excess of light; and it is doubly unreasonable in a follower of Kant thus to make time absolute. Yet to regard the individual as perishable is certainly to do this; for it is to regard the mere phenomena of birth and death as superior to, victorious over, the individual *foci* of self-identifying, conscious experience in which alone such concepts can have any existence. But if, on the other hand, the individual, as free active idiosyncrasy or character, be an integral eternal factor in that Divine universal conscious Subject (involving many subjects, perfectly reflecting, and sympathising with one another) who creates and supports the world, then this life of mingled sorrow and joy is but a passing phase of his infinite being, and all that happens to him is a necessary factor in his self-evolution, the final goal, grander and better than we can conceive, being still out of sight. But certainly "happiness," if by that be meant pleasure without pain, cannot be regarded as "our being's end and aim;" rather is that a condition into which pain enters as essential constituent, though it may be pain transfigured, sorrow turned into the joy of triumphant acquiescence, and tranquil thanksgiving.

Individuals and their experience, we are told, are illusion, *Mâyâ*. But what is "an illusion"—for instance, *The mirage*? Is it not a misinterpreted, imperfectly apprehended reality? Let us but comprehend the cosmic significance of suffering, and we shall embrace it gladly, as the martyr does consuming flame. We love to endure pain for one we love. The breast of the humming-bird looks dim when viewed from certain angles; yet shift your position, and, lo! a very mine of radiant light, crimson, and purple, and gold, deep and splendid as the sunrise! Not once or twice have men been cast

bound into the furnace, and come forth free, having found there for companion one whose form was like the Son of God.

RODEN NOEL.

OBITUARY.

J.-B.-A. DUMAS.

A GREAT chemist, and more than a chemist, has passed away. Jean-Baptiste-André Dumas died at Cannes on April 11, in his eighty-fourth year. He was born on July 14, 1800, at Alais, a little town, built on a plain near the foot of the Cevennes, some twenty miles from the famous city of Nîmes. It is the seat of several mining, chemical, and manufacturing industries, but the troublous times of Dumas' early years drove the young student from his native place. At Geneva he found fuller opportunities for study and research, and was soon engaged in chemico-physiological enquiries. In 1821 he went to Paris; in 1823 he was appointed chemical assistant in the Ecole polytechnique. Soon afterwards he published a paper on the atomic theory, in which he adopted the distinction made by Avogadro between atoms and molecules, but failed to push that distinction to its legitimate conclusions. Incidentally, however, he discovered and described a beautiful method of determining the densities of vapours—a method still in constant use. One of the most important researches in which Dumas now engaged resulted in the discovery of several ethers, and, what was more important, of the relationships between these compounds and their corresponding alcohols and acids, and of the existence of what are now known as homologous series. The dualistic theory of Berzelius received a severe blow when Dumas ascertained that three out of the four atoms of hydrogen of acetic acid could be replaced by an equal number of atoms of chlorine without the structure of the compound being altered. One of the best known of the subsequent researches of Dumas is his determination of the atomic weights of carbon and (in conjunction with Boussingault) of oxygen. An extensive series of enquiries of the same order came later (1857-59). In these he endeavoured to show that Prout's law as to the atomic weights of all elements being multiples of the atomic weight of hydrogen required one modification only—that of substituting half for the whole weight of the hydrogen-atom; the question is by no means yet settled. Merely to name the chief researches of Dumas would largely exceed the limits of an obituary notice. But we may recall to the memory of chemists his work upon nitriles, on the production of sugar in the animal body, on fermentation, and on countless subjects belonging to applied or technological chemistry.

Although the political attitude of Dumas does not strike one as altogether satisfactory, there can be no question of the excellent work which he did, in his several official positions, in educational and commercial directions and towards the sanitation and better lighting of Paris. It is not known to everyone that he founded the Crédit Foncier. He has been since 1868 permanent secretary of the Académie des Sciences. He succeeded Pelouze as Master of the Mint in 1868, but did not hold the position after the breaking out of the Franco-German War. In 1875 he was elected into the Académie française, filling the chair of Guizot. It is needless to say that foreign lands also accorded Dumas numerous marks of distinction. He was elected a foreign member of our own Royal Society in 1840. The Chemical Society of London accorded him the same honour in 1847. He received the Faraday medal from the latter body in 1869, and then gave the first Faraday lecture. The Royal Society awarded him its Copley medal in 1843.

The exact position of Dumas among the founders or builders of modern chemistry it would perhaps be premature to attempt to define now, but that it was important there is no room to doubt.

CORRESPONDENCE.

ALTERING THE SPELLING OF OLD MSS.

London: April 16, 1884.

As Mr. Heessels has appealed to me on this point, I can only say that I have always preached his doctrine, and urged my fellow-workers to act on it. I look on the alteration of MS. spelling as a kind of dishonesty springing from ignorance. But if a Latin-editing friend says he will not edit unless he may spell the Latin in the way that he is accustomed to, I am obliged to give way, because Latin volunteers are few. Early-English and Shakspeare editors are more plentiful, and in their case editors' idiosyncrasies can be checked, and MS. spellings preserved.

The excuse for altering MS. spellings is that editors and readers may more easily get at the meaning of the texts. This is why all editors modernise the Elizabethan spelling of Shakspeare's works. But Latin texts are meant for a special and small set of readers, and these can be trusted to get over the slight difficulty of varying spellings.

F. J. FURNIVALL.

SCIENCE NOTES.

THE anthropological section of the British Association, following the example of the physical section, has put forth a list of special subjects to be discussed at the Montreal meeting. These are five in number—(1) The Native Races of America: their physical characters and origin; (2) Civilisation of America before the time of Columbus, with particular reference to earlier intercourse with the Old World; (3) Archaeology of North America: ancient mounds and earth-works, cliff-dwellings and village-houses; stone architecture of Mexico and Central America, &c.; (4) Native Languages of America; (5) European Colonisation and its effects on the Native Tribes of America. The president of the anthropological section is Dr. E. B. Tylor.

THE last number of the *Zeitschrift* of the German Geological Society contains, among other papers of interest, one by Herr G. Schweinfurt, of Cairo, on the geological structure of the well-known heights of Mokattam. The paper is illustrated with an excellent coloured map of this part of Egypt, and also a tinted panoramic view of the Mokattam Hills. The strata were systematically explored by the author, with the view of procuring a typical collection of fossils for the Berlin Museum.

WE have received a copy of *Science* of March 28, which contains an elaborate article on the whereabouts and prospects of the Greely expedition, with some criticism of the search programme, and also a large map of the channels north of Baffin's Bay.

WITH reference to a note in the ACADEMY of April 5, the hon. secretary of the London Mathematical Society writes that Mr. Asutosh Mukhopadhyay was elected "on the grounds of being a fair mathematician, and of being desirous to assist in the promotion of mathematical research."

WE have on our table:—*Vignettes from Invisible Life*, by John Badcock, reprinted, with Additions, from the *St. James's Gazette* (Cassells); *Guide to Methods of Insect Life*, and Prevention and Remedy of Insect Ravage: being Ten Lectures, by Eleanor A. Ormerod, delivered for the Institute of Agriculture (Simpkin, Marshall, & Co.); *Mineralogy*, by J. H. Collins, Vol. II.—*Systematic and Descriptive Mineralogy*, with

upwards of four hundred Illustrations (William Collins); *Facts Around Us: Simple Readings in Inorganic Science*, with Experiments, by C. Lloyd Morgan (Stanford); *Principles of Hygiene*, expressly adapted to the Requirements of the Syllabus of the Science and Art Department, South Kensington (Murby); *Sir Lyon Playfair taken to Pieces and disposed of*; Likewise Sir Charles Dilke, by W. White (E. W. Allen); *Manual of the Transit Instrument*, as used for obtaining Correct Time, by Latimer Clark (Spon); *Where did Life begin?* by G. Hilton Scribner (New York: Scribner's); *World-Life of Comparative Geology*, by Alexander Winchell (Chicago: Griggs); London: Trübner); *Universal Attraction: its Relation to the Chemical Elements*, by W. H. Sharp (Edinburgh: Livingstone); *One Thousand Medical Hints and Surgical Maxims*, and *Nursery Hints: a Mother's Guide in Health and Disease*, by N. E. Davies (Chatto & Windus); &c., &c.

WE have also received the following New Editions:—*Farm Insects: being the Natural History and Economy of the Insects injurious to the Field Crops of Great Britain and Ireland*, by John Curtis, illustrated with numerous engravings (Van Voorst); *An Elementary Treatise on the Planetary Theory*, by the late C. H. H. Cheyne, Third Edition, edited by the Rev. A. Freeman (Macmillan); *The Elementary Geometry of Conics*, by Dr. C. Taylor, Fourth Edition, revised and enlarged (Bell); *Workshop Appliances*, by C. P. B. Shelley, Sixth Edition, revised and enlarged (Longmans); &c., &c.

PHILOLOGY NOTES.

DR. WILHELM VIETOR, the well-known editor of the *Zeitschrift für Orthographie*, and now Lecturer on Teutonic Philology at University College, Liverpool, has been appointed to the Chair of English Philology at Marburg.

WE hear that the late Dr. S. Wells Williams has left the sum of £1,000 for the endowment of the Chair of Chinese at Yale College, which he had himself occupied since 1876.

THE two latest additions to the series of "Sacred Books of the East," edited by Prof. Max Müller (Oxford: Clarendon Press) are—vol. xv., *The Upanishads*, part ii., translated by the editor, with an Introduction in which he replies to certain criticisms; and vol. xxi., *The Saddharma-Pundarika*, "The Lotus of the True Law," translated by Prof. H. Kern, of Leiden. The latter has a full Index.

WE quote from the *Times* the following letter about the fragments of a Hebrew text of the Old Testament now at St. Petersburg, referred to in the ACADEMY of last week:—

"The fragments consist of the greater part of the Minor Prophets, Ruth, the Lamentations, the Book of Esther, and Daniel, so far as Dr. Harkavy can make them out at present. They are written on rolls, a form used only for the Pentateuch, the Book of Esther, and sometimes also for the *Haftarah* (Lessons of the Prophets). The owners write that they bought them from a sailor, who stated that he had acquired them at Rhodes. The Hebrew characters, however, bear a resemblance to the Himyaritic and the Arameo-Pehlvi alphabet; the letter *shin* can even be traced to the earliest form of the Indian alphabet. Hence one might conclude that they come from a country situated near the Indo-Arabian coast—perhaps from Malabar. As to the variations, if there are any, we shall have to wait some time for Dr. Harkavy's communication, owing to the fact that the parchment is damaged and the letters are in most parts obliterated. I may mention another peculiarity—viz., that the final forms of the letters *caf*, *mem*, *nun*, *pe*, and *taddi* are not to be found in these fragments; the Talmud, however, gives them. From the palaeographical peculiarities mentioned the date of the MS. will have to be determined, since no date is to be found in the MS. itself."

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.—(Thursday, April 10.)

THOMAS MUIR, Esq., President, in the Chair.—Dr. Alexander Macfarlane submitted a note on "Simple, Combination, and Cumulative Voting."—Mr. A. J. G. Barclay read a paper on "The Teaching of Geometry."—The subsequent discussion was carried on by Mr. J. S. Mackay, Mr. A. Y. Fraser, Dr. Macfarlane, and Mr. Muir.—Mr. Muir gave an explanation of a theorem communicated by Prof. Tait to the January meeting of the society.

SOCIETY OF ANTIQUARIES OF SCOTLAND.—(Monday, April 14.)

DR. ARTHUR MITCHELL, V.-P., in the Chair.—The first paper was "An Investigation of the System of Land Valuation in the Orkney and Shetland Isles," by Capt. F. W. L. Thomas. The whole subject of early land valuation is involved in almost impenetrable obscurity. The special task which Capt. Thomas had before him was to deduce from existing materials the answer to the question, What is a pennyland? This term is of frequent occurrence in connexion with the ancient land valuation of the Hebrides; and, as the Hebrides were under Norse dominion till 1266, it appeared probable that a solution of the question would be best found by an examination of the land system of the Northern isles. The Orkneys continued to be part of the Norwegian kingdom till 1468; and even then, being merely pledged to James III., they were still ruled by their own laws, which, as regards land tenure, were almost the opposite of those of Scotland. The materials for the investigation are chiefly contained in the rental of the earldom of Orkney, 1497-1503, or within twenty-nine years of the separation from Norway, which is still preserved. In the fifteenth century the land of the Orkneys was, in respect of property, either Earl's (subsequently King's) land, Kirk land, or Odal land. The first two terms required no explanation. The Odal men, who owned land simply by descent, became in course of time so numerous that the constant subdivision of the odal-lands necessarily led to poverty and degradation; and the want of a middle class left them still less able to resist the rapacity of the Scottish Earls and feuars, and the donatories of the Crown. In respect of taxation (or skat) for support of the Earl's Government, the lands of Orkney were either Bordland, Skatland, Quoyland, or Towmale. Bordland, being the property of the Earl, paid no skat. Skatland, otherwise called odal-land, included all the arable land of the townships which existed when the ancient or original valuation roll was made. Quoyland, from being subsequently enclosed, as a rule paid no skat. Though the arable land was frequently repartitioned among the tenants, the house remained in constant possession of the household, and a small piece of pasture land around it was the towmale or tumall. As the demand for arable land increased, the towmale was dug up or ploughed up. No skat was paid for moorland or "fell." It was considered of so little importance that it is not once named in the rental. Wherever lands are taxed, there must be a valuation of some kind—in old records called "extent;" and for this purpose the Orkneys had at an early period been divided into parts which came to be denominated "urislands" or "ouncelands," but which there is reason to believe originally were the *davach* of the former Celtic inhabitants. The meaning of "ouncelands" was that each paid to the Earl money or produce to the value of one ounce of silver. The "ounceland" was divided into eighteen parts, each of which had to pay one penny, or the value of one penny, and hence was called a "pennyland." The demonstration of this by a detailed analysis of the rental, along with separate demonstrations of the same nature for the different denominations of land and land values in Shetland, formed the substance of the paper. The general conclusions arrived at were that the *davach* of the old Celtic inhabitants, being assessed by the Norwegian Earls at an ounce of silver, became an "ounceland," and was divided into eighteen parts, each paying an eighteenth of a Norse ounce of silver, which was equal in weight to an English penny, from which each subdivision was termed a "pennyland." Neither ounce- nor pennyland was a measure of

surface, but of produce. The ratio of produce must in time have altered, but nominally the tax was not increased. At some period, of which there is no record, but, probably, in the twelfth century, the pennylands were valued at their purchase, not their annual value, in sterling silver marks—each part so valued being called a "markland"—at which time the average value of a pennyland was four sterling marks. In the Orkneys, in 1503, the rent of a markland was so nearly uniform as to suggest that the rate of rent had been fixed at a comparatively recent period. In Shetland the assessment by ounces and pennies was abandoned, and that by marks was substituted. The annual rent of a markland was fixed in pennies, and varied from four to twelve pennies, which were paid in fixed proportions of butter and cloth.—Mr. G. Goudie and Prof. Duns remarked upon the great importance of this paper as a foundation for future enquiries into a subject so complicated and obscure, and which had hitherto baffled the investigation of the most distinguished antiquaries.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

ART BOOKS.

ANTON SPRINGER'S *Raffaël und Michelangelo* (Leipzig: Seemann), which originally appeared as the fourth volume of Dohme's *Kunst und Künstler*, has been re-issued in two volumes of handy size, with several new illustrations. On the whole, this is the best existing Life of Raphael, but we must confess to a feeling of regret that the author has not availed himself of the opportunity of a second edition to introduce a few more changes in certain parts of the work. For instance, in dealing with Raphael's life between the years 1495 and 1500 we are indeed referred to the possible influence of Timoteo Viti, but the reference is so slight that a hurried reader might well pass it over. So far as we can see, it appears probable that, of all painters under whose influence Raphael passed at different times, Timoteo was the one who produced the most powerful effect upon him. It would, at all events, have been well to discuss the matter with more thoroughness than our author has attempted in his brief sentences. As to the "Venice Sketch-Book," his opinion is the same as that of the majority of those who have paid attention to the subject; Raphael had nothing to do with it. He goes farther, however, and finds in it the handiwork of neither Pinturicchio nor G. della Genga. "Nach meiner Ansicht waren mehrere Hände in dem Skizzenbuche thätig und ist dasselbe der Rest eines Muster- und Uebungs-buches einer umbrischen Werkstätte."

WITH unqualified satisfaction we receive a new and more convenient edition of Thausing's already classical *Dürer—Geschichte seines Lebens und seiner Kunst*. It is divided into two volumes, and is more profusely illustrated than the first edition. Printing, paper, and binding leave nothing to be desired. No more convincing proof of the popularity of the book can be obtained than the fact that it has been translated into Italian, Portuguese, French, and English, and has everywhere been received with the same respect. The learned author did not rush into print with any half-formed opinions; his mind was already made up upon all leading points under discussion when he first wrote, and he has not seen reason to change. The alterations, therefore, in the new edition do not affect matters of principle, and are chiefly confined to certain verbal improvements, and to the addition of a more complete and useful Index. Whatever discoveries, indeed, have in the meantime been made are duly noticed. Thus the original "Postreiter" engraved by Wolgemut and copied by Dürer, the existence

of which was unknown till revealed by Harck, is recognised in its place. With other supposed revelations, however, the Professor is by no means satisfied; and, save for a word or two in the Preface, they are passed over in silence more or less complete.

It has recently been remarked by a leading German critic, that the best test to be applied to a writer upon Italian art is the relation in which he stands to Sig. Morelli. The now famous work of "Ivan Lermolieff" has revolutionised our opinions upon many matters, and has endowed us with a keener critical method than we had before possessed, so that for the present a great part of the work of art students is the accommodation of themselves to their new conditions. Nowhere is the fresh influence more felt than in reading the recent numbers of the leading German periodicals which concern themselves with art. The issues of the *Repertorium* for the past year are now before us, and in them the name of most frequent occurrence and weight is that of the Italian Senator. The principal original articles are by Wastler upon the Graz painter, Giov. Pietro de Pomis, by Bertolotti upon the little known Roman artist Antonazzo (with valuable documents in illustration), and by Dr. Frimmel on the "Triumphs," ascribed to Titian, but which he gives reason to believe were in reality painted by Bonifazio. Dr. Winterberg contributes a valuable essay upon the works of that incarnation of the Renaissance, Leon Battista Alberti, while L. Scheibler deals with the characteristics of Cornelis de Wael, and slaughters the slain in his exhaustive criticism of Wurzbach's monograph on Martin Schongauer, and the "master of the Bartholomæus altar." The last-mentioned article contains much matter of interest to the student of the Cologne school of painting. The reviews and other notices contained in these numbers are of the most thorough character.

Der malerische Styl Giotto's. By J. J. Tikanen. (Helsingfors.) This monograph of some fifty pages is, if we mistake not, the result of some of the most lovingly careful work that has yet been bestowed upon the fading remnants of Giotto's pictures. The writer does not enter into the discussion of any vexed questions of authorship or sequence, but devotes his attention wholly to the general changes which the artist introduced. He points out what was novel in Giotto's treatment of the legendary and other subjects, what improvements he made in drawing and gesture, in modelling, in the handling of colour, and lastly in style of ornamentation. These matters are all discussed with great detail and accuracy, and with abundance of intelligible illustrations. Incidentally we gather the writer's opinion (which from the extent of his work is one worthy of respect) as to the authorship of the frescoes of the Life of Francis in the upper church at Assisi. All are from the design of Giotto, and the last half are certainly his handiwork; but as to the first half no definite opinion is given. The frescoes in the right transept of the lower church are from Giotto's design, if not done by his own hand. The monograph is one worthy of careful perusal by every student of the works of the great Florentine. It deals, moreover, in a thorough fashion, with the developments of typical treatments of certain sacred subjects, and thus contains matter of interest to students of iconography.

Recueil de Modèles artistiques du Moyen-âge. Menuiserie et Serrurerie de Meubles, XV^e et XVI^e Siècles: 42 planches sous la direction d'A. van Assche, avec texte explicatif par J. Helbig. (Ghent.) This publication, issued by the Belgian Guild of St. Thomas and St. Luke, contains detailed drawings of twenty-eight genuine specimens of ecclesiastical and

domestic furniture of the fifteenth and sixteenth centuries, the originals of most of which belong to hospitals, almshouses, and convents in Belgium. They comprise fifteen aumbries, three sideboards, two tables, four chairs, two chests, a prayer-desk, and a curious combination article of furniture of the fifteenth century which served as a table, cupboard, and prayer-desk for the bedesmen of the old hospice of St. Jodoc at Bruges. The aumbries figured here vary considerably in size; the largest, which still retains its original painting and gilding, in the sacristy of the church of St. James at Liège, standing eleven feet and a-half high and fourteen feet broad, while the smallest, in the hospice of our Lady of the Pottery at Bruges, measures only five feet by three and a-half. The ornamental iron-work—hinges, scutcheons, &c.—is excellent of its kind.

Monographie de l'Eglise de Notre-Dame de Pamele à Audenaarde. With Forty-seven Plates. (Bruges.) Audenaarde, a small town on the Scheldt, formerly celebrated for its tapestry, is known to but few English travellers. It can boast, however, of three important monuments: its town-house, perhaps the best-planned edifice of its class in Belgium, and two churches forming part of a splendid series of stone buildings, at the head of which stands the cathedral of Tournay. Our Lady of Pamele, the subject of the present monograph, is the finest of the smaller parish churches. Commenced in 1234, under the direction of master Adolphus of Binche, it was completed before the middle of the century. It is a three-aisled cruciform church, with pentagonal apse and ambulatory, a triforium, clerestory, and central tower. On the south of the south aisle are four chapels—an addition made to the building in the early part of the sixteenth century.

NOTES ON ART AND ARCHAEOLOGY.

MISS M. E. HARKNESS will give six "lessons" on Assyria at the British Museum, with the sanction of Mr. Bond and Dr. Birch, on Wednesdays, at 3 p.m., beginning on April 23. The syllabus includes such subjects as the library of Nineveh; literature; religion; historical monuments; architecture and art; occupations, sports, and daily life; and the Assyrian galleries at the British Museum. Miss Jenner, 63 Brook Street, W., will give information as to tickets.

THE exhibitions of the old Society of Painters in Water-Colours and of the Institute both open to the public on Monday next. The private view of each is to-day.

THE annual autumn exhibition at Liverpool this year, which opens on September 1, will inaugurate the new buildings of the Walker Art Gallery. The extension affords not only more space, but also better hanging for the pictures sent.

THE collection of engravings of the Bartolozzi school lent by Mr. Tuer to the recent Bartolozzi exhibition is to be sold at Christie's on April 22. Among the rarer works are a choice set of "The Months," after Hamilton; "A Nest of Cupids," by Schiavonetti, before the forgery of Bartolozzi's name; a proof of "Mrs. FitzHerbert," after Cosway; a presentation proof of "Miss Farren," after Sir Thomas Lawrence, by Bartolozzi (in colours), with a finish equal to that of an ivory miniature; and a complete set of the beautiful series of "Ten Portraits of Ladies of Rank and Fashion," after Hoppner, with letterpress and wrappers as published 1797 to 1803.

IN fulfilment of a clause in the will of Isabella, the last surviving daughter of Thomas Bewick, who died last June, her executors have

presented to the Natural History Society of Newcastle a large collection of oil paintings, water-colour drawings, prints, &c. The gift includes five portraits of Bewick, Bailey's bust of him in plaster, a set of the cuts of the *Quadrupeds* coloured by him for his children, about two hundred drawings for the *Birds*, and nearly two thousand five hundred wood-cuts.

THE well-known firm of Hoepli, of Milan, announce a handsome work on *Raphael as an Architect*, by Baron Enrico di Geymüller. It is based to a considerable extent on inedited documents, and it will be illustrated with eight folio plates and seventy wood-cuts.

THE *Nation* of March 20 characterises Sig. Morelli's *Italian Masters in German Galleries* as "certainly the most valuable contribution to the archaeology of Italian art which the modern scientific spirit has brought out, and causes but one regret—that its field has been so circumscribed."

SIG. DE ROSSI has just published a monograph on the Anglo-Saxon coins recently discovered at Rome in the house of the Vestals at the foot of the Palatine.

AT a recent meeting of the Académie des Inscriptions M. Bertrand exhibited a bronze plaque worked in *repoussé*, forming part of a girdle, which was found in a Celtic cemetery at Watch, in Carniola, and now belongs to Prince Ernst of Windisch-Gratz. The ornamentation consists of a battle-scene with both horse and foot, in which the weapons can be clearly distinguished, and in especial the javelin with *amentum* or thong, and the *cateia* or hatchet of Roman writers. M. Bertrand has had a model javelin constructed from the indications given, and hopes to do the same for the hatchet. The range of the javelin when hurled with thong is about 65 metres; without the thong, only 25 metres. M. Bertrand would identify it with the *gaesum* of the Gauls, described as "longe feriens." The handle of the hatchet was short, and made of an elastic wood. According to Isidore of Seville, it was thrown only at close quarters, and with such force as to break whatever it struck; a skilled warrior could throw it in such a way that, like a boomerang, it came back to the thrower after hitting its mark. At the same meeting M. Clermont Ganneau exhibited some nineteen photographs of two silver candlesticks ornamented with gold plates, and of two copper basins gilt inside, which were found several years ago in a garden at Bethlehem. Both candlesticks bore the same inscription—"Maledictus qui me auferet de loco sce[n]t[ific]i natiuitatis bethleem." The basins were filled with wax, which had preserved perfectly the ornamentation and inscriptions. The former consisted of a series of scenes from the life of St. Thomas, as recorded in the familiar legends. The inscriptions describe each scene in leonine hexameters. All the objects may be assigned approximately to the twelfth century.

THE STAGE.

OBITUARY.

HENRY J. BYRON.

BY the death of Mr. Byron, which occurred at the beginning of the week, at the age of fifty years, we lose one of the three or four really popular dramatists of the day, and perhaps the most popular of those three or four. The purely literary public—whose influence is by no means dominant, nor even very influential, in the English theatre—never took kindly to Mr. Byron, and one of the keenest of our younger dramatic critics has analysed his writings with extreme severity. But Mr. Archer did not make quite enough allowance for the conditions under which Mr. Byron's work had to be produced; and brilliant as was the method

of his attack, and scrupulously confined as it was within the limits proper to literary criticism, an apology for Mr. Byron might yet have been penned, and need not have been without force. Greater writers than Mr. Byron have been credited with the virtue of furnishing "innocent laughter;" Mr. Thackeray was thankful for the "innocent laughter" which Charles Dickens furnished "to my children," even if the innocent laughter never reached as far as the august presence of Mr. Thackeray himself. Now Mr. Byron, especially by his later comedies—by these much more than by his burlesques—provoked infinite laughter. Analyse him, and his constituent parts are undoubtedly discovered to be quite other than they ought to have been. Merely accept him, and he comes to you as excellent company—a witty observer, a sharp, if not very refined, recorder of all sorts of English middle-class weaknesses. His puns were often bad, because most people's puns are bad, but his repartees were pointed, if they were often rude. Also, though he must be said to have written almost chiefly for the lower middle-class, his satire of that very class was exceedingly telling. He made such fun of its ignorance that he was as good as half-a-dozen Board schools in the way of abolishing it. What more pungent satire on the tradesman *parvenu* could possibly be invented than that contained in the ex-butterman's query to his son in "Our Boys," as to whether he had seen Vesuvius? "Yes, father." "And an eruption?" "No." "Come now, come now, that was a mistake, my boy. I said, 'See everything.' I said, 'Never mind the expense.'"

"Our Boys," besides affording an entertaining vision of a shopkeeper who has got on, gave us a complete portrayal of a lodging-house "slavey." The maid-of-all-work has been done once for all in Mr. Byron, as Mrs. Lirriper—her possible mistress—has been done once for all in Dickens. Mr. Byron really observed these people. He knew the good in them, and the vulgar. Now when he betook himself to depict a "Sir Geoffrey," or other person of family and of breeding, his observation was somebody else's—his observation was not new. Here again he recalls the greater master—this time by a failure, as in the other case by a success. More than one of his comedies—and "Our Boys" first in the list, we should suppose—are likely to last. They are not the work of an exquisite writer, but of a smart and pungent. They are the production, too, of a man who knew—much as Robertson knew—how much, and precisely at what point, the stage could help the study, the actor support the dramatist. Funny, therefore, as his dialogue is to read, it is better to hear; for a long reading reveals the defects of the work—betrays in glaring light its improbabilities. Mr. Byron's colours were candle-light colours. They would not look the same by day, nor as well. But that appears to me no reason why there should be withheld from him the full acknowledgment due to a writer who has amused innocently, and even usefully. His work was not perfect, but it had its native qualities, and they were valuable; and a great public—not analysing or enquiring too curiously—found much in them that was delightful and refreshing.

FREDERICK WEDMORE.

MUSIC.

My Musical Life. By the Rev. H. R. Haweis. (W. H. Allen.)

THE title of this volume gives an inadequate idea of its contents. In the first 128 pages the author talks about himself, but in the remaining and greater part of the book he has much

to tell us about music, celebrated musicians, and other matters. Mr. Haweis begins with his early life. In 1846 he was taken to a concert at Exeter Hall; he heard the "Midsummer Night's Dream" Overture, and was seized with the Mendelssohn mania. As he truly says, "People now place Mendelssohn, then they worshipped him." Our author felt the composer's death as a "calamitous, irreparable, personal loss." But time, the great consoler, healed the wound; and later on in life he became acquainted with Wagner, "the most powerful personality that has appeared in the world of music since Beethoven." He much regrets the bitter opposition between the friends of Mendelssohn and Wagner, and finds himself able to hold to the one without despising the other. He gives an interesting account of his three violin masters, Devonport, Lapinski, and Oury. Of the first he was very fond, and he truly remarks that "in music you learn more in a week from a sympathetic teacher . . . than from another, however excellent, in a month." We pass over the Brighton and Isle of Wight period, with the amusing visit to Tennyson, and also the three years at Cambridge. Mr. Haweis cannot deny that "he fiddled away much of his time" there; but that he wasted it he will not allow. In 1860 he went to Italy and saw something of the revolution going on under Garibaldi. In 1861 Mr. Haweis' violin career was virtually closed, for he passed his theological examination at Cambridge, and was ordained the same year. He says but little about his clerical life, and hastens "to recover the thin golden thread of music."

The second part of his book is entitled "By the Golden Sea." He discusses the general philosophy and *rationale* of musical art, the development of music from rough elements of sound, its place among the sister arts, the nature of its influence. He insists strongly on the necessity for the union of the arts, for "insatiable is the soul until perception flows in through all the senses."

But we must pass on to the next division of the book, entitled "Cremona." "It would be strange," says our author, "if I had not a good deal to say about the violin." It would indeed be strange, and disappointing too, for, as Lord Beaconsfield once said, "A man was usually interesting in proportion as his talk ran upon what he was familiar with," and Mr. Haweis knows much about the violin, its anatomy, its history, and about fiddlers both of the past and the present. Readers will find this one of the most attractive portions of the book.

We next come to the section "The Music of the Future," regarding which the author remarks that the title is now out of date, for the Wagnerian music of the future has become the music of the present. Mr. Haweis is not always very exact; he speaks here of the London season of 1881, "with the Wagnerian cycle of dramas at one house and 'Nibelungen Ring' [sic] at the other;" a few pages later he speaks of "Nibelung's Ring" at Covent Garden and Wagner's other Operas at Drury Lane in 1880. The German Opera season was at Drury Lane, and the "Ring des Nibelungen" at Her Majesty's Theatre, and both events occurred in neither of the years given, but in 1882. While speaking of incorrect statements, we would mention one or two

others which might be removed in a future edition. On p. 151, Haydn's death is given as in 1808, instead of 1809; Franco is mentioned on p. 150, although one ought now to speak of the two Francos. On p. 615 mention is made of Liszt's "Vingt-quatre grandes Etudes," dedicated to Czerny; it should be *Doctus*.

Mr. Haweis has a long description of Wagner from the cradle to the grave, with an account in characteristic style of the master's Operas and music-dramas. His stories about Wagner and Mendelssohn are interesting. There is a remark, too, of Cipriani Potter's which is worthy of notice. In a paper lately read at the Musical Association Sir G. A. Macfarren spoke of the interest Potter took in modern music. Schumann and Brahms were named as instances, but nothing was said about Wagner. One would like to have known what the friend of Beethoven thought about Wagner's music. Potter, it seems, said to Mr. Haweis thirty years ago, when the English papers spoke of "Tannhäuser" and "Lohengrin" as unintelligible, "It is all very well to talk this stuff here, but in Germany the people crowd to the theatre when these Operas are given."

Our author heard "Parsifal" at Bayreuth in 1883, and thus describes the impression made upon him during the first act:—

"Every thought of the stage had vanished—nothing was farther from my thoughts than play-acting. I was sitting as I should sit at an Oratorio, in devout and rapt contemplation. Before my eyes had passed a symbolic vision of prayer and ecstasy flooding the soul with overpowering thoughts of the divine sacrifice and the mystery of unfathomable love."

Mr. Haweis is most enthusiastic about Wagner and his music. When, however, on p. 539, he tells us that "the Wagnerian orchestra is not a machine, but a living organism," his words seem unfair to other composers. His remark is a true one; but cannot the same be said of the orchestra of Mozart, of Weber, and of Beethoven?

We had marked several other passages to notice, but must pass on to the last chapter, on Liszt. Mr. Haweis has heard the great *virtuoso* play, and has talked with him of the times long gone by—of Mendelssohn, Paganini, and Chopin. What Liszt told him about the first of these three is full of interest. But Liszt had, we think, somewhat forgotten past history when he told our author that "it is possible Meyerbeer may have been of some small use to Wagner." If all accounts be true, Meyerbeer was of great use to the young, unknown, and struggling composer of "Rienzi" and "The Flying Dutchman."

J. S. SHEDLOCK.

CARL ROSA OPERA AT DRURY LANE.

THIS company commenced a short season of Opera in English at Drury Lane on Easter Monday. It will continue for only four weeks; but during that period Mr. Carl Rosa, in addition to the ordinary *répertoire*, will bring forward Mr. Goring Thomas's "Esmeralda," with the composer's latest alterations and improvements; Mr. C. Villiers Stanford's new Opera, "The Canterbury Pilgrims," the *libretto* of which has been written by Gilbert à Beckett; and Mr. A. C. Mackenzie's

"Colomba," the success of last season. Mr. Carl Rosa is doing great things for English art: we refer not so much to the intrinsic value of the works produced (although in the case of those heard last season this is by no means small) as to the great encouragement given to English composers. If ever we are to have an English Haydn, Mozart, Beethoven, or Wagner, it is by giving writers an opportunity of presenting their works, and the public an opportunity of judging them.

Last year Mr. Carl Rosa opened with a novelty, but now he is more prudent, and does not forget that on Easter Monday London is filled with a crowd wholly given to pleasure. In 1883 he commenced with "Esmeralda," but this year with the apparently ever-popular "Bohemian Girl." The house was crowded, and the work was received in the usual enthusiastic manner. The principal artists were M^{me}. Georgina Burns, Mr. Joseph Maas, and Mr. Ludwig.

On Tuesday evening "Carmen" was produced, with M^{me}. Marie Roze in the title rôle. Though here and there in the minor parts some fault could be found, still on the whole it was a satisfactory performance, and in some respects excellent. In this Opera, the first question one naturally asks is—How was Carmen played? M^{me}. Marie Roze gave an admirable reading of that part—now serious, now gay, now *nonchalante*, now earnest; and from her first appearance among the factory girls down to the terrible struggle outside the circus with her cast-off lover, she won the sympathy and applause of the audience. Mr. Barton McGuckin as the José was very successful. There was at times a certain reserve, but in some of the more exciting scenes he threw this off, and displayed considerable vocal and histrionic ability. Mr. Leslie Crotty was an exceedingly good Escamillo. Mr. G. H. Snazelle and Mr. Leumane, the chief smuggler and his lieutenant, played well, but did not, perhaps, inspire one with sufficient terror. We must also mention the careful and intelligent, if not very powerful, impersonation of Michaela by M^{lle}. Baldi, and the promising singing and acting of Miss Bensberg as Frasquita. "Carmen" was well put on the stage; and the excellent orchestra, with Mr. Carrodus as leader, was under the able direction of Sig. Randegger.

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AN essay on the history of labour and wages in England is the natural sequel and complement to the great work in which Prof. Rogers investigated the history of agriculture and prices for the long period between the reigns of Henry III. and Queen Elizabeth. The present work deals with a fresh collection of evidence as to the wages of labour for the period ending with the accession of Queen Anne; and its scope is extended to our own day by reference to the information collected by Arthur Young and Sir Frederick Eden in the last century, and by Mr. Porter and other economical authorities of the present generation. It is an honest and scholarly attempt to reconstruct the social state of England in the thirteenth century, and, from that as a starting-point, to trace the changes in the position of the labouring classes from the time when many of the peasants were slaves, and most of them in a condition not far removed from serfdom, to the crisis when, by reason of plague and famine, the labourers, "as by a stroke," became suddenly the masters of the situation. The great pestilence made labour scarce, while at the same time the bonds were loosened which tied the labourer to the land. Wages were high, and food remained cheap; and, although continual attempts were made to reduce wages by Act of Parliament, it may be fairly said that "the golden age of the English labourer" continued until the change in agriculture caused by the commercial disturbance which followed the discovery of America. The flow of gold and silver to Europe led to a rise in the prices offered in the Continental markets for English hides and wool; and this turned the landlords' attention from the old arable farming in common field to the rotation of grass and grain in the mixed husbandry that enabled them to meet the demand. The lords' demesnes had for the most part lain intermixed with the scattered strips of the tenantry by whose co-operative labours the open fields were cultivated; but the new system involved the necessity of throwing the parcels of demesne together and of fencing them in separate inclosures. Great hardships must have resulted from the haste with which existing tenancies were closed, and from the refusal to make new grants for lives or for years upon estates where the tenants had a reasonable expectation of renewal; and much bitterness of feeling was undoubtedly caused by the constant inclosures of waste lands

which became legally practicable as the number of the commoners diminished. Bacon and Coke have both left complaints of the depopulation and decay of the country parishes resulting from the conversion of tillage into pasture. The statutes of the time are filled with similar denunciations. "Where formerly two hundred men," it was said, "supported themselves by honest labour, only two or three shepherds are now to be seen;" and we are told of a Nottinghamshire parish, "that there was not a house left inhabited in this notable lordship, but a shepherd only kept ale to sell in the church." The confiscation of the abbey-lands led to an increase in the burdens that were pressing upon the peasantry. The monks had been easy masters, and a great part of their revenues had been applied to the relief of the poor. The new proprietors, "the adventurers of the Reformation," as Prof. Rogers calls them, took advantage of every pretext for getting rid of the tenancies which interfered with their new business of sheep-farming. A contention was raised, which in some cases appears to have been successful, that all the customary estates of the tenants had ceased when the rights of their ecclesiastical landlords were abolished. A still more determined attempt was made to do away with the tenant-right of the Northern counties when England and Scotland were united under the sovereignty of James I.; and the audacious scheme was justified in much the same way by a pretext that the political change had rendered the Border-service unnecessary.

The causes which changed the whole system of agriculture must, in any case, have led to a rise in prices, but this would have been of little importance if the increase had been regular and gradual. Prof. Rogers attributes the sudden disturbance of values, which permanently weakened the resources of the labouring class, to the iniquitous debasement of the currency in the reigns of Henry VIII. and his successor. The price of food rose out of all proportion to the slow advance in wages. While the price of labour was increased by one half, the comparative value of meat was tripled and that of corn was raised in nearly as high a ratio.

"The effect of Henry's and Edward's base money, though it lasted only sixteen years, was potent enough to dominate in the history of labour and wages from the sixteenth century to the present time, so enduring are the causes which influence the economical history of the nation."

Two other main sources of pauperism are found in the destruction of the religious guilds, which, to some extent, fulfilled the functions of the modern benefit societies; and in the regulation of wages by the justices in quarter sessions, which was not finally abolished before the year 1824. It is probable, however, as Prof. Rogers has pointed out, that this system of assessment would have been as ineffectual as the old Statute of Labourers, if it had not been preceded by the violent legislation of Henry VIII. and accompanied by the mischievous restrictions of the old Poor Law and the rules of parochial settlement. The evils of the legislation which permitted the distinction between the over-rated "open parishes" and the "close parishes," from which the

poorer population had been removed, were barely palliated by the "allowance system," under which the wages of the able-bodied labourers were supplemented by relief out of the rates, "proportionate to the number of their children or the general charges of their family." The Poor Law would, in Prof. Rogers' opinion, have devoured the whole rent of the open parishes had it not been for the development of steam power and the invention of weaving by machinery. The manufacturers were indifferent to the risk of an influx of labourers and a contingent increase of the rates; but it must be remembered that, though one burden was lightened, the workmen were still terribly oppressed by the Combination Laws, which had existed for five centuries before their worst provisions were repealed not more than sixty years ago.

We are not obliged to follow the author in his discussion of the burning questions of the day. One may join in his wish that the diffused opulence of the fifteenth century could be united with the civilisation of our own time, without agreeing with all his theories as to primogeniture and entails, and the taxation of urban ground-rents. The book is written, on the whole, in a kindly spirit, though its language is somewhat exuberant in strength or violence; but it might have been as well to have employed less vivid denunciation of the dead men and women whose descendants are taking part in the labours and reforms of to-day. The Church and aristocracy, the statesmen and the lawyers, are all impartially reprimanded, and perhaps the most severe rebuke is reserved for all the dynasties that have ever ruled in England; our Constitution, we are told,

"has been wrested from the several families who have been permitted, from time to time, to be at the head of affairs, and have one and all conspired against the welfare of those who have endured them, till, more frequently than any other people, the English have deposed them and driven them away."

It is hardly worthy of the writer's robustness "to think so brain-sickly of things." We turn with pleasure to those parts of the work where his fervid spirit has enabled him to picture for us the stirring scenes of mediæval life. One of the best descriptions deals with the journeys from Oxford to London and back of a bailiff in quest of the best foreign mill-stones. The incidents are taken from the accounts of the Manor of Cuxham for the summer of 1331. Five gallons of claret are consumed between merchant and customer before the luck-penny is handed over. The goods are brought home by water, the Thames being the most convenient highway for the carriage of all kinds of merchandise.

"Dues are claimed for wharfage and murage, tolls for maintaining the banks and the city-wall. The vessel with its freight passes up the river through the swans and salmon fisheries and the Forest of Windsor."

At Maidenhead the boat pays a second murage, perhaps because the jurisdiction of the City over the Thames extended to this neighbourhood. Then it passed along the horse-shoe of the Thames as far as Henley, beyond which it is probable that the navigation of the river did not at that time reach, at least in summer. Here the stones are bored for the use of the

mills, and two are carried in hired carts to Cuxham. Another good description is that of "the great and famous fair of Stourbridge," which was held in a field near the Monastery of Barnwell, about a mile from Cambridge. We are told that this fair was as celebrated in its day as those of Novgorod or Leipzig. Here were assembled the merchants of the East and the West, the Easterlings from the Hanse-towns, the traders of the Levant, Venetians and Genoese and Spaniards with jennets and war-horses and iron from "the Crane of Seville." "There were few households possessed of any wealth which did not send a purchaser or give a commission for Stourbridge Fair."

The story of the coming of the Black Death, in which a third of the people perished, is worked out with great clearness and power; and we are shown how vain were the efforts to stay by legislation the necessary rise in the value of labour and the inevitable enfranchisement of the peasantry. The insurrection under Wat Tyler in 1381 was the consequence of an ill-judged attempt to restore the obligation to work upon the lords' lands, which had been commuted for a fixed rent over the greater part of the country. All this is very well explained by Prof. Rogers, who is unsurpassed in his knowledge of the conditions of life during the period of three centuries which is covered by his personal researches into the history of values and prices. In such a mass of details as is here presented to us, it is impossible that there should be no errors or omissions. The authority of Fitzherbert might be quoted against the too general statement that the lord's demesne was inclosed and occupied in severalty at the date of the earliest court-rolls; and the conclusion that there is not a manor-roll in existence which dates earlier than the last ten or twelve years of Henry III., though perhaps technically exact, does not allow sufficient authority to such records as the statement of the customs of Hales-Owen, in the reign of John, and the transcripts of rolls beginning in 1221, which are noticed in the *Customal of Bleadon* in Somerset. But in spite of any deductions, which each reader may make for himself as to political matters, or as to the minuter details of the law, there cannot be any doubt that this is a very interesting and important contribution to the study of English history.

CHARLES I. ELTON.

English Verse. In 5 vols. I. "Chaucer to Burns." II. "Translations." III. "Lyrics of the Nineteenth Century." IV. "Dramatic Scenes and Characters." V. "Ballads and Romances." Edited by W. J. Linton and R. H. Stoddard. (Kegan Paul, Trench, & Co.)

ONLY one of these five volumes of selections from English Verse strikes us as having any special interest as a representative compilation; and that is the third of the series, the one containing the selections from lyrics of the nineteenth century. The editors—two veteran American men of letters—nowhere tell us what their purpose was in making the compilation, and in a case of the kind the purpose must count for a good deal in fixing the standard of the reviewer's judgment. If the volumes are intended for the casual reader

to open at random on the chance of finding something to entertain or delight, or elevate, or serve whatever function he expects poetry to discharge, it must be acknowledged that they form a very good anthology, excellent value for the price charged. The bias of the editors apparently is towards moral energy, pathos, and quaintness of thought, but their taste is sufficiently catholic and enlightened to recognise good things in many other veins. They are obviously most at home in the poetry of the sixteenth and seventeenth centuries, and of our own century. It is in dealing with the minor poets of their own generation that their powers of selection are seen at their best. Their choice from Richard Hengist Horne, Gerald Griffin, and W. J. Cory might alone be put forward as credentials for the fit performance of the task of making an anthology from the works of their contemporaries. Whether their taste is equally unerring in dealing with works of more recent publication might be made a question, but at least nothing is included that is unworthy of perusal, or of the reputation of any of the writers. The volume of "Translations" gathers together many pieces not generally known, and of interest in themselves, apart from their felicity as translations. From the point of view of the casual reader, intent only upon spending half-an-hour pleasantly, the only failure in the series is the volume of "Dramatic Scenes and Characters."

But if the anthology is intended as a representative anthology, it is of very unequal merit, full and satisfactory for certain periods, thin and scrappy for others; and, as we have said, only one of the five volumes would pass muster as a whole. One would infer, from the age of the editors and the character of their work, that they began to take an interest in literature about the time when the revolt against the critical judgments of the eighteenth century had passed across the Atlantic and fairly established itself; and that, going with the tide set in motion by Coleridge and Lamb, they became ardent students of pre-Miltonic English literature, but did not carry their studies farther back than *Tottle's Miscellany*, while they absolutely neglected the poetry of the eighteenth century. Of Johnson Mr. Stoddard, who writes the Introductions to the several volumes, speaks with the extravagant conventional contempt of his epoch; and the poetry of the eighteenth century is far from adequately represented in the forty pages devoted to it in one of the volumes. These Introductions justify us in treating the anthology as if it were intended to be representative. They had much better have been omitted. They are in no sense introductory; and, while they profess to be historical studies of literary "origins," both facts and opinions are obviously often second-hand and generally questionable. For example, the Introduction to the volume of "Translations," which, with the exception of a passage from Chapman's *Homer*, are taken from nineteenth-century translators, is a rambling dissertation on Surrey and Chapman and Dryden and Pope considered, not as translators, but simply as literary celebrities about whom and their lives there is a good deal to be said. If the volume had been intended to illustrate the history of translation into English verse—a by no means uninteresting subject of *dilettante*

study—such an Introduction would have been in place. We could then have complained only of its inadequacy; as it is, it is both inadequate and irrelevant. The Introduction to the "Lyrics of the Nineteenth Century" is a commonplace lament about the poetic darkness of the eighteenth, illustrating nothing but the saying that "the darkest hour is just before day." It may be remarked by the way that Mr. Stoddard puts this aphorism with curious caution—"It is so in nature, *we are told*, and it is sometimes so in art and letters." Surely one who has such hard things to say about the conventionality of the eighteenth century ought to have verified this natural phenomenon for himself, and not have rested content with a "we are told" as the basis for a figure of speech. In this Introduction to the "Lyrics of the Nineteenth Century" the editor discusses the prose fiction of the eighteenth, dismissing it with a confession that "it was not worthy of the genius of the English people"! When the "origins" of nineteenth-century poetry come to be seriously studied, it may be found that this same prose fiction thus ignominiously slighted had more influence than any other factor—certainly much more than the French Revolution, which commonly gets all the credit—in breaking the bonds of classicism, and opening up a free course for imaginative genius in verse. Mr. Stoddard's Introduction to the volume "From Chaucer to Burns" covers most historical ground, and is very much open to criticism at both ends of the history. It is written in the dithyrambic style peculiar to sketches of poetical history when the proseman tries to write in a poetical manner worthy of his subject. This is how it concludes, after an eloquent description of what "the seventeenth-century lyric" had to suffer from the Commonwealth and the Restoration:—

"All this the lyric survived; for, though its jubilant tones were hushed, it was still a voice in English Verse—a clear, sweet voice in Sedley; a low, plaintive voice in Rochester; a womanly voice in Aphra Behn. An immortal voice, for when, slumbering and murmuring in its dreams, it awoke at last in the next century, it was with a start and a cry—a sweet wild cry, a deep loud shout—the long triumphant song of the Master Singer—Burns."

In plain prose, and for the student of "origins," in which character Mr. Stoddard here appears, the advent of Burns was not quite so startling as this would imply; the lark, in fact, had left his watery nest before the Master Singer awoke from his slumbers.

The first half of the Introduction is a sketch of "the progress of English Verse from its religious and historic origins to Chaucer," containing many evidences that the sketch is not made from first-hand knowledge. It was not necessary for the enjoyment of the extracts, and it is not easy to see why the editor should have considered it incumbent upon him to furnish such a sketch. It abounds in errors, large and small. It is a large error to dismiss French influence on Chaucer with the incidental remark that "his first models were French poets, but from the first he was independent of his models," when fifteen pages in an Introduction consisting altogether of forty-one are occupied with an account of works and writers that

had no influence on Chaucer. Of smaller errors the following sentences contain specimens:—

"It is in Wace and Geoffrey of Monmouth that we first find Sabrina and Gorboduc, and Lear, and that noblest of all kingly figures—Arthur; and it was from these and the Latin poet, Walter Map, that the whole cycle of the Arthurian epic grew. And seven hundred years before Dante, and a thousand years before Milton, the genius of the groom, or monk, Layamon, had penetrated the circles of Hell."

Layamon is evidently a slip of the pen for Cædmon, but such a slip allowed to pass through the press is significant. Not till he reaches the Elizabethans is Mr. Stoddard on firm ground; and it would seem, both from what he says and from the selections made, that it is the lyric poetry that he is specially acquainted with. The anthology as a whole would have been more valuable if it had been less in bulk, and if it had not pretended to representative historical completeness.

W. MITRO.

Samoa. By George Turner. With a Preface by E. B. Tylor. (Macmillan.)

IN a former work, published more than twenty years ago, Dr. Turner recorded his experience of nineteen years' missionary labour in the Pacific. From the volume before us all personal and professional narrative has been eliminated, and its pages are filled instead with notes on every subject connected with the people, their traditions and beliefs, customs and amusements, wars, manufactures, social and political order. To the comparative ethnologist the value of such notes from a competent hand is evident. Dr. Tylor, indeed, affirms that "in several passages this book illustrates more forcibly than any other certain important historical points of belief and custom." The criticism will even, we think, bear extending; for a perusal of the book not only leads to a singularly clear perception of the mental attitude of the Samoans, but enables the reader to picture accurately for himself the general character and extent of the strange civilisation, or culture, which the race had attained.

Here and there, owing, no doubt, to a laudable desire to be succinct, the author fails to make his meaning quite clear, but such condensation is a fault on the right side. Indeed, the only instance of redundancy in the volume occurs in the curious statement that "at the birth of a child only the woman and her mother were present." But a fuller explanation of matters recorded would occasionally have been helpful. Speaking of the island of Fakaofo, in the Tokelau group, the author states that the King (who is also chief priest) and the principal god, who is represented by a sacred stone, are both styled "Tui Tokelau"—i.e., King of Tokelau. This recalls, though it does not precisely parallel, the state of matters in Tonga, where (in former days) the "Tui Tonga" was the head of a family which was revered as peculiarly sacred, being probably the descendant of the original dynasty. But though supreme in religious matters (like the former Mikados in Japan) he had no temporal authority. Again, although the expressed intention of the author is to confine himself to the statement of facts,

leaving the theorising and application to others, he might have broken through his rule in certain cases—as, e.g., where he gives, without comment, half a dozen different explanations of a term or a name; for the conclusions to which his experience or philological knowledge must have led him would not be without weight. The favourite native mode of deriving a name seems to be the combination of two others—Tutuila from Tutu and his wife Ila, Savaii from Sa and Vaila, &c.—and, though often fanciful, is no doubt suggested readily from being so consonant with the genius of the language. Dr. Turner is of course familiar with, though he does not allude to, the identification of the name Savaii with the Hawaii or Hawaiki of the other Polynesian groups, the term being used to denote their Hades, or the ancestral home in the West, which has been plausibly identified with Java, or even, by one ingenious writer, with Saba in Arabia! That in Samoa and the neighbouring groups the term is not used (being replaced here by *Bulotu*) is one of the many arguments which have been adduced to prove that Samoa was the starting-point of at all events the latest emigration which peopled the groups to the eastward. The simplicity of the versions given by Dr. Turner of various myths, such as those of the origin of fire, of the regulation of the sun's course, and of the lifting up of the heavens from the earth, compared with the fuller Rarotongan, Maori, and Hawaiian versions, may also be taken as indicating the direction in which they travelled; but these comparisons are beyond the limits which the author has laid down for himself.

Among the traditions he gives, we are struck by the number of "gods"—i.e., no doubt, successful invaders—who are reported to have come from Fiji. This again suggests a migration, after a longer or shorter sojourn in Fiji, of a kindred race from the West, and it marks the period as remote, for a people is not careful to chronicle its recent defeats. The wars with Tonga are said to have ceased more than twenty generations ago; and this synchronises with a period of general movement in the Pacific some seven or eight hundred years back, to which the last great migration to Hawaii may probably be referred.

A single instance, taken almost at random, will show the great value of this book, as enabling us to place ourselves at the Samoan's point of view, and to understand the conclusions he arrives at. The word for a white man is "Papalangi"—i.e., "heaven-burster." The idea is that the sky (*langi*) is joined to the land, or sea, at the extremity of the visible horizon; there is therefore, so to speak, nothing miraculous to the Samoan in the white man's arrival, any more than in such a myth as the raising of the sky from the sea. But we must always remember that, at his present stage of mental development, ideas corresponding to our "natural" and "supernatural" can hardly be said to have a place. The white men, however, were "gods;" and it is not flattering to hear that the nightly prayer offered by the head of the family ran, "Defend us against the coming of the sailing gods, lest they bring us disease and death." The peculiar people who are always looking for the "lost tribes" have traced them to Polynesia in the "cities of refuge," said to

have existed in more than one of the groups. Dr. Turner mentions a great tree, at the foot of which the criminal was safe from the avenger until enquiry had been made; but his story is that the people, having been some time without a king, had fixed on this tree as a "protecting substitute."

A remarkable feature of Samoan life was the almost unrestricted communism with respect to food and other commodities, and they are greatly scandalised at the idea that a white man could possibly be allowed to starve in his own country. There is much that is attractive in the system, but, as Dr. Tylor points out, "they pay dearly for this good in a social state where work is unprofitable and progress is checked because the earnings of the industrious pass into the common property of workers and idlers." It is clear that in such a state of society the institution of *tabu* is very valuable, as, for instance, in protecting a crop in times of scarcity. The author testifies to "the extent to which it preserved honesty and order among a heathen people," but it is surely rather against their communism than against their heathenism that such protection was needed. It is well to reprobate all "superstitions," but this one is perhaps not more degrading or unhealthy than the sentiment which, in the mind of the London rough, draws *tabu* round the flower-beds in Hyde Park.

Connected with this indiscriminate generosity is the profuse distribution of presents at a marriage among the families of the bride and bridegroom. The distinct nature of the contributions from each side, as well as certain customs connected with the adoption of children, recall some peculiar Fijian customs, and seem, besides, to point to the former existence of a system of exogamous families; but the author does not say that anything of the kind exists beyond such limitations on marriage as prevail among ourselves. Everyone must decide for himself as to the genuineness of the tradition that the first woman was formed by the insertion into a clay image, by its maker, of a bone (*ivi*)—the author pardonably translates it a *rib*) taken from his own side. Other Polynesian authorities vouch for the story.

We can only allude to the refinement and ingenuity shown in the games described; to the veneration for the memory of saviours who have sacrificed life or dignity in the service of others; and to the pathos and humour of some of their songs and stories. The dance which winds up a house-warming is called "Treading down the beetles." The occurrence of the fable of the "Hare and the Tortoise" (the hare is represented by a fowl, the tortoise by a turtle) is curious; but we are puzzled by a myth in which one of the characters develops horns, seeing that no horned animal existed in the islands. Some information reported at second-hand from other groups is, as might be expected, of less value; and such statements as that "the natives of New Caledonia pray to the gods of other countries than their own" requires explanation. But some curious facts are reported, such as the employment of frigate birds as carriers between the islands, and the construction, in one of the Gilbert group, of fish-ponds—a wise practice known in Hawaii in ancient days, but, we believe, long abandoned.

Indirectly the volume illustrates the wide differences and equally deep-seated resemblances between the Polynesian and Melanesian races. Many, again, will find proofs of direct ancestral connexion with the continental world, and all must be struck by the similarity of man's adaptations, in all ages and places, to given circumstances. COURTS TROTTER.

Fortunes made in Business: a Series of Original Sketches, Biographical and Anecdotic, from the Recent History of Industry and Commerce. By Various Writers. (Sampson Low.)

THE sketches comprised in these volumes partake partly of the character of biography, partly of that of industrial or commercial history, without completely satisfying the requirements of either.

Regarded from the biographical point of view, they are wanting—some more, some less—in both colour and continuity. We get occasional glimpses, often vivid and suggestive, of the personality and social surroundings of the subjects of the sketches. But the most vivid and suggestive of the pictures thus obtained belong to the period of struggle, or preparation. The men themselves become dwarfed and shadowy in proportion as their success and its results grow in magnitude and definiteness. Regarded, on the other hand, as history, the sketches are open to the criticism that the triumphs of inventive skill and industrial or commercial energy described in them are dealt with too much in relation to the individual effort of which they were the immediate result, and the individual opulence of which they were the cause, and too little in relation to the general process of development of which they formed parts.

In some instances the effect of comparing one sketch with another is to set up a conflict between individual claims, for the means of deciding which the reader must seek elsewhere. This is notably the case with the respective claims of Mr. Isaac Holden, with his "favourite 'square motion' machine," and of Mr. Lister, with whom "nearly all the men who have helped the machine forward in any marked degree have been associated," and who "has been, as it were, the chief controlling power," to the lion's share of the merit of having perfected the wool-combing machine. Again, in "The Fosters, of Queensbury," the reader is distinctly invited to accord to "Mr. John Foster and others" a large part of the merit which, in the account of the Salts of Saltaire, he is no less distinctly asked to concede to Sir Titus Salt alone, of having rendered possible the utilisation of alpaca wool. To a great extent, no doubt, these defects are inseparable from the plan of the work; while, in extenuation of that last referred to, it may be urged that the most competent jury of experts would, in many cases, find it a difficult, if not impossible, task "to apportion to each inventor his proper share of the merit of the invention."

With these limitations, *Fortunes made in Business* may be safely commended as furnishing the reader with a large mass of highly interesting and edifying information regarding some of the most important episodes

of British manufacturing and commercial progress.

In more instances than one popular belief as to the personal qualities most conducive to success in business might seem at first sight to be discredited by the facts narrated in the sketches. The career of Sir Josiah Mason, for instance, one of the most interesting described in the book, suggests the necessity of a proviso to the ordinary reading of a familiar proverb. Beginning life as an itinerant cake-seller, he became, in turns, costermonger, shoemaker, carpenter, blacksmith, house-painter, carpet-weaver, and manager of a "gilt toy" trade, to say nothing of an interval of letter-writing, before a happy inspiration led him to embark in the business in which he made a colossal fortune—that of a manufacturer of steel pens. The fact is that, while ultimate fixity of purpose is more or less essential to success, far more of existing poverty is probably traceable to a timid adherence to one line of business after it has been fairly tried and found wanting, than to too ready facility for changing one calling for another. A partnership, again, between a country gentleman, a Unitarian minister, and a solicitor is hardly the kind of combination from which the popular judgment would predict success in the development of a business demanding so much special knowledge and skill as the manufacture of iron. Yet it was such a combination which, as the firm of Hird, Dawson, and Hardy, founded the famous Low Moor Iron Works, the progress of which has been so great that they now work up annually some 60,000 tons of ore, and so steady that after a lapse of ninety years, during which a succession of immense fortunes have been made, the representatives of the same three families still comprise the entire proprietary. In this instance, however, it is evident that Dawson, the minister, who was a man of large scientific attainments combined with keen business instincts, had mistaken his profession. Thus we are told:—

"Mr. Dawson did not make a successful minister; his mind was too much occupied in scientific speculation and in the promotion of his material prosperity. He established some coal mines on the hillside near his chapel, and worked them with profit. It was averred that his spiritual ministrations and his commercial engagements trenched so closely upon each other that he used frequently to be found paying his colliers their wages on the Sunday morning before service; after which he would slip into the little chapel and read to his handful of hearers a few pages from a sermon-book that had been previously placed in readiness in the pulpit. He was a farmer as well as a colliery proprietor and minister of the Gospel. His hens were penned in the chapel graveyard, and the fodder for his cattle was stowed away in a portion of the chapel itself. It was no wonder that a man who had so many engagements apart from his ministry should find his congregation gradually dwindling. The Sunday attendance in the chapel was sometimes not more than half-a-dozen, and so matters went on until the Low Moor enterprise began to occupy his thoughts, when he relinquished his spiritual charge, and thenceforth was to all intents and purposes a man of business."

The literary execution of *Fortunes Made in Business* is marked by an inequality which, after making the most liberal allowance for

the fact that it is the work of several hands, seems extraordinary. While more than one of the sketches display considerable literary power, and the bulk of them are of average merit, some of them are marred by great carelessness of diction and provoking discursiveness, and one—that devoted to the revolution in the art of dyeing brought about by the discoveries of Mr. W. H. Perkins—combines confusion of thought with incoherence of language to an extent frequently fatal to intelligibility.

JAMES W. FURRELL.

The History of Old Dundee. Narrated out of the Town Council Register, with Additions from Contemporary Annals. By Alexander Maxwell. (Edinburgh: David Douglas.)

THIS book is a valuable contribution to the history of the social and municipal life of Dundee during the last half of the sixteenth and the first half of the seventeenth centuries. The materials which have been supplied by the records in the town's archives and by a transcript of the earliest volumes of the burgh register have been carefully examined by the author and condensed into separate articles, while, in the frequent quotations which are given, the quaint and pithy language of the original has been generally retained. It is true that local tradition, which has been termed the father of lies, has no place in this book, and that the reader is furnished with ample evidence for every statement made by the author. Still the perpetual recurrence in the body of the narrative of long quotations from the old documents is apt to tire the reader, despite his antiquarian or philological tastes and his love of the vernacular. To sift, condense, and frame these valuable materials into a continuous historical narrative, and to relegate his authorities to foot-notes or appendices, has formed no part of the author's plan. His general aim has been to allow the old writings to tell their own story—and a deeply interesting story it is sure to be, not only to the inhabitants of Dundee, but to all who take an interest in Scottish history. We not only gain an insight into the social life of the old burghers, but we can realise the very important part they played in events of great national concern in those stirring and eventful times. The burghers of Dundee seem, on the whole, to have lived happily under the system of paternal rule which prevailed at a time when "all recognised how needful it was for their safety and strength that the fathers of the burgh should govern with arbitrary sway, and that themselves should render a ready obedience." The magistrates were generally men who commanded the respect of the burghesses. At times we find that they were remiss in the performance of their duties, and that their authority was treated with contempt by "turbulent and insolent persons." This insubordination prevailed especially under the "injudicious and unpolitical rule" of Sir James Scrymgeour, but when he was deposed the burghesses again became law-abiding and respectful to their rulers. Indeed, the burghesses had often good reason to be proud of their chief magistrates. Sir James was succeeded by William Duncan, progenitor of the

hero of Camperdown, who filled the office with much honour; and at an earlier period the provostship was held by James Halyburton, whom his contemporary, James Melvill, has described as "that notable Provost of Dundee, and who was so highly esteemed by the Council for his great services, as well to the State as the burgh, that he was annually elected Provost for thirty-three years."

The magistrates exercised a sort of *regimen morum* with relentless severity. "The cuck-stule and the choks" were in frequent demand, whether it might be to tame the pride of a virago or to stop the mouth of a blasphemer. They endeavoured to suppress with a high hand night revelry, rioting, drunkenness, Sabbath desecration, and worse forms of immorality, with doubtful success; for "there is no evidence that the public punishment of these offences against Christian morality served any purpose of restraint, or raised the tone of public virtue." The time when May-poles and morris-dancers were encouraged had gone by; and, influenced by the Puritanical spirit which succeeded, rather than overawed by the measures which Parliament took to suppress these pastimes, the people discontinued "guising and morice dancing, and began to take their pleasures more sadly." The playfields where the inhabitants used to indulge in manly sports—particularly in the practice of archery, and to which they were wont to flock to witness, it might be the performance of Alexander Wedderburn's "Dionysius, the Tyrane," in which he "rapped the Papists, and lampooned the corruptions of the Church"—were now deserted and appropriated to other purposes.

The members of the various guilds or crafts clung tenaciously to their privileges, and stringent measures were adopted to frustrate the attempts made by "unfreemen to use the libertie and profit of the burgh;" and woe to the freeman who, against his oath and conscience, dealt with "unfreeman's guilds." At one time the home-brewed ale was in danger of being ousted from the market by the introduction of a superior beer brewed by their "auld enemies of England." This invasion of the privileges of the craft was promptly checked by the Council, who enacted that the English beer should be sold so cheaply as to yield no profit to the importers.

In a translation of the Latin Chronicles of Hector Boece, who was a native of Dundee and educated at the Grammar School, Dundee is described as a town "quhair mony virtews and lauborius pepill ar in makying of claiith." There were, however, a considerable number of rogues, who not only manufactured shoddy, but stole the materials from which they made it. It is extremely creditable to the civic rulers of the old town to find how strenuously they endeavoured, not only to extirpate these fraudulent weavers and dyers, but to check the use of false weights and measures, and to regulate the price and quality of bread and ale, which were considered to be the principal necessities of life. The burghers of Dundee were at times sorely tried by famine, pestilence, and war. From 1587 to the end of the century there was a succession of bad harvests and great scarcity of food. Baxters and brewers refused to supply bread and ale at the prices fixed by the authorities, but the

offenders were soon taught that to strike work was a transgression of the statutes which paternal rule would not tolerate. The plague was a constant source of dread; and though they did what they could to avert its approach by adopting rough-and-ready sanitary measures, and by carefully guarding the gates to prevent the entrance of strangers, the pestilence too often made sad havoc in Dundee. The magistrates seem to have realised that the virulence of the plague was to a large extent owing to a disregard of cleanliness. We find that in 1591 a new hangman, who had been installed into office, was nominated to be the first scavenger, and furnished with a wheelbarrow at the expense of the town. This important official had also full liberty to slay all the swine he could apprehend within the burgh, "for at that time the pigs seem to have had the free run of the streets," and the magistrates resolved to put an end to this nuisance.

The bells of St. Mary's Tower too often called the burghers to arms. There is no Scottish town within the period selected by Mr. Maxwell that was so frequently sacked. In 1547 the town was spoiled and burned by the English. In 1645, when the burghers had declared for the Solemn League and Covenant, Montrose swept the town with his Highlanders, and there was another scene of fire and bloodshed. In 1651, when Dundee was almost the only town which held for the King, Monk dealt with it as Cromwell had dealt with Drogheda. It was, as Carlyle says, a grim scene of flame and blood, rage and despair.

It is impossible, within the compass of a short article, to do more than touch upon a few of the interesting details in this excellent book. It will suffice if we have succeeded in giving the reader some notion of the great value of the materials which Mr. Maxwell has brought to light, and it is to be hoped that he will be encouraged to continue his researches by the welcome which his book is sure to receive everywhere.

GEORGE R. MERRY.

NEW NOVELS.

The New Abelard. By Robert Buchanan. In 3 vols. (Chatto & Windus.)

We Two. By Edna Lyall. In 3 vols. (Hurst & Blackett.)

Omnia Vanitas: a Tale of Society. (Hurst & Blackett.)

Prusias: a Romance of Ancient Rome under the Republic. By Ernst Eckstein. Translated by Clara Bell. In 2 vols. (Trübner.)

The New Abelard displays the author's usual shortcomings with more than his usual merits. Though in places very clever, and often more than clever—sober, sensible, and high-minded—as a whole it is an inadequate handling of a badly conceived subject. To reason good-humouredly with Mr. Buchanan only rouses his resentment, and, as one finds by experience, is not likely to make him any better. So, protesting generally against his specious and pretentious moral preaching, we will merely run through a few of our notes on the book. First, be it said, he has adopted the terrible topographical form of

padding. As instances, take the long cab route across London (i. 60, and again 91). Nothing can well be more tiresome than this. The hero is a priggish clergyman, who adopts Agnosticism and founds a new Transcendental Church; the heroine is his spiritual devotee and bride, a lady of vast beauty and fortune. On one page (i. 147) we have two capital touches, the first probably unconscious. "A footpath much overgrown with grass crossed from the church porch to a door in the vicarage wall." Again, "Miss Coombe" (the Positivist leader, a character very shrewdly and drolly drawn) "glanced at church and churchyard with the air of superior enlightenment which a Christian missionary might assume on approaching some temple of Buddha or Brahma." The Rev. Ambrose Bradley, who is about to break with revelation and tradition, makes heroic and very unclerical love to Miss Alma Craik, but discovers that his first wife is still living, and living in infamy. Divorce would be painfully public, and truth painfully simple, so he writes a vague letter of renunciation to Alma. Well might she feel that "the more she read it, the more inscrutable it seemed." She is to become his inspiring Heloise, and together they will build the Church of the Future. Their correspondence is too absurd. "In the pulpit to-day," he says, "when I missed your dear face," &c. And she: "Try to forget your great persecution." "Many more letters were interchanged." "So the days passed on." "Meantime the Bishop of the diocese had not been idle." This excellent prelate seems to have put up admirably with Bradley's insufferable impertinence and argufying, but at last got rid of him with every indulgence. The martyr travels. The French shock him. Very sensibly he says, "They are *not* light, but with the weight of their own blind vanity heavy as lead. The curse of spiritual dullness is upon them." He turns to the pure "brave nation." But, alas! "This muddy nation stupefies me like its beer. Its morality is a sham, oscillating between female slavery in the kitchen and male drunkenness in the beer-garden." Mr. Buchanan is very catholic and universal in his denunciations, being quite impartial on the Franco-German question. If M. Zola is "a dirty, muddy, gutter-searching pessimist, who translates the 'anarchy' of the ancients into the bestial *argot* of the Quarties [*sic*] Latin" (whatever all this may mean), poor Schopenhauer is a "piggish, selfish, conceited, honest scoundrel, fond of gormandising, and a money-grubber, like all his race." The whole of this correspondence is curious, especially the way the man keeps edging in the subject of divorce to prepare (or poison) Alma's mind for the disclosure. But it is not pretty to speak of "Gladstone flinging mud in the blind face of Milton," nay, it is rude, and silly too. Farther on Mr. Buchanan flings a little more—we will not say mud (for he is neither muddy nor piggish, like Schopenhauer, Zola, and the rest), but rose-leaves and comfits at Mr. Gladstone. It is really too bad to paint him as attending the Agnostic temple, and glowering over Bradley's great sermon in which his own Essay on Divorce is ruthlessly demolished. "The Prime Minister seemed about to spring to his feet and begin an impassioned reply, but sud-

denly remembering that he was in a church and not in the House of Commons, he relapsed into his seat and listened with a gloomy smile." Alma had endowed and, in fact, "run" the New Church, and this sermon was meant to pave the way for divorce or bigamy. Unluckily the first wife was present, and stepped into the vestry, and made herself unpleasant to Abelard and Heloise. Now here we think Mr. Buchanan shows much healthy sense and right feeling in painting the flimsy, sentimental, faltering morality of the "transcendental Agnostic," and Bradley's example may serve to open a good many eyes. Agatha Coombe saw through him clearly enough, and her arguments are clear, if not unanswerable. He "added the consciousness of sweet and painless martyrdom to that of popular success," a bitter saying, which will fit too many of our well-advertised seceders, and which explains a good deal. Bradley, in fact, "had refined away his faith till it had become a mere figment," and, in consequence, ends as a sentimental rogue. He regards bigamy as a lofty duty, and kisses the chaste Alma on a bench in Regent's Park. A secret marriage, exposure, separation, and flight follow. He travels again, saves a woman from drowning; she dies, and proves to be his wife. This episode is very dramatic and well written. He is now free, and seeks Alma, only to find her buried in an Italian convent. He retires to Ammergau, and himself dies, a convert to the miraculous and dramatic *genius loci*. We must distinctly say that there are several scenes in the book which are most powerful, most stirring, and marked by genuine and strong feeling. The comical element is not wanting in the American "Solar Biologists" and in Miss Coombe; but taking the book as a whole, as a serious manifesto against Agnosticism, it is a failure, because Mr. Buchanan, unless he too is an Agnostic, does not make his own standpoint clear enough. He owns that "he does not accept the Christian terminology," yet he says "the Agnostic will not, and the Atheist cannot, read the colossal cypher, interpret the simple speech of God." Whatever this fine talk may mean, it is evidently a bit of the "vague transcendental Agnosticism" which he is himself denouncing.

We Two is a more sober but more suggestive handling of the very same subject. Luke Raeburn and his pretty daughter Erica are professed infidels. The Rev. Charles Osmond and his son Brian (Erica's lover) are the highest type of tolerant, professed Christians. Luke (whose character and position are suggested by, but by no means copied from, those of Mr. Bradlaugh) is a noble study. He is a veritable Apostle—the St. Paul of Infidelity—in perils often, in prison often, stoned and hustled by mobs, worn down by libel suits and blasphemy prosecutions, and finally martyred by the bloodthirsty hand of a fanatic street-preacher. The girl and her home and school-life are delightful. By love and reason she is converted to Christianity, and henceforth the conflict and reconciliation of her duty to God and to her father, a most delicate theme, is worked out with singular skill. The book may be strongly recommended to serious readers, but they must not allow it to lead them astray. Intolerance, after all, is

but a noble weakness of most Church parsons, and is often but skin deep. The true sectary is no true Christian. Christians, and they are numerous even among the hyper-orthodox, are neither intolerant nor persecuting. To unclassical ladies who may wish to discuss the book in mixed society, we may as well hint that this strange name is Erica and not Erica.

"And you love me," she said. He made a hurried step towards her, but by a gesture she restrained him." With these words *Omnia Vanitas* ominously opens. The speaker is a married lady, but by p. 7 she has decided to defer the elopement *sine die*. Lady Lester is a very nice person, occupied with the amusement of flirtation and the penance of sceptical doubts. She has two lovers, a bad one, and a good one, or rather let us say a very true, honourable friend. This Sir Ralph is a man worth reading about. To us her ladyship seems to swim a good way beyond her depth and the writer's in the seas of doubt, and is naturally converted by the singular argument of her own death. This will not shock, but delight, the general reader. The book is pleasant and well meant. Here and there are some good touches, as when Lady Lester describes Miss Dunstan. "She was not a bit like a governess—she was a dear."

The power of reading romances of classical, and still more of early Christian times, is a great and singular gift which has not been vouchsafed to me. Probably it is one of the fruits of faith. Thus, of course, there was never a Colonel Newcome, but I believe all the same that his biographer knew everything about him. So far let scepticism sleep. But *Prusias*, and *Spartacus*, and *Hypatia*, and the rest—they are only at best lay figures. I know, I see—as the poorest scholar must see—how they are jointed together, what they are stuffed with, how much of modern putty and varnish must be applied to hide the gaps and cracks of the antique. For me *Gallus* and *Charicles* are enough, and are always delightful, as genuine schoolmasters' and torso-restorers' work. On the other hand, the thin, graceful, unpretending novelettes of the late classical storytellers are genuine too in their way. But it requires a robust faith to swallow these attempts to graft the modern complicated romance upon the essentially unromantic studies of the schoolroom. Those who have handled that sort of clay ever so little cannot believe in making bricks without straw. Galvani and the frog's leg is genuine enough, but *Prusias* and *Hypatia* are dead beyond the power of the *opus operatum* of literary priestcraft to revive them. Do your best or worst, paint scenery and sunsets which would open the eyes of the Tusculan Philistines, veil Aphrodite in decent (though strictly aesthetic) clothing, let wanton Cupido prattle up—or down—to the level of attenuated modern love-making, permit your talkative Stoic, Neoplatonist, or Bishop to *effleur* the main controversies in last month's Reviews, pile up your Latinisms, multiply your vocatives, and, alas! we but think of Livy and the grammar, and yawn. Of all books, whether of instruction or delight, the literary infidel believes only the *genuine* ones, and they are so few, and seldom the highest. Lately I have

come across nothing but Melville's *Residence in the Marquesas*, and a penny *Life of a Barmaid*, degraded by a villainous portrait of the autobiographer. But coarse and low, and ignorant as it was, it had some sparks of that real human veracity which cannot illumine *Prusias* with all its learning and imaginative power. For without doubt Dr. Eckstein has done his best, and done very well. The subject of the servile revolt of Spartacus is a most stirring episode, and one of very varied and, in many ways, modern interest. Of all the vast social fabric of Rome, the slave world appeals most to our curiosity, and baffles it most provokingly. Syrus and Davus are no more typical of the vast working classes than our "Arry" and "Arriett." Much shrewd guesswork has been built upon a few passages, aided by archaeology and topography; and of this Dr. Eckstein, it is needless to say, has made the best use. His foot-notes are mainly intended for the unscholarly general reader. They are useful and to the point. As an instance of his adroit introduction of obscure and out-of-the-way points we may mention the "tabulae duplices" (ii. p. 158). There is probably as much in *Prusias* as in *Quintus Claudius* that throws light on the successful incubation of Christianity under the Roman Empire, though the light is rather more remote. E. PURCELL.

RECENT THEOLOGY.

Introduction to the Study of Theology. By James Drummond. (Macmillan.) The Professor of Theology in Manchester New College, London (or is it Utopia?), has written a book which cannot fail to be of the highest service to candidates for the ministry of all denominations, if it were only by the respect with which it must inspire them for the subject they are undertaking to teach. The book is in three parts. The first two are short and by way of introduction to the third, which is a "synoptical view of the various branches of theology," or what is known in Germany as "Theological Encyclopaedia." But in the hope of attracting the "intelligent layman" to the book, we will confine our notice to the more general discussions at the beginning. After a preliminary section, which deals with the definition and compass of theology, there follows a chapter which was well worth writing and is well worth reading, on the "Importance of Theological Study." Theology, it is pleaded, is an integral part of liberal culture, because no education is complete "which never climbs the higher levels of thought, or touches the diviner side of our nature," but which leaves us a prey to one or other of two intellectual vices—accepting without consideration the traditional creed of a party, or rejecting without anxious reflection the claims of religion altogether, at the bidding of the most recent hypothesis in science or criticism. For the minister it is necessary, not only on this general ground, but also because he may have professionally to maintain its claims, and for that he must have exact knowledge and trained faculty. Many will sympathise with Dr. Drummond when he says, "the vulgar and vapid declamation with which dogmas are defended in some quarters is simply blasphemy against the Spirit of truth." A third section in this first part discusses the essentials of theological study. They are, in Dr. Drummond's opinion, unfettered freedom in the pursuit and utterance of truth, and a religious spirit without which it is impossible to understand religious questions. The second part contains a few pages on the relation

of theology to other studies. The candidate for a theological degree in Utopia must know Greek and Latin not only as instruments of research, but because Christianity struck its deepest roots into the soil of the Hellenic and Latin worlds. He will know Hebrew, Assyrian, Accadian, Egyptian hieroglyphs, Chaldee, Syriac, Arabic, Aethiopic, and Armenian for the light they throw on religious antiquities; he must also be proficient in modern French and German and Dutch. He must know all history for its own sake, first to quicken his insight into human nature, and then to enable him to judge of existing religious parties and estimate the probability of events in the narrower field of historical theology. He must know political economy and the natural sciences; the latter, at least, in their method and results, in order that he may distinguish the *idola* of scientific men from their real knowledge, and to qualify him as a mediator between the falsehood of extreme parties. He must understand the history and principles of art, for this, too, as shape, colour, language, or music, is but one mode of the religious spirit. So equipped, he prepares to enter the sacred groves of theology. But he cannot move a step without first reckoning with philosophy. Should he decide that the mind is not a mere function of the brain, and that the will is free, then at last the door is opened to him, and he may stray through the flowery spaces of hermeneutics, symbolics, patristics, liturgics, homiletics, poimenics, and paedutics.

Judas Iscariot: an Autobiography. By James W. T. Hart. (Kegan Paul, Trench, & Co.) Judas, we learn, was a sceptic, with his heart set on pelf and place; he once forgave a bad debt and even gave alms to the debtor, whose daughter fell in love with him. Being dissatisfied with his prospects as a vinedresser, he thought to better himself by turning fisherman in Galilee. When Simon Peter and the sons of Zebedee left their nets he was promoted to be manager. The Master sent for him (we do not learn why). When he came he heard the promise of twelve thrones, and under the circumstances was glad to be called to follow, and for the time was quite half converted by the Sermon on the Mount. But a rabbi who rather sympathised with the Master pointed out that He was certain to fail—just when Judas was disgusted by finding that the usurer with whom he had deposited the price of his vineyard had been arrested as a defaulter; thenceforward he watched the Master jealously, and yet was irritated at being called a Devil. When the decision of the Sanhedrim against Him was published Judas took fright, and for the first time believed the warnings of the Passion. Between fear for himself and anger at having been made a fool of, he determined to save himself at the expense of the Master, and his resolve was clinched by being told that the ointment which he grudged already had only served to anoint His body for the burying. His fright enabled "Hanan" to bully him into accepting much less than he meant to ask for his treachery. He was brought to repentance unto death by the portents which convinced the centurion, having long ceased (in spite of the inference drawn by Whately and others from the First Gospel) to have enough faith in the Master to wish to force His hand. While he believed, it was his habit to take stock of the evidential value of the events of the day. He continued to the last to apostrophise the "silent friendly roll" transmitted to Mr. Hart by "Eubulus, Disciple of the Lord," who is careful to subjoin that if Judas had waited three days he might have repented to better purpose. It would be interesting to know if Mr. Hart thinks with the author of the Epistle of Barnabas that all the twelve were *mauvais sujets* till they were called.

Biblical Study: its Principles, Methods, and

History. By Prof. C. A. Briggs. (Edinburgh: T. & T. Clark.) Here is a theological writer, thoroughly scientific in his methods, and yet not ashamed to call himself "evangelical." The secret is that he has had a German training, and things which seem revolutionary from that eighteenth-century point of view which still predominates in England and America seem "aids to faith" to disciples of Dörner. "What peril can come to the Scriptures," asks Dr. Briggs, "from a more profound critical study of them? The peril is to scholastic dogmas and to tradition!" Again, "It is a sad mistake to suppose that the Bible can be approached only in special frames of mind and with peculiar preparation. . . . It is not to be regarded with feelings of bibliolatry, which are as pernicious as the adoration of the sacrament." Dr. Briggs is not afraid of the higher criticism, and is willing to modify his theories of inspiration in accordance with critical results. But neither is he in bondage to great critical authorities. He leaves many debated questions open, and encourages the student to read and examine for himself. One great merit of this handbook is the light which it throws on the genesis of modern criticism and exegesis; those who use it will escape the crudities of many English advocates of half-understood theories. The headings of the chapters are, "The Advantages of Biblical Study," "Exegetical Theology (the Most General Term for Biblical Study)," "The Languages of the Bible," "The Bible and Criticism," "The Canon of Scripture," "The Text of the Bible," "The Higher Criticism," "Literary Study of the Bible," "Hebrew Poetry," "The Interpretation of Scripture," "Biblical Theology," "The Scriptures as a Means of Grace." The book seems to us incomplete on its New Testament side, but some incompleteness was inevitable in a first edition. It is hostile to traditional orthodoxy, but in spirit as "evangelical" as Henry or Scott. Not the least of its merits is the well-selected catalogue of books of reference, English, French, and German, the only flaw in which we have noticed is the spelling (adopted everywhere in the book) of Ginsberg for Ginsburg. Without endorsing the author's personal synthesis of faith and science, we are sure that no student will regret sending for the book, even though it has to be added (to our own great satisfaction) that there is no trace in it of its having been written with a view to an examination.

An Old Testament Commentary for English Readers. Edited by Charles John Ellicott. Vol. IV. (Cassell.) The new volume of this Bible Commentary is of a mixed character, but the good predominates. The treatment of the Book of Job is most disappointing; the lover of poetry will turn from it with as much regret as the enlightened student. "Of course, if the Book of Job is in any sense authentic," &c. Success, no doubt, was impossible, with such a translation as the Authorised to work upon; but a commentator of a different spirit would at least have shown that he enjoyed, and in some worthy sense understood, the original. The same remark applies to the portion on the Book of Proverbs. Dr. Salmon's Commentary on Ecclesiastes is well done, though dry and somewhat over-cautious; the book seems to have an attraction for Irishmen! Dr. Plumptre could hardly help being being interesting and sympathetic towards modern criticism; his Isaiah will be more generally useful than that in the Speaker's Commentary, though he provokingly stops just short of admitting a plurality of authorship, which obviously prevents an intelligible account of the course of prophetic thought. The Song of Songs is as well done as could be expected from the nature of the translation; but the commentator, Mr. Aglen, shows his full ability in the excellent Commentary on the Psalms, in which the results of wide reading are happily vivified by poetic

sympathy. In dealing with such a translation, there is not much scope for the niceties of scholarship; it would not be fair to lay much stress on the heretical opinion expressed (on Ps. cxvi. 10) that the particle *ki* sometimes follows instead of preceding the verb affected by it. Conservative scholars will regret the surrender of "Kiss the Son" in Ps. ii. 12; and, indeed, what else can the words mean? May not the boldest supposition, that of interpolation, be also the safest? "Proffer pure homage" is certainly a most unsafe rendering.

A Popular Commentary on the New Testament. Edited by Philip Schaff. Vol. IV. "The Epistle to the Hebrews, the Catholic Epistles, and Revelation." (Edinburgh: T. & T. Clark.) Of this fourth and last volume of the Popular Commentary it may suffice to say that, in scholarship, thoroughness, and complete adaptation to its purpose (which is apparently to bring the best results of recent Biblical investigation before the mind of ordinary readers), it is quite equal to its predecessors. The contributors—among whom, we notice, are Dr. Angus, of Regent's Park College, and the two Aberdeen Professors, Drs. Salmond and Milligan—are all men of competent learning, and treat their respective subjects in the most able manner. We should not, perhaps, accept all the conclusions arrived at; but opposite opinions are generally discussed in a spirit of praiseworthy fairness and impartiality. Exception, however, must be taken to a statement of Prof. Milligan, who, in giving due credit to the "negative critics" for their vindication of the authenticity of the Apocalypse, neutralises the value of his praise by the remark that they hoped by this means to be more successful in removing the Fourth Gospel from the Canon. Would it not be more generous to suppose that their object was simply truth? The Commentary, now that it is completed, may be cordially recommended for family use.

A Short Protestant Commentary on the Books of the New Testament. With General and Special Introductions. Edited by Prof. Paul Wilhelm Schmidt and Prof. Franz von Holzendorff. Translated from the Third Edition of the German, by Francis Henry Jones. Vol. III. (Williams & Norgate.) We are glad to announce the publication of the third volume of the *Short Protestant Commentary*. Of this work, which is now complete, it is not necessary here to say more than that it presents to the reader with exceeding brevity, but in general clearly and intelligibly, the results of the more advanced New Testament criticism; that its writers are all Biblical scholars of acknowledged weight and learning; and that it ought, therefore, to be acceptable to all who are interested in the scientific criticism of the Scriptures, and who are not afraid of "negative" conclusions when they are supported by calm and temperate reasoning. There are few names better known in this country than those of Profs. Pfeiderer, Hilgenfeld, and Holtzmann, and all are contributors to the present volume. It cannot, of course, be pretended that in this very brief Commentary opposite views to those held by the writers are at all adequately discussed, but there is certainly a great deal of solid learning compressed into a small compass; and the very brevity of the work should recommend it to those who have not leisure or patience for more prolix Commentaries. The scientific criticism of the New Testament during the last hundred years has obtained some results which many are inclined to regard as final; and, whether they be so or not, it is well that those results should be brought within the reach of others than students in such a compendious form as this.

Comparative Darstellung des Lehrbegriffs der verschiedenen christlichen Kirchenparteien, nebst vollständigen Belegen aus den symbolischen

Schriften derselben von Dr. Geo. Baned. Winer. Vierte Auflage, hrg. und ergänzt von Paul Ewald. (Williams & Norgate.) We ought to have noticed before now the publication of the fourth edition of Winer's well-known work, so indispensable to the student of dogmatics, now corrected and enlarged by Dr. Paul Ewald. It may be permitted to regret that there have not been included in it extracts from a document historically so important as the Westminster Confession of Faith, but the language, we presume, was the objection; the older Scottish Confession (Knox's) and the Thirty-nine Articles of the English Church, at least, are cited in their Latin form. Otherwise, in completeness, in form, in arrangement, and in all other respects, the work seems to be everything that the student can desire.

The Bible in Waverley; or, Sir Walter Scott's Use of the Sacred Scriptures. By Nicholas Dickson. (Edinburgh: Black.) The author of this rather curious book is not open to the charge which has been brought against the present generation—viz., that it neglects the study of the Bible, and is ignorant of all but contemporary literature. Mr. Dickson has a Covenanter's minute knowledge of Scripture, and an acquaintance with the Waverley Novels which even fifty years ago would have been noteworthy. No doubt it has been a pleasure to him to trace the close connexion between the books he loves, and to show the powerful influence which Sir Walter's early training and life-long interest in the Bible had upon his writings. In carrying out his plan he displays a good deal of ingenuity, though occasionally the resemblances to which he draws attention are rather slight; but, at any rate, he will have the satisfaction of knowing that he has made a genuine contribution to the slender stock of readable Sabbath literature at present circulating in Scottish households.

The Beauty of Nature a Revelation of God. By John Dowden. (Edinburgh: David Douglas.) Being only a sermon, Dr. Dowden's little pamphlet does not add much to the philosophy of the beautiful, but it puts in a clear and impressive way the great truth that beauty is as much a fact as size or any other quality of things; that it is a revelation of God, speaking, however, like all such revelations, only to the humble; and that it is not only a privilege, but a responsibility. We recommend the book with every good wish to the promoters of railways in beautiful districts.

WE have also received:—*Reflections in Palestine, 1883*, by Charles George Gordon (Macmillan); *The Churchman's Family Bible: the New Testament, the Commentary by Various Authors, with numerous Illustrations and two Maps* (S. P. C. K.); *Beliefs about the Bible*, by M. J. Savage (Williams & Norgate); *Gems from the Bible: being Selections Convenient for Reading to the Sick and Aged*, arranged by E. P. (Nisbet); *Sermons Preached at Ibrox*, by Joseph Leckie (Glasgow: MacLehose); *The Problem of the Churchless and Poor in our Large Towns, with Special Reference to the Home Mission Work of the Church of Scotland*, by Robert Milne (Blackwood); *Martin Luther: a Study of Reformation*, by Edwin D. Mead (Boston, U.S.: Ellis; London: Trübner); *The Clergy List for 1884* (John Hall); *The Lord's Day*; or, Christian Sunday, its Unity, History, Philosophy, and Perpetual Obligation, Sermons by the Rev. Morris Fuller (Kegan Paul, Trench, & Co.); *The Gospel in Paris*, Sermons by the Rev. Eugene Bersier, with Personal Sketch of the Author by the Rev. Frederick Hastings (Nisbet); *The Duality of all Divine Truth in our Lord Jesus Christ, for God's Self-Manifestation in the Impartation of the Divine Nature to Man*, by George Morris (Kegan Paul, Trench, & Co.); *Information and Illustration*; Helps

gathered from Facts, Figures, Anecdotes, Books, &c., for Sermons, Lectures, and Addresses, by the Rev. G. S. Bowes (Nisbet); *Present Day Tracts, on Subjects of Christian Evidence, Doctrine, and Morals*, by Various Writers, Vol. III. (Religious Tract Society); *How is the Divinity of Jesus depicted in the Gospels and Epistles?* by the Rev. Thomas Whitelaw (Hodder & Stoughton); *Glimpses through the Veil*; or, Some Natural Analogies and Bible Types, by the Rev. J. W. Bardaley (Nisbet); *Here and There in God's Garden*, by Fidelia (J. T. Hayes); *The Saviour's Call*, by the Rev. Frederick Whitfield (Nisbet); *Is All Well?* (Nisbet); *Does the Revised Version affect the Doctrine of the New Testament?* by E. F. O. Thurstaston (Dickinson); *The Larger Hope*, by Samuel Cox (Kegan Paul, Trench, & Co.); *Best Gift of Heaven: Faith, Hope, Charity* (John Walker); *Manuale Parvulorum*, translated into English (Dublin: Gill); *A Summary of the Ecclesiastical Courts Commission's Report*, and of Dr. Stubbs's Historical Reports, together with a Review of the Evidence, by Spencer L. Holland (Parker); *Jesus, the Comforter: a New Imitation of Christ* (Simpkin, Marshall, & Co.); *The Communicant's Daily Help*, by Walter Abbott (S. P. C. K.); *Wounded in the House of His Friends*, by F. M. (Nisbet); &c., &c.

NOTES AND NEWS.

THOUGH we are unable to give any adequate account of the celebration last week of the Tercentenary of Edinburgh University—for the details of which we must refer our readers to the *Scotsman*—yet such a memorable event must not pass by altogether unnoticed. Its two principal features, as compared with anything of the kind that could be managed in England, were (1) the strictly academical aspect of the gathering, removed equally from politics and from ecclesiasticism; and (2) the representative character of the guests from the Continent as well as from England and Ireland. It may be doubted whether so complete an assemblage of the leaders of thought has ever been brought together in our time. To give the mere list of names would fill some columns of the ACADEMY. It must suffice to say that as a rule the foreigners were received with greater warmth than the English, and of the foreigners specially Pasteur, Virchow, Helmholtz, Laveleye, and Lesseps. The enthusiasm of the students for Browning was also a notable incident.

THE Senate of the University of Glasgow has resolved to confer the honorary degree of LL.D. on Prof. Holland, Prof. Osborne Reynolds, the Rev. Mandell Creighton, and Mr. Henry Craik.

THE Berlin Academy has made overtures to Prince Bismarck with a view to his being elected an honorary member; but Prince Bismarck replied—so say the German papers—that he is astonished anyone could suppose he would become "the colleague of a Mommsen and a Virchow"!

THE librarian of the Bodleian Library, Oxford, has issued a notice inviting authors to present the library with their photographs and engraved portraits, and to add on the back their full names and any other particulars; by "authors" are meant composers of printed books, pamphlets, magazine articles, maps, and music. His design is to form and perpetuate a portrait-gallery of literature, for which the oldest public library in the world and the second largest in the British empire would be a fitting home. It already affords room to the Hode collection of engraved portraits, the number of which is estimated at 210,000.

A CORRESPONDENT sends us the following extract from a letter of Dr. Oliver Wendell Holmes:—

"I hope one of these days I shall have to send you

a new book. I am trying to do some kind of justice to Emerson in one of those brief memoirs which it takes but a short time to read, and sometimes a good deal longer to write than the reader would suppose."

MR. A. DATCHETT MARTIN, whose recent contributions on the subject of Australian literature have attracted some attention, has just been elected a Fellow of the Royal Colonial Institute. We hear that he has an article in the press called "An Australian Novelist," which deals with the life and writings of Marcus Clarke, of Melbourne, whose *His Natural Life* made so much stir in England at the time of its appearance.

THE third and concluding volume of Mr. D. C. Boulger's *History of China* will be published by Messrs. W. H. Allen next week. The narrative of events is brought down to the recent Treaty of St. Petersburg.

It may be as well to state that Mr. H. G. Keene's forthcoming *History of Hindustan*, announced in the ACADEMY of last week, will be limited in its scope to the strict meaning of the word "Hindustan" = India north of the Deccan. Mr. Keene's aim is to give a summary of the native annals from the earliest times to 1803, when the British first became predominant on the Jumna. It will thus contain both less and more than Elphinstone's classical work—less, as excluding the Deccan and also Sindh; more, as giving particulars not known to Elphinstone, and as coming down to a later date. It will form a demy octavo volume of about four hundred pages, and will be ready by the end of the present year.

MR. EGMONT HAKE AND MR. J. G. LEFEBRE have a work in the press called *The New Dance of Death*. Messrs. Remington will be the publishers.

THE *Contemporary Review* for May will contain a paper on "The Sins of Legislators," by Mr. Herbert Spencer, and a translation, with notes, by Archdeacon Farrar, of the newly discovered Early-Christian Document entitled "The Teaching of the Apostles," which was reviewed in the ACADEMY of last week. Owing to the interest excited by Mr. Herbert Spencer's papers, a second edition has been required of the April number of the *Contemporary*, containing the "Coming Slavery."

MESSRS. HURST & BLACKETT announce a translation of *Marshal Bugeaud's Memoirs, 1784-1849*, from his Private Correspondence and Original Documents, by the Count H. d'Ideville, in two volumes, edited by Miss Yonge.

MESSRS. CASSELL & Co. have in the press a work by Mr. W. H. Barneby entitled *Life and Labours in the Far Far West*, being a description of a tour undertaken during the spring and summer of 1883 in North America. The author had many opportunities of observing the condition of agriculture, more especially in the Dominion of Canada and British Columbia. He also took special notes as to the suitability of the country as a field for emigration and for the investment of capital.

Modern Window Gardening: treated under Aspects—North, South, East, and West, is the title of a new manual for amateurs, by Mr. Samuel Wood, which Messrs. Houlston & Sons will shortly issue. It will give instructions for the culture of flowering plants specially suited to each aspect, indoor or outdoor, in town or country; and will also furnish amateur gardeners with practical information on the best modes of growing remunerative crops of fruits and vegetables.

Keep Troth, a novel in three volumes, by Mr. Walter L. Bicknell, will shortly be published by Messrs. Hurst & Blackett.

MESSRS. FIELD & TUEB publish this week a

sort of companion volume to *John Bull and his Island*. It is called *Holy Blue*, and purports to have been written in French, and then "translated" into English, by one M. A. de Florian. The joke consists partly in the absurdity of the narrative, and partly in the literal rendering of French idioms.

THE first number of a new sixpenny magazine, entitled *Eastward Ho!* which is intended to enlist the sympathy of the rich for the poor, is published this week. Among the contributors are the Bishop of Bedford, Mr. G. R. Sims, Mr. W. G. Wills, and Mr. G. Manville Fenn, who begins a serial story.

THE *Yorkshire Illustrated Monthly* for May will contain an illustrated paper by Gregory A. Page on "The Cathedral of St. Stephen, Vienna," and a poem by Susan K. Phillips.

M. JUSSERAND was at the British Museum last week, passing through the press his book on Roads and Travelling in England in Chaucer's Time, and making searches for his one-volume History of English Literature. He paid a visit to Stratford-on-Avon, and was horror-struck to find the apathy existing there about the vicar's proposal to partly pull down, and enlarge, the parish church where Shakespeare's bones lie. A letter from him on the subject appeared in Tuesday's *Times*.

THE copy of the first volume of what is known as the "Mazarin Bible" in Lord Gosford's library was sold last Tuesday by Messrs. Puttick & Simpson for £500. The purchaser was Mr. Toovey.

THE sale of the Hamilton Library proper, as distinguished from the Beckford Library, will be begun by Messrs. Sotheby on Thursday, May 1, and will last for eight days. It is no less rich than the other in rare editions, in books that once belonged to famous personages, in fine illustrations, and in choice bindings. Among the chief treasures we may mention *The Book of Common Prayer*, with numerous alterations in the handwriting of Charles I., and his holograph instructions to Archbishop Laud, dated April 19, 1637, commanding him to incorporate these alterations into a liturgy for the Church of Scotland; Hector Boece's *History of Scotland*, specially printed on vellum for James V.; and the Louvain translation of the New Testament into which the Mass was introduced.

THE New Shakspeare Society's annual musical entertainment will be held on May 9 in the Botany Theatre at University College at 8 p.m. The madrigals, glees, and songs will run in chronological order from 1597 to the present day, and all will differ from those in last year's programme. Mr. James Greenhill, the society's conductor, has chosen them; and he has composed a fresh setting to "the Dirge in Cymbeline" in memory of Miss Teena Rochfort Smith, a much lamented member of the society, whose sad death from fire we recorded last September. A book of all the songs and passages in Shakspeare which have been set to music will be issued for the evening, edited in old spelling from the Quartos and First Folio by Mr. Furnivall and Mr. W. G. Stone. A list of all the settings of each piece will follow it. This has been compiled from Roffe's Handbook, &c., by Mr. Greenhill, and completed, so far as possible, by Mr. Furnivall and Mr. Harrison. In the process, the shortcomings of the British Museum collection of music, and the catalogue of it, have been painfully apparent. Some places at the entertainment have been kept for those lovers of Shakspeare or music who make early application to the hon. secretary, K. Grahame, Esq., 24 Bloomsbury Street, W.C.

FOR the Browning Society's musical evening in June, Miss Ethel Harraden has composed,

and will sing, a very happy setting of "Ah, love, but a day," the first canto of "James Lee's Wife." Mr. Ernest Bending will probably write at least one four-part song for some lines of "The Boy and the Angel," a duet for the songs in "In a Gondola," and two solos for other poems. He will also extemporise, on the piano, upon the "Pied Piper" and another poem. For the same evening, Mr. Furnivall has a promise of some of Abt Vogler's music from Leipzig. A conclave of Mr. E. Fluegel's musical friends has selected the piece best suited for the occasion.

THE Browning Society now numbers 212 subscribers; and two fresh Browning Societies have been lately started in the country—one at Clifton, of which Mr. Stopford Brooke, jun., is the hon. secretary; the other at Edgbaston, which gathers round Prof. Sonnenschein at the Mason College, Birmingham. Between Glasgow and Melbourne there are now twenty Browning Societies and clubs at work.

THE annual meeting of the members of the Royal Institution will be held on Thursday, May 1, at 1.30 p.m. Prof. J. W. Judd will give a discourse on "Krakatoa" on Friday, May 2.

WITH reference to the earthquake of Tuesday last, a correspondent sends us the following passage from Prof. Morley's *First Sketch of English Literature*:—

"On the 6th of April, 1580, there was a considerable shock of earthquake felt in many parts of England. It produced *A Discourse upon the Earthquake*, from Arthur Golding; *A Warning on the Earthquake*, from Thomas Churchyard; and, with a preface, dated June 19th, 1580, *Three proper and witty familiar letters lately passed between two University men, touching the earthquake in April last*. The two university men were Edmund Spenser and Gabriel Harvey."

SWISS JOTTINGS.

THE glaciers of Mont Blanc, which had been in a continuous process of retreat since 1846, have entered upon a new phase. Prof. F. A. Forel, who has been engaged in unwearied observations of Mont Blanc, asserts that the advance of the glaciers during the last four years is now a fact placed beyond dispute. He specifies as those in which the change is most observable, the so-called Mer de Glace, the Bossons, Argentières, Tour, Brenva, and Trient.

THE Swiss guides who assisted in the Graham expedition to the Himalaya have returned to their native land. Emil Boss, of Grindelwald, is a hero among his colleagues at Interlaken.

THERE will be a fortnight of almost continuous Alpine festival keeping in the autumn. From August 17 to 19 the General Assembly of the German and Austrian Alpenverein will be held at Constance; from August 23 to 25 the Swiss Alpenklub will keep its annual festival at Altdorf; and from August 24 to September 3 the International Congress of the Alpine Associations will meet at Turin.

DR. GOSSE has made further archaeological discoveries in the canton of Geneva, an account of which was given by him to the Geneva Historical Society at its last meeting. In the caves above La Muraz, on the declivity of the Grand Salève, he found undoubted remains of the men of the Bronze age. A little below these caverns lie the villages Jovi, Jovenday, and Joux, all of which names point to Roman origin. The hand of the Roman settlers is still evident in the few remnants of their buildings that have been spared by the peasants. Near Naz Dr. Gosse discovered the remains of a chapel; and, from the excavation of its tombs, he concludes that it dates from the seventh, or probably the eighth, century, the period of the earliest Christianity of the canton of Geneva.

ORIGINAL VERSE.

THE DUKE OF ALBANY.

THE following is a translation of an Arabic dirge written by Mr. Habib Anthony Salmoné:—

If I be weak in excellence of learning,
And if, in praising, I be tied of tongue,
Yet when the heart with bitter grief is yearning,—
As rocks by stress of storm are rent and wrung,—

The tongue is loosened for fit woful sounding,
And pain is lightened by soft words of woe.
Oh thou! in goodness, kindness, grace, abounding!
The hand of Destiny hath laid thee low.

All the wide Empire utters lamentation
For thee, this day, fair Prince! laid in the grave;
Each sighs "Alas! no power of reclamation
To win from Death so sweet a soul we have!"

For Death upon that spirit hath descended,
Which shone as shines the Day-Star in the sky;
Our English Prince, whose soul's attire was splendid
With all which beautifies true majesty.

Teacher high-born! who taught us how to follow
The paths of virtue, wisdom, charity,
Thou leav'st our lower world, evil and hollow,
For that glad land where joy can never die.

Listen! He speaks! and by his voice is given
To know the wonders of that far-off home;
"Weep not!" he whispers, "lift your hearts to Heaven!
My Father's glory beams where I am come!"

Ah, happiest Albany! I could be willing,—
Wooing such death before my time,—to be
Quit of an earth with woe all senses filling,
From trouble, chance, and evil safe with thee.

But for the hope of thine immortal morrow,
What were life's day, with all its false delight?
Yet, trusting we shall meet—past sin and sorrow—
(Where friend with friend, lover with loved, unite)

Strengthens the mind, makes grief seem quite departed,
And brings the light back that was well-nigh lost.

Oh Queen, who bore him! Mother, broken-hearted,
Set thy faith firm on God, for God is just!

With this thy grief all thy vast realm is grieving,
From rising unto setting of the sun;
Think not alone of Albion, Queen! believing
That kingdom only is the mourning one.
Mother! thine Eastern sons, in this bereaving,
Bring pity, love, and reverence to thy Throne.

EDWIN ARNOLD.

THE FLOWER'S MESSAGE.

A WANDERER once, flower-gathering in the land,
Where erst Proserpine by the great blue sea
Made garlands of the star anemone,
Descried the flower he looked for, close at hand,
Yet guarded from him, by a prickly strand
Of wreathed acanthus, thorns of that same tree
Men made a crown of once in Galilee,
To mock the King they could not understand.

Was it the blood-red colour of the flower
So near the thorn which crossed and interlaced it
That stayed his eager hand, with unseen power,
Bidding him leave the prize where God had placed it,

And hold more lightly every earthly dower
Which perishes when we have once embraced it?

J. B. SELKIRK.

OBITUARY.

THE Rev. John Henry Blunt, who died recently, was the author of several theological and historical works which were marked by much patient study. One of his earliest publications was an annotated edition of *The Book of Common Prayer*, which originally appeared in 1866, and of which a compendious edition was issued ten years later; it was followed (1878-80) by an

annotated Bible, in three volumes. His *History of the Reformation of the Church of England* was not sufficiently deep in original research to supersede the works of his predecessors, or to withstand subsequent competition, but it was written in a candid and moderate spirit. Mr. Blunt was best known, and will be longest remembered, as the editor of two elaborate and learned dictionaries, in the preparation of which he was assisted by many writers. The first (1870) was the *Dictionary of Doctrinal and Historical Theology*; its successor was the *Dictionary of Sects, Heresies, &c.* (1873). Until 1873 Mr. Blunt was without any other preferment than the small vicarage of Kennington, near Oxford, which is ordinarily held by some clergyman resident in the university, but in that year Mr. Gladstone removed a stigma from the Church by nominating him to the Crown living of Beverston, in Gloucestershire. After his induction to this benefice Mr. Blunt interested himself in the history of the neighbourhood, and compiled an account of *Teuquesbury Abbey* (1874), and of *Dursley, Beverston, and Some Adjoining Parishes* (1877). He will be much missed by the clergy and antiquaries of the diocese.

THE Rev. Edgar Edmund Estcourt, canon of St. Chad's Cathedral at Birmingham, died on April 17, aged sixty-eight. His work entitled *The Question of Anglican Ordinations discussed*, with a valuable Appendix of original documents and facsimiles, appeared at a time when the vexed question of the validity of English orders was fiercely debated by members of the Anglican and Roman communions, and it attracted considerable attention. It was an able, but from its nature a controversial, treatise by an erudite member of the Roman Church.

MAGAZINES AND REVIEWS.

THE "Bibliographie ancienne" division of the *April Livre* (Fisher Unwin) has but one article, but that is of a length and an excellence which leave nothing to desire. It is on German Caricature, in continuation of a former paper, but practically independent. It is abundantly illustrated, both in and out of the text, well and sympathetically written, and quite free from a merely French attitude. Indeed, the author, M. John Grand-Carteret (in whom from his name it seems as if we might put in for some share), ends by a pointed but quite just reflection on the present degradation of the art of caricature in France. The paper would do credit to any periodical. In the modern part of the number, MM. Uzanne and Drumont give excellent summaries; and the separate reviews are, though of course unequal, good on the whole. The collections of literary "faits divers" which follow show much painstaking, and ought to be widely appreciated. In so large a mass of matter, a few misprints of foreign names are quite pardonable; but we are a little surprised to find, in an article signed, and very capably signed, one of the most famous of English booksellers described as "Thomson." This is not exactly a misprint; and we are inclined to think that French bibliophiles would shrug their shoulders if they caught us speaking of Tonson's French counterpart as Barbet, or quoting Scarron's phrase about a "marquisat de Quinault."

THE article of most general interest in the *Revista Contemporanea* for March is a description of Constantinople in the seventeenth century by a priest, Octavio Sapiencia. The slave market then contained from fifteen hundred to two thousand white slaves daily; the police of the city was good, living extremely cheap, and the Turks more honest than the Greeks. A sensible paper on the state of the Spanish army, by a

Conservative general, follows, and there is also a lecture on the necessary conditions of government, by T. Reina. A poem by Campoamor in his best style, "Las Memorias de una Santa," and a brief notice of Doña Maria López de Gurre—one of the learned ladies of the Spanish aristocracy in the sixteenth century who lectured on Latin and rhetoric in the Universities of Alcalá and of Salamanca—are worth reading. Señor Díaz y Pérez continues his papers on "Las Bibliotecas en España," dealing with military libraries and those in prisons and hospitals. There is also a translation from the Italian of the Private Diary of Admiral Persano in 1860-61, by Carlos Maria Perier.

THE PRESENTMENTS AFTER MONMOUTH'S REBELLION.

UP to a recent date neither the original Presentments of the rebels at Lord Jeffreys' assizes in 1685, nor any authentic copies of them, were to be found in the British Museum, nor could the Presentments be found at the Public Record or Crown Offices. Lord Macaulay (*History of England*, vol. i., p. 641 note) seems to have been driven to resort to the letter-book containing the list of rebels convicted at the assizes which the judges sent to the Treasury. Through the instrumentality of Mr. W. Bowles Barrett, F.L.S., of Weymouth, an authentic copy of a large part of the Presentments has been added to the MSS. at the British Museum (Add. MS. 30,077). The copy is on paper, in folio size, bound in vellum, containing forty-seven pages and written in a law-hand; and was, in all probability, a contemporary copy made either for one of the judges who accompanied Jeffreys on the assizes or for an officer of the court. The copy was purchased by Mr. Barrett at a sale by auction of a library at Dorchester, and had been bought, a few years previously, among a quantity of waste-paper. In a paper read before a local society, Mr. Barrett has given some valuable facts derived from an investigation of the Presentments. They do not include the persons presented at Winchester, Salisbury, Bristol, or Wells; but they contain the names and places of residence of 2,611 persons who were presented at the assizes at Dorchester, Exeter, and Taunton as suspected of having been implicated in the rebellion, with the occupations of many of them, and the names of the constables who presented them. The presentments were made in pursuance of an order issued to the constables of the Hundreds requiring them to return the names of all persons absent from their homes at the time of the rebellion, or otherwise suspected of having taken part in it. Of the whole number presented, two-thirds, or 1,811, belonged to Somerset; less than one-fifth, or 488, to Devonshire; and less than one-ninth, or 312, to Dorset. Mr. Barrett gives a very elaborate summary of the lists, with the grounds of suspicion alleged and a statement of the occupations of the rebels. These occupations show that the rebels were not merely, as Macaulay calls them, ploughmen, clowns, and miners, but that they included shopkeepers, weavers, cloth-workers, and other artisans. At Taunton, for instance, a considerable number of the persons presented are described as combers or weavers. The rebels, however, appear to have mostly belonged to the labouring classes. At Lyne Regis only one merchant was presented; and among the 1,811 rebels presented at Taunton Mr. Barrett notes but one merchant and one gentleman. He says that the Presentments furnish little or no evidence that there were ministers of Dissenting denominations with Monmouth's army; and, with reference to the question whether many of the militia joined the

rebels, it appears that only four "trained soldiers" are specified as having deserted in Dorset, five in Devon, and none in the division of Somerset assigned to Taunton.

It must not be supposed that all the persons presented were in custody at the time the assizes were held. The Presentments show that, out of the 1,811 persons presented at Taunton, only 526 were in custody. Macaulay's statement that "the gaols of Somersetshire and Dorsetshire were filled with thousands of captives" needs considerable modification. Mr. Barrett's conclusion is that the whole number in custody at the time of the assizes (including the prisoners at Wells) did not much, if at all, exceed 1,600. Singularly enough, however, it does not appear that any of the rebels in Dorset were at large when the assizes were held. Comparing the Presentments with the Hardwicke MSS. and the summaries supplied in Roberts' *Life of the Duke of Monmouth*, Mr. Barrett has compiled a table showing the numbers of persons presented, executed, transported, whipped, or fined, and of those who escaped punishment. From this it appears that, out of the 1,811 persons presented at Taunton, 144 were executed, 284 were transported, 5 were fined or whipped, and no fewer than 1,378 escaped punishment. At the whole assizes there were 328 executed, 849 transported, and 33 fined or whipped. With regard to the rebels who were transported, Mr. Barrett has ascertained from papers formerly in the Plantation Office, but now in the Public Record Office, that such of them as survived were pardoned at the Revolution on the application of Sir William Young.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AMIC, H. *Au Pays de Grotchen*. Paris: Calmann Lévy. 3 fr. 50 c.
FRANCE, La, dans l'Afrique occidentale, 1879-83. Paris: Challamel. 15 fr.
HUELLEMAN, K. *Valentin Andreä als Pädagog*. 1. Th. Leipzig: Hinrichs. 1 M.
IWANOFF, A. *Darstellungen aus der Heiligen Geschichte. Hinterlassene Entwürfe*. 8. Lfg. Berlin: Asher. 80 M.
KLEMM, H. *Beschreibender Catalog d. bibliographischen Museen v. H. K. 1. u. 2. Abthlg.* Dresden: Klemm. 6 M.
SPALENT, N. *Wahrnehmungen u. Erfahrungen der k. k. Truppen bei der Occupation Bosniens u. der Herzegowina im J. 1878*. Wien: Seidel. 2 M. 40 Pf.
VORBILDER f. die Kleinkunst in Bronze. Wien: Hölzer. 10 M. 80 Pf.

THEOLOGY.

- LUTHERI, M., *scholas inedite de libro Judicum habites e codice ms. bibliothecae Zviciavensis primum ed.* G. Buchwald. Leipzig: Drescher. 3 M.
RISSEL, V. *E. Brief Georgs, Bischofs der Araber, an den Presbyter Jesus, aus d. Syr. übers. u. erläutert*. Gotha: Perthes. 3 M.
SCHNEIDERMAN, G. *Das Judenthum u. die christliche Verkündigung in den Evangelien*. Leipzig: Hinrichs. 5 M. 60 Pf.

HISTORY, ETC.

- BAETHGEN, F. *Fragment: syrischer u. arabischer Historiker. hrg. u. übers.* Leipzig: Brockhaus. 7 M. 50 Pf.
BONGHI, R. *Francesco d' Assisi. Città di Castello*. Lapi. 1 L. 50 c.
BULLARIUM ordinis F. F. Minorum S. P. Francisci Capucinorum. Ed. P. Damiani a Münster. Continuationis tom. 3, totius operis tom. 9. Innsbruck: Wagner. 20 M.
MARTELLO, T. *La Guerra della Indipendenza italiana*. Vol. IV. Turin: Roux & Favale. 8 L.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN der schweizerischen paläontologischen Gesellschaft. Vol. 10. Berlin: Friedländer. 32 M.
ANDERS, R. *Die Metalle bei den Naturvulkanen, m. Berücksicht. prähist. Verhältnisse*. Leipzig: Veit. 6 M.
BAUSCHINGER, J. *Untersuchungen üb. die Bewegung d. Planeten Merkur*. München: Ackermann. 1 M. 60 Pf.
HELDREICH, Th. de. *Flora de l'île de Océphonie*. Paris: Fischbacher. 4 fr.
HORNES, E. *Elemente der Paläontologie (Paläozoologie)*. Leipzig: Veit. 16 M.
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CORRESPONDENCE.

THE DEATH OF WILLIAM MALET.

Brighton: April 14, 1884.

The late Mr. Eyton—*Domesday Studies: Somerset* (1880), p. 61—described William Malet as

"the hero of the Dane-stormed castle of York, of whose mysterious end much has been said, and perhaps too much surmised (see Freeman's *Norman Conquest*, iv., pp. 471, 789)."

The "surmise" to which reference is here made (though the actual references are wrong) is Mr. Freeman's discovery, based on Domesday, that "he died fighting against Hereward in the fens of Ely." I propose to examine the evolution and the merits of this original and ingenious theory.

It is necessary first to trace the process by which it passed through the stage of conjecture to that of demonstrated fact. It is first foreshadowed by Mr. Freeman in the third volume of the *Conquest*, where he rejects, on the strength of it, the identity of the great William Malet with the William Malet who

"died a monk at Bec, and therefore cannot be our William Malet who, as I hope to show in the next volume, died fighting in the marshes of Ely" (iii. 777).

In the next volume it is accordingly asserted that

"William Malet, who had borne the body of Harold to his first burial, and who had been the prisoner of the Danes after the taking of York, had escaped or had been redeemed from his captivity, and now came to fight and die in the marshes of Ely. Thus much is handed down to us in the great record; but romance, so busy with the names of other actors, Norman and English, has perversely forgotten to hand down to us a single tale of the deeds or the fate of the *compater Heraldi*" (iv. 472-73).

The sole evidence for this statement is quoted by Mr. Freeman in a foot-note:—

"In 133 b we find lands in Norfolk claimed by Robert Malet, who 'dicit quod pater suus eam tenuit quando ivit in maresc, et hoc testatur hundred, et tamen non tenebat ea die qua mortuus fuit.' This certainly looks to me as if William had been indeed in the campaign in the Fen-land" (*ibid.*).

But in the final volume, conjecture, as I expressed it, is replaced by demonstrated fact. We no longer read that this "passage of the survey may lead us to think" (iv. 472) that William was at Ely, but that

"we are well pleased when the survey enables us to trace that *compater's* later fate, from the day when he became the prisoner of the Danes at York to the day when he died fighting against Hereward in the fens of Ely" (v. 39).

Now I venture to think that there are four objections to the acceptance of this ingenious hypothesis:—(1) That as there is, admittedly, no mention of William either as present at Ely, or even as in existence at any

time after "the day when he became the prisoner of the Danes in York," there is, obviously, a strong presumption that he never re-appeared on the scene, a presumption which can only be contradicted by the most direct and explicit evidence; (2) that, so far from affording such evidence, the solitary entry adduced from the survey is itself in need of explanation, and could only be supposed to refer to Ely by a most strained and non-natural interpretation; (3) that the time when William Malet's estates were lost is, in Yorkshire, carefully defined, and is invariably identified with the date of his capture; (4) that it is antecedently improbable that he should have been despoiled of any estates at the later period of the Fenland campaign (even had he been then alive), when he would only have been fighting in an adjacent country.

Such being the objections to Mr. Freeman's hypothesis, and the solitary foundation of his superstructure being an unintelligible entry in Domesday, it follows that, if we can explain that entry, it must fall absolutely to the ground.

The explanation which I would offer is as follows:—It will occur to any critical student of Domesday that in the expression "quando ivit in maresc" there must be some error. As it stands, it suggests, if anything, the fate of those who, as in this case, would pursue a will-o'-the-wisp. But we have only to remember that, in the compilation of Domesday, not only, as Mr. Waters has recently reminded us—*Survey of Lindsey*, p. 4—were "the clerks usually foreigners, who were not familiar with the orthography of English names and places," but also, in our special case of Norfolk, as Mr. Eyton has acutely observed—*Notes on Domesday* (reprinted from *Shropshire Archaeological Transactions*, 1877), 1880, p. 15—

"The clerks . . . who had operated in the Eastern counties are nearly all missing [among the transcribers of the survey]. Their work was of an inferior type, and they had adopted in their MSS. an unwonted and defective system of verbal contraction. Their successors, the transcribing clerks of the Exchequer, instead of improving this department of the provincial work, have misunderstood and misrepresented it generally."

Viewing the entry in the light of these remarks, we can well understand that a foreign transcriber in 1086 might, indeed would, never have heard of William Malet's adventures at York in 1069. Consequently, as he deciphered, in the Westminster Scriptorium, the memoranda sent up from Norfolk, it would never occur to him to look for "euruio" in the notes on a Norfolk Manor, and, puzzled by a word which he could not make out, he "misunderstood and misrepresented it" as "maresc." For such is the solution I would now offer, confirming, and confirmed by, the observations of Mr. Eyton.

The emendation is not only, from a Porsonic standpoint, probable from the space the words occupy (euruio—maresc), but also recommended by the excellent sense into which it converts the passage. For we find in "quando ivit in eurui" (133 b) the equivalent of "die quo . . . ivit in servitium regis" (247), and of "quando ivit in servitium regis ubi mortuus est" (332 b), all of them allusions to his departure (? in the autumn of 1068) on that expedition of the Conqueror against the North from which he was never to return. After being invested with his command at York, he must have sent for his wife and children to join him, for we find them captured there with him in the autumn of 1069. The whole family being thus carried off, his interests would be left unprotected, and in the then unsettled state of the country it was natural enough that they should suffer. We accordingly learn from the *Yorkshire clamores* that he held his estates intact "usque Dani ceperunt illum," &c. (*Norman*

Conquest, iv. 204), and that the despoiling then began; and this, it will be seen, just fits in with the statement in the Norfolk entry that he lost the lands at some point between his departure for the North and his death (133 b).

As to when and how he died, it is recorded in the survey that Ralph of Norfolk forfeited lands (in 1075) of which William had been possessed at his death,* which is thus at least proved to have been prior to this. But if, as I contend from the Suffolk entry (332 b), he never returned after that day when he left for the North, it may fairly be presumed that he died in captivity, and, indeed, not long after his capture, for otherwise he would doubtless have been able, like his son, to return.

In any case we have seen that it is no longer possible to accept Mr. Freeman's statement that

"the survey enables us to trace that *compater's* later fate, from the day when he became the prisoner of the Danes at York to the day when he died fighting against Hereward in the fens of Ely," and that there is the best of reasons why even "romance," in its legends of the famous struggle, should have "perversely forgotten to hand down to us a single tale of the deeds or the fate of the *compater Heraldi*."

J. H. ROUND.

"THE SACK OF BALTIMORE."

London: April 19, 1884.

Since the appearance of my review of Col. Playfair's *Scourge of Christendom* (ACADEMY, April 5) I have found that the name of the Dungarvan man who piloted the Algerines into Baltimore is given as Hackett, not Flachet, in "The Sack of Baltimore," a ballad by Thomas Osborne Davis, which is included in one of the volumes of *English Verse* recently published by Messrs. Kegan Paul, Trench, & Co. Davis, who was a member of the O'Connell party, and connected with the *Nation*, thus alludes to the retribution that overtook Hackett:—

"Tis two long years since sunk the town beneath that bloody band,
And all around its trampled hearths a larger course stand,
Where high upon a gallows-tree, a yelling wretch is seen—
'Tis Hackett, of Dungarvan, he who steered the Algerine!"

J. A. BLAIRIE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 29, 7 p.m. Institute of Actuaries: "Extra Mortality," by Messrs. F. W. White and W. J. H. Whittall.
8 p.m. Society of Arts: Cantor Lecture, "Some New Optical Instruments and Arrangements," I., by Mr. J. Norman Lockyer.
8.30 p.m. Geographical: "Journey from Mozambique to Lake Shirwa, and Discovery of Lake Amaramba," by Mr. H. E. O'Neill.
TUESDAY, April 30, 8 p.m. Royal Institution: "The Anatomy of Nerve and Muscle," II., by Dr. Klein.
8 p.m. Society of Arts: "The Transvaal Gold Fields: their Past, Present, and Future," by Mr. W. H. Penning.
8 p.m. Civil Engineers: "The Comparative Merits of Vertical and Horizontal Engines, and Rotative Beam-Engines, for Pumping," by Mr. W. E. Rich.
WEDNESDAY, April 30, 8 p.m. Society of Arts: "The New Legislation as to Fresh-water Fisheries," by Mr. J. W. Willis Bund.
THURSDAY, May 1, 1.30 p.m. Royal Institution: Annual Meeting.
8 p.m. Royal Institution: "Flame and Oxidation," I., by Prof. Dewar.
8 p.m. Linnean: "Flora of Philippines and its Deliviation," by Mr. R. A. Rolfe; "Embryology of the Weaver Fish (*Trachinus vipera*)," by Mr. Geo. Brook; "*Melanopyrum pratense*," by Mr. G. C. Druce; "New Genus of Fungus allied to *Microbasia* (Cretaceous Age)," by Prof. P. M. Duncan.
8 p.m. Chemical: "Benzalactic Acid and some of its Derivatives," I., by Dr. W. H. Perkin, jun.; "Fluorene," by Mr. W. R. E. Hodgkinson.

* "Ex istis erat W. Malet sesitus quando mortuus fuit et Comes R. quando se forisfecerit."

8 p.m. Archaeological Institute: "The Religious Symbolism of the Unicorn," by the Rev. J. Hirst; "The Scandinavian Element in the English People," by Mr. J. F. Hodgetts; "Fourteenth- and Fifteenth-Century Brasses," by Mr. J. G. Waller.
 FRIDAY, May 3, 8 p.m. Philological: "The Celtic Derivations in Prof. Skeat's Dictionary of English Etymology," by Mr. Thomas Powell.
 9 p.m. Royal Institution: "Krankas," by Prof. Judd.
 SATURDAY, May 3, 8 p.m. Royal Institution: "Recent Discoveries in Roman Archaeology," II.—The Forum, by Mr. H. M. Westropp.

SCIENCE.

JEBB'S "OEDIPUS TYRANNUS."

Sophocles, the Plays and Fragments. With Critical Notes, &c. By R. C. Jebb. Vol. I. (Cambridge: University Press.)

AN edition of Sophocles by Prof. Jebb will be welcomed by those who believe that there is still much to be done for the Tragic Poets. Prof. Jebb's school editions of the *Ajax* and *Electra* are classical in a double sense, and he has long been ranked among the foremost Greek scholars in this country. An ambitious work by him raises great expectations in the minds of all interested in classical scholarship and in the reputation of this country in that department of study.

On opening the volume we are surprised by the modesty of the editor. His book is not to supersede Prof. Campbell's edition. That there may be *concentric* editions of the same author (to employ Prof. Kennedy's apt metaphor) is easily intelligible; but can two editions have the same *circumference* without ousting each other? Only if the one supplements the other, as some of Hermann's editions supplemented some of Elmsley's. Obviously we cannot lay much weight on Prof. Jebb's intention; his book is, besides, a model of courtesy as it is of several such virtues. Prof. Campbell's edition is in general use at the universities and in the highest forms of schools; though it has met with severe criticism, it is generally acknowledged to be a very meritorious production. A question which will occur to every student is—How far is Prof. Jebb's book an advance on its predecessor? Is the light from Oxford outshone by the light from Cambridge?

Let us begin with the text. Prof. Jebb, at the expense of much time and industry, has recollated many MSS. Everyone must admire the industry and accuracy of the editor. However, the correctness of Prof. Campbell's previous collations has not been seriously doubted; and at the mouth of how many witnesses shall a MS. reading be confirmed? The intricate question of the relations of the MSS. to each other is reserved for a later volume. Though Prof. Jebb gives us little hope of any complete solution of the problem, we may trust that something positive will have been the reward of his labours. Like Prof. Campbell, he is a conservative critic, but prints in some nine cases conjectures of his own. One of these (1091), *μη οὐ σέ γε καὶ πατριώταν Οἰδίπουν* for *μη . . . Οἰδίπουν*, is a correction of the very best kind, bestowing by an infinitesimal change sense and grammar on a passage devoid of both. The corrections of 1218 (*ὡς περ ἰάλεμον χέων* for *ὡς περιάλλα λαχέων*) and 1280 (*κάτα* for *κακά*) are, perhaps, of the kind to be called brilliant rather than

probable.* The rest, though less attractive, are meritorious as being original contributions to the subject. Prof. Jebb also makes a judicious selection of the conjectures of others. Prof. Kennedy's supplement, *σύμμαχον*, appears in the text at 202, Nauck's *γόνουσι* for *γονοῖσι* at 1495. On the whole, however, I should not venture to call the new text a very decided improvement on that of the Oxford edition. No notice at all is taken of Nauck's *τεκμαρτούμενος* for *ἐκμετρούμενος* (795), to which Prof. Campbell devotes a few lines, and which is entitled to a hearing from Nauck's learned defence of it. In 360, *λόγῳ*, a good conjecture of Prof. Campbell's (compare the Homeric *ἐπεὶ οὐ πευρήσομαι*), is rejected for Hartung's *λέγων*. The number of passages in which the two texts differ seriously cannot be very large.

We turn next to the notes. Writers almost invariably put some of their best things towards the beginning. We shall, therefore, form a fair estimate of the relative merits of the two editors by comparing their observations on the first twenty lines. On 1, Prof. Jebb observes, after his predecessor, that Oedipus addresses the Thebans like a stranger, that *νέα* is "last-born" not "new," and that *τροφή* is collective; he then criticises Prof. Campbell's version. "Campbell understands 'my last-born care derived from ancient Cadmus'—as though the *τροφῆς* were Oedipus. But could *Κάδμου τροφή* mean '[my] nurslings [derived from] Cadmus'?" This criticism is just, but scarcely necessary. I may observe that since Nauck's (or Bentley's) discovery that only one priest is present, it may be doubted whether *νέα* should not be rendered "young." On 2, *θούατε*, Prof. Campbell has a note, Prof. Jebb a note and an appendix; neither adds anything to Hermann; and, indeed, the question seems insoluble. On 3, *ἐξεστημένοι*, Prof. Jebb observes, "ἰκτ. κλάδ. ἐξεστημένοι = ἰκτρίους κλάδους ἐξεστημένους ἔχοντες. Xen. Anab. iv. 3, 28, διηγουμένων τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας." The periphrastic rendering *ἰκτρίους κλάδους ἐξεστημένους ἔχοντες* is perhaps misleading, for we ordinarily use that periphrasis for a very different idiom; e.g., *Anab. vii. 4, 16, ἐσπασμένοι τὰ ξίφη = τὰ ξίφη ἐσπασμένα ἔχοντες; Cyrop. i. 4, 3, ἀνατεταμένους τὴν μάχαιραν = τὴν μάχαιραν ἀνατεταμένην ἔχον*. Presumably, however, Prof. Jebb really understands *στέμματα ἔχοντες* [ἐφ'] *ἰκτρίους κλάδους*; as only then will the quotation from Xenophon be appropriate. It would be dangerous to deny the possibility of such a syntax, but surely it is unusually harsh; even Xenophon, when he explains himself (*Anab. v. 2, 12*), says, *τοὺς τοξότας ἐπιβεβλησθαι ἐπὶ ταῖς νεύραις*. Prof. Campbell, who, like most editors, takes *ἰκτ. κλάδ.* as instrumental dative, but believes *ἐξεστημένοι* to refer to the *στέμματα* wound round the *κλάδοι*, cites very appositely Pind. *Nem. 10, 93, ἀργυρωθέντες σὺν οἰνηραῖς φάλας*. It is not likely that the passages of Xenophon

* All these have been suggested before—(1) *Οἰδίπουν* by Blaydes; (2) *κάτα* by Otto (printed by Wecklein in both editions); (3) *χέων* by Burgess; (4) *ἰαλέμων* by Wecklein; similarly, (5) the conjecture on 277 is to be found in Blaydes' note; and (6) the supplement in 877 is really Nauck's. The correction (7) of 1405 is contained implicitly in Wecklein's note; the supplement (8) in 493 is a variation of Brunck's, adopted (1832) by Brandeis. Oversights of this kind are of course difficult to avoid.

escaped his notice. On 4, Prof. Campbell observes "that Oedipus begins with a formal antithesis, and then the real antithesis (between the signs of hope and grief) is suggested to him." Prof. Jebb says, "the verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering (*Il. 8, 48, τέμενος βωμός τε θυθείς*), and the sounds, whether of invocation to the Healer, or of despair." If there is any difference between these two notes, Prof. Campbell has in his favour the whole evidence of antiquity; for the lines became proverbial of a medley of opposite feelings or occupations (see the citations in Hermann's note, to which add Athenaeus, p. 420 f), and the idea of the medley of *different* things is given by *δοῦν μὲν . . . δοῦν δέ* (e.g., Socrates, *Eccles. Hist. ii. 19, ἵνα γνῶσιν δοῦν μὲν τῆς συκοφαντίας τῶν ἑτεροδόξων τὴν ἀναδείαν, δοῦν δὲ τῶν ἀνατολικῶν τὸ ἐκκλησιαστικὸν ἐν Χριστῷ φρόνημα*). The notes on 7 (*ἄλλων*), 8 (*πᾶσι*), 9, 10 (*πρὸ τῶνδε*), come to the same in both commentaries, Prof. Campbell being the more concise. Both say the same on *στέφανος* (11), except that Prof. Jebb discusses Prof. Kennedy's view (to reject it). On the other hand, Prof. Jebb has a note on *ὡς θέλοντος αὐ*, a somewhat common idiom, on which Prof. Campbell is silent. To *μὴ οὐ* Prof. Jebb gives a note and an appendix, but he adds no instances to those collected long ago by Prof. Campbell on the *Theaetetus*. Notes on 16, 17, 18, 19, practically identical. On 20, Prof. Campbell observes, "two different market-places are mentioned by Xenophon (*Hell. v. 2, 29*) and Pausanias. But the plural is more probably simply poetical." Prof. Jebb says: "*ἀγοραῖσι*, local dative, like *οἰκεῖν οὐρανῷ*, Pind. *Nem. 10, 58*. [Here follows a brief description of Thebes.] (1) One of the *ἀγοραί* meant here was on a hill to the north of the acropolis, and was the *ἀγορὰ Καδμείας* (see Paus. ix. 12, 3). (2) The other was in the lower town. Xen. *Hellen. v. 2, 29* refers to this: *ἡ βουλὴ ἐκάθητο ἐν τῇ ἐν ἀγορᾷ στοᾷ, διὰ τὸ τὰς γυναῖκας ἐν τῇ Καδμείᾳ θεσμοφορίαῖν*: unless *Καδμεία* has the narrower sense of 'acropolis.' Compare Arist. *Pol. 4 (7), 12, 2* on the Thessalian custom of having two *ἀγοραί*." These notes are also substantially the same. I am aware that it is dangerous to dispute a point of Greek topography with Prof. Jebb, who more than once enlivens his commentary with valuable extracts from notes taken during his travels in Greece; but I am surprised at the inference he draws from the passage in Xenophon; if the council sat in the *ἀγορὰ* because the women were on the *Καδμεία*, surely it follows that the *Καδμεία* was not an *ἀγορὰ*. Now, what does Pausanias say? *καθότι τῆς ἀκροπόλεως ἀγορὰ σφισιν ἐφ' ἡμῶν πεποιήται*, "on that part of the acropolis where an *ἀγορὰ* has been built them in my own time"—the reign of Antoninus Pius, more than five hundred years after Sophocles' death! Prof. Jebb is not likely to be quoting at second-hand; but there is apparently no variant in the MSS. of Pausanias, nor, indeed, can one be easily imagined. I venture to think that the expression of Dio Chrysostom (i. 146, ed. L. Dind.), *ἡ ἀρχαία ἀγορὰ*, also points to the fact that there was only *one* ancient *ἀγορὰ*. Diodorus (xii. 70, 5), too, knows only of one. Such of Prof. Jebb's notes as I have passed over consist of information probably omitted by Prof. Campbell

because it could easily be obtained elsewhere. In the remainder, there seems to be very little difference between the two commentators; many will think that the balance, if there be any, lies in Prof. Campbell's favour.

Turning to the Introduction, one hundred pages in length, we find much that is interesting—Prof. Jebb's English style is celebrated for its beauty, and his translation is undoubtedly most successful—but very little of importance that is new. If anyone were to compare Wecklein's learned and lucid Introduction to his very unpretending *Iphigenia in Tauris*, he would be astonished at the amount of information conveyed in one-fourth of the space. Possibly Wecklein is writing on a comparatively fresh subject, while Prof. Jebb is dealing with one that is worn out; perhaps, however, we might have expected some account, or, at any rate, notice, of Clearchus' puzzle, recorded and elucidated (after a fashion) by Athenaeus.

The Appendix contains one very learned note on the importance of Arcturus in the Greek Calendar; another very learned note on the Sphinx—it is on matters of this kind that Prof. Jebb displays his strength most; so by a very fine observation on ll. 899, 900, τὸν ἀδικτὸν γὰς ἐπ' ὀμφαλὸν . . οὐδὲ τὸν Ἀβαίσι ναόν, he points out that in 480 B.C. the Delphic oracle was ravaged, but not that at Abae; the longest, on the performance of the "Oedipus Tyrannus" at Harvard. The rest are on matters which have perhaps had their full share of discussion. Prof. Jebb is very anxious to do justice to Prof. Kennedy, but scarcely, perhaps, succeeds. Many will think the interpretation of μίasma (313) one of Prof. Kennedy's fairest contributions to the "Oedipus Tyrannus;" Prof. Jebb adopts it, but does not name the discoverer. Other views of difficulties (like the ingenious and satisfactory interpretation of συμφοράς, 44, 5), held for thirty years continuously by a scholar who is also a champion of novelty *in re tam fluza*, almost deserved acceptance on that ground alone. Prof. Jebb, however, only gives them a "fair and impartial hearing."

To sum up; the new edition gives at least one brilliant and certain restoration of the original text. The notes, taken as a whole, add very little to Prof. Campbell's, and repeat from him much that need not have been repeated. Possibly twenty lines taken from some other parts of the play might have yielded us more fertile results; some notes show very unusual learning (e.g., the note on τριδουλος [1063], which Prof. Jebb illustrates from Theopompus, p. 277, Πυθονίην, ἡ Βακχίδος μὲν ἦν δούλη τῆς ἀλλήτριδος, ἐκείνη δὲ Σινώπης ὥστε γίνεσθαι μὴ μόνον τριδουλον . . αὐτήν);* some very careful study of the play (e.g., the note on 760, where an incongruity is discovered which seems to have escaped all previous students); but the amount of original matter throughout bears no proportion to that which is *tralatitium*; and the same want of novelty is the chief defect of the Introduction and Appendices. No one will deny Prof. Jebb's book-learning and taste or general accuracy; but one may venture to hope that in the remaining volumes we shall have more of Prof. Jebb and less of previous commentators. D. S. MARGOLIOUTH.

* Anticipated by Liddell and Scott.

PROF. VIRCHOW ON DARWINISM.

WE quote from the *Scotsman* the following translation of an address delivered by Prof. Virchow to the students of Edinburgh University last Friday in the course of the Tercentenary Festival:—

"Among the matters which have a common interest for us, I am in such cordial sympathy with you that there is only one topic on which there may seem to have been some disturbance in the happy relation which subsists between us. On that matter, therefore, you will allow me now to speak to you—I mean the position which I am supposed to have taken up towards the teachings of Darwin. The opinions which I expressed here, in some English publications, been much misunderstood. I never was hostile to Darwin, never have said that Darwinism was a scientific impossibility. But when I pronounced my opinion on Darwinism at the Association of German Naturalists at Munich, I was convinced, as I still am, that the development which it had taken in Germany was extreme and arbitrary. Allow me to state to you the reasons on which I founded my opinion. Firstly, Darwinism was interpreted in Germany as including the question of the first origin of life, not merely its manner of propagation. Whoever investigates the subject of development comes upon the question of the creation of life. This was not a new question. It is the old *generatio equivoca*, or epigenesis. Does life arise from a peculiar arrangement of inorganic atoms under certain conditions? We can imagine oxygen, hydrogen, carbon, and nitrogen coming together to form albumen, and that out of the albumen there was produced a living cell. All this is possible; but the highest possibility is only a speculation, and cannot be admitted as the basis of doctrine. In science it is not hypotheses that decide, but facts; we arrive at truth only by investigation and experiment. I need not say that this demand of science for proof, instead of speculation, was long ago made in England. Ever since the time of Bacon it has had a home among you. We may concede that *generatio equivoca* is a logical possibility. But it is important for you students always to bear in mind the great distinction between the construction of logical possibilities and their application in practical life. If you try to shape your conduct simply according to logical possibilities, you will often find yourself coming into violent conflict with the stern facts of existence. Let me give you an illustration. In recent times the fact of the presence of minute organisms giving rise to important processes has been recognised, not only in medicine, but in connexion with agriculture and various industries. It was of the utmost importance to determine whether these organisms originated *de novo* in the decomposing bodies, or were produced by similar pre-existing organisms, and introduced from without. A century ago it was possible to admit the spontaneous generation of microbia. But here sits M. Pasteur, the man who has demonstrated by means of direct experiment that, in spite of logical possibility, all known microbia found in decaying matter are derived from similar ancestors. No man would now be justified in practical life in acting on the possibility of a *generatio equivoca* of microbia. A physician who finds himself in presence of infectious disease among his patients, or an agriculturist whose crops are blighted, or a man engaged in the production of alcohol or sugar by fermentation, must set himself to discover what brings about the changes that he has to deal with; he must see what organisms are there which have been imported from without, and must then enquire whence they have been derived. The physician who has to combat an epidemic dare not act as if the germ were spontaneously produced in any patient. Such is the difference between logical possibilities and the practical work of daily life. Every teacher of science must lead his students to suppose that each living being that he meets must have had a father and mother, or at least one or other of them; and every scientific conclusion maintains that one generation is legitimately descended from another precisely similar. That was one consideration that led me to warn my fellow-countrymen against developing a system out of logical possibilities. At the very time when we were getting free from the chains of

former dogma, we seemed to be in danger of forging new ones for ourselves. The second question concerning Darwinism had regard to the descent of man, whether from apes, or other vertebrate animals. Was there anywhere a pro-anthropos? In regard to this question, I thought that the existence of such a precursor of man was a logical possibility, perhaps a probability. Only I found, to begin with, that it was a purely speculative question, not one raised by any observed phenomena. No pro-anthropos had ever been discovered; not even a fragment of him. I had myself long been specially occupied in prehistoric investigations to get near the primitive man. When I began these studies, twenty years ago, there was a general disposition to arrive at this discovery. Everybody who found a skull in a cave, or a bone in the fissure of a rock, thought he had got a bit of him. I wish you specially to notice that the smaller the fragment of skull, the easier it was to make it out to be the skull of the pro-anthropos. It was never thought of where the entire skull was in hand. When the upper part of the cranium alone—the calvarium without the face and the base, as in the case of the Neanderthal skull—was discovered, it was easy, by changing its horizontal position, by elevating either the anterior or the posterior part, to give the impression that it had belonged either to a being of a superior or inferior race. You can make the experiment with any calvarium. If you make a series of diagrams of skulls, placing them over each other, you may make them appear similar or dissimilar, according as you choose one or another fixed point for bringing them into relation. I should like to impress upon you that every discovery of that kind should be received with caution and scrutiny. In my judgment, no skull hitherto discovered can be regarded as that of a predecessor of man. In the course of the last fifteen years we have had opportunities of examining skulls of all the various races of mankind—even of the most savage tribes—and among them all no group has been observed differing in its essential characters from the general human type. So that I must say that an anthropological teacher has not occasion to speak of a pro-anthropos except as matter of speculation. But speculation in general is unprofitable. As Goethe says—

'Ein Kerl der speculirt
Ist wie ein Thier auf öder Heide,
Vom bösen Geist umhergeführt.'

The day before I gave the address in Munich to which I have referred, Prof. Haeckel had gone so far as to propose to introduce into our schools a new system of religious instruction, based upon the doctrine of the *Descent of Man*; and I still think it necessary to guard against the danger of constructing systems of doctrine out of possibilities, and making these the basis of general education. Lastly, I have to refer to the geological aspect of the question. This is the most important aspect of it as treated by Darwin himself; and here we must recognise that the most important advance has been made in consequence of his ideas in our understanding of the progressive development of organs in the different classes of animals. From the earliest period the organisation of man has been regarded, and can only be regarded, as an animal organisation; and therefore, from a zoological point of view, the body of a man must be regarded as belonging to the animal kingdom. That I do not wish to deny. This day ten years Liebig died. I recall his memory at this moment to repeat one of his memorable sayings—'Natural science is modest.' He meant that science should be confined within the limits of observation. Every man who goes beyond that sphere becomes a transcendentalist, and transcendentalism has always been dangerous to science."

CORRESPONDENCE.

THE EPINAL GLOSSARY.

Hampstead: April 21, 1884.

The long delay in the appearance of Prof. Skeat's second notice of my edition of the Epinal Glossary (for the first see ACADEMY, February 9) makes it desirable that I should at once make such remarks as are suggested by his criticisms, and at the same time print a list of

errors I have discovered in my transcript, so that they may be published, together with any additional ones that may be pointed out by others, in Mr. Furnivall's Index. I should be particularly pleased if the reviewer of the *New English Dictionary* in the *Athenaeum* some time ago may be thus induced to emerge from the safe shelter of anonymity, and favour us with some proofs of his assertion (dragged in for no apparent reason) that the *Epinal Glossary* has been very carelessly transcribed. I will begin with my *errata*.

Of the following several are certainly, and all probably, the result of letters dropping out after the proofs had passed out of my hands, two of them having already been pointed out by Prof. Skeat:—5 f 37, *bridis* (read *bridile*); 11 f 18, *accussa* (-at); 22 e 27, *ceptator* (re-); 28 a 20, *uestibulum* (-lum); 28 c 14, *ueria* (*ueneria*); 28 c 34, *undecu* (*undecunque*). The following are wrong expansions of contractions:—11 d 25, *deum* (*deum*); 17 f 22, 6, *domini* (*dei*). In 11 f 26, and 26 f 35, the star must be removed, and in 9 f 28 *loca* (noted by Prof. Skeat) must be starred, as also probably *uncenos* in 2 b 32; *gabutan*, 18 f 25 (noted by Prof. Skeat), is certainly treated as an English word in the later Glossaries, though it has a very un-English look. The remaining are:—16 b 13, *dilatatio* (*dilatatio*); 18 f 22, *differt* (*deffert*); 32, *inmodicum* (*in modum*); 19 b 24, *circulum* (*cinculum*); 25 f 34, *stabilium* (-unt); 26 a 23, *serpulum* (*seripulum*); 27 e 17, *tesserarius* (*tessae-*); f 21, *exultate* (*exultate*); 27 d 35, *spolio* (-ia). Several of these I should not have been able to correct by the MS., but luckily they have come out quite clear in the original photograph.

I do not think that *panibus*: *sol* (18 f 25) can be an English gloss, as suggested by Prof. Skeat, for, if so, we should expect some such form as *solum*. *Sol* cannot well be anything but "sun," and, if so, the corruption must lie in the former word; I suggest as the original reading *panoptēs*, "all-seer," a well-known Greek epithet of the sun.

HENRY SWEET.

DR. BUDDENSIEG'S "WICLIF."

Inner Temple: April 16, 1884.

It would be presumption on my part to attempt to defend Dr. Buddensieg's theory of critical editing against Mr. Hessels, and I have no doubt that the learned Doctor will himself make such reply as he thinks fit. But I may perhaps be forgiven for entering a plea on behalf of those "philosophers, theologians, and dogmatists" who, like myself, do not approach a Wiclif text from the philological standpoint.

While admitting the righteousness of Mr. Hessels' lexicographical ire when he finds himself cheated of what might possibly be a missing link in the life-history of a word form, still, I would ask him to have a little charity for us who do not possess his knowledge of mediaeval Latin orthography. We poor theologians and dogmatists may grasp the meaning of *blasfemia*, but we find something uncanny, if not unintelligible, about *edus*, *ypogrypha*, *disficiones*, *agwini*, *volumptatis*, and so forth. Besides this, I fancy the true palaeographer would like to preserve even the abbreviations of the MS. in the printed text. How much this would add to the difficulty of studying mediaeval writers for historical and theological purposes is very evident. Of course, the difficulty might be, to some extent, overcome by the insertion of copious foot-notes to assist us weaker brethren; it then becomes a question of space and expense, which I have no doubt the majority—the "historians, philosophers, theologians, and dogmatists"—would be willing to share, in order to satisfy the important aims of the philologist and lexicographer.

To the latter the most critically perfect text would, I suppose, mean the most accurate reproduction of the "best" MS. with as wide a range of readings as space or existing MSS. would permit. But a critical text to the "historian, philosopher, theologian, and dogmatist" means, I venture to think, something in addition to this; the editor must have a knowledge of the history, philosophy, and theology of the period of the author whom he is editing. This is not only necessary in order that the editor may assist the reader to a due understanding of his author, but is an indispensable guide to the editor himself in the right reading of his MS. Without this historical and theological knowledge it is conceivable that the best palaeographer will go astray, or at least be unaware of errors or difficulties in his text. It is because Dr. Buddensieg seems possessed of this knowledge in such a high degree that I ventured, in the manner, perhaps, of the "dogmatist," to term his edition a "critical one." I am ready, at the same time, to confess that from Mr. Hessels' standpoint it may be valueless. Perhaps an editor may yet be found to fulfil the desires of both classes of readers.

If I may venture to trespass a little further on your space, I would point out a still more complete coincidence in words between successive anti-Roman writers than that referred to in my review of Dr. Buddensieg's book. Following up the hint given by Wiclif himself in the *De Ordinatione Fratrum*, that he had entered upon the labours of William of St. Amour, I have endeavoured to examine his works (which were published at Constance in 1620). Unluckily, I can discover no copy in the British Museum. In *Brown's Fasciculus*, however, there are two of his sermons, and into the second he has introduced the following sentence:—

"Ut Christus in sua predicatione idiotas et simplices eligit, ita e contrario Antichristus ad falsitatem suam astruendam, duplices astutos et hujus mundi habentes scientiam electurus est" (*Fasc. Rerum Expet. et Fug.*, t. ii., p. 52).

It is needless to point out how close these are to the words of Wiclif, written more than a hundred years after:—

"Christus elegit sibi discipulos simplices, ydiotas et mundi pauperes . . . et in introitu ad suam religionem facit eos plus pauperes, ut patet Math. xix. . . . Papa autem elegit sibi plures quam duodecim cardinales, plus inclytos callidos et astutos," &c. (*De Christo et suo Adversario Antichristo*).

With regard to this, I can now give a still closer parallel than from the *De Anatomia Antichristi*—namely, from Hus's first sermon on the Antichrist, where we read in conclusion:

"Item ubi Christus eligit discipulos simplices, idiotas, mundo pauperes, et in introitum ad suam religionem facit plus pauperes, ut patet Mathaei xix. Iste pseudo eligit sibi plus inclytos duplices, callidos et astutos."

Finally, Otto Brunfels in 1525, in his comparison of Christ and Antichrist, wrote of the former, "asciscit sibi pauperes discipulos, idiotas et simplices apostolos," while the latter "asciscit divites curtisanos," &c. It may, perhaps, be that these passages admit some explanation other than that of direct reproduction; if not, it is interesting to find the *Malleus Mendicantium* starting in the middle of the thirteenth century a catch-phrase, which, after passing through France, England, and Bohemia, was echoed in Germany in 1525!

KARL PEARSON.

A MISSING COLLECTION OF LATIN ANECDOTES.

New College, Oxford: April 21, 1884.

Can any readers of the ACADEMY answer a question lately addressed to me by Prof. Wölfflin, of Munich, and put forward also at the end of

the last number of his *Archiv*? A collection of anecdotes, "*De vestigiis philosophorum*," written by one Flavianus (probably a Nicomachus Flavianus: see Teuffel, 428, 1, ed. 4), is quoted by John of Salisbury, Walter Burley, and probably by Walter Mayer ("*De nugis curialium*," ed. Wright, in the *Epist. ad Valerium*, pp. 148, 149). Is the work quoted by any other writers? It was extant, probably, in the twelfth century, and may, indeed, still survive in some library. F. HAVERFIELD.

SCIENCE NOTES.

THE fourth edition of Henfrey's *Elementary Course of Botany* will be published early in May, by Mr. Van Voorst. The Morphology of Flowering Plants has been revised and added to by Dr. Maxwell Masters, who has also made great additions to the physiological portions, while Mr. A. W. Bennett has rewritten the sections relating to Cryptogamia. This new edition will be still further enriched with numerous illustrations.

MR. CLEMENT REID, of the Geological Survey, has contributed a very suggestive paper on "Dust and Soils" to the current number of the *Geological Magazine*. He believes that the formation of soil is not generally due to the weathering of the underlying rocks. In order to form a good soil, a mixture of materials from different rocks is necessary; and it seems that, on high ground, such a mixture can only be effected by means of wind. Mr. Reid therefore sees the origin of most fertile soils in the finely divided mineral matter and organic dust which is constantly present in the atmosphere, and was probably far more abundant in former periods, when the climate was colder. The author believes that it is "to the keen east winds of spring that we owe in a great measure the fertility of our country."

PHILOLOGY NOTES.

MR. FREDERIC PINCOTT, we hear, has removed one difficulty from the path of Vedic students by discovering the system on which the ancient Brahmins arranged the hymns of the *Rigveda-sanhita*. Prof. Max Müller suspected that they were arranged upon a definite plan; but no scholar, either European or Indian, has hitherto succeeded in discovering the clue to the mystery. Mr. Pincott has found that the first Mandala is a ceremonial liturgy, or ancient Prayer Book; that the Mandalas are themselves placed in a ceremonial order; that the tenth Mandala contains two separate collections of hymns; and that each individual hymn is placed where it is found in precise accordance with a law deduced from its *richi*, its deity, its length, and its metre. The proof of the truth of Mr. Pincott's discovery is to be found in the precise accordance of the facts with the theory. No explanation of anomalies is needed; for, of the 1,017 hymns in the *Rigveda*, there is only one hymn which has a verse more than it ought to have according to its place. Mr. Pincott's plan will shortly be published at full length in the *Journal of the Royal Asiatic Society*.

MR. A. A. MACDONELL, Taylorian Teacher of German in Oxford, obtained last week, by examination, the degree of Ph.D., "*maxima cum laude*" in the University of Leipzig. His dissertation treated a Sanskrit theme, and the subjects of the *viva voce* were Sanskrit, comparative philology, and Old German. The examiners were Profs. Windisch, Leskien, and Hildebrandt.

GEN. FAIDHERBE, who is an authority on the native dialects of Algeria, has been elected a "membre libre" of the Académie des Inscriptions.

THE prize of £80 offered by the Académie des Inscriptions for a work on "The Rabbinical Geography of Europe during the Middle Ages" has just been awarded to Dr. Neubauer. The subject was one which demanded an extensive and minute acquaintance, not only with such well-known travellers as Benjamin of Tudela, but with mediæval Rabbinical literature generally, not excluding even the colophons of MSS. The sixteenth century is regarded as marking the close of the middle ages. The work is a fresh proof of the importance of Rabbinical Hebrew, not only for Biblical and ecclesiastical studies, but, as it would now appear, for geography also. It will be remembered that Dr. Neubauer's volume on *La Géographie du Talmud* was crowned by the Institut nearly twenty years ago.

A NEW edition of Prof. Sayce's book, *Fresh Light from the Monuments*, published by the Religious Tract Society last November, is about to appear; and a German translation of it, by Dr. Bezold, will be brought out at Leipzig by Messrs. Schulze in a few weeks.

FINE ART.

ITALIAN AND GERMAN BURIAL-URNS.

Ueber die Zeitbestimmung der italienischen und deutschen Haus-Urnen. Von Rudolf Virchow. (Berlin: Dümmler.)

THE journey recently made into Italy by Prof. Virchow has given occasion for a valuable treatise by him on those strange, hut-shaped burial-urns which are found both on Italian and North-German ground. In the Etruscan Room of the British Museum two of them may be seen. They have the form of cottages, with a high, raftered roof, the slanting front of which is so ornamented as to represent a garret. There is a door—once secured by a metal pin passing through two rings at its sides—which served for the introduction of the ashes of the dead after cremation. The whole looks remarkably like a miniature of many a modern peasants' hut; yet it is undoubtedly of great antiquity. As to the garret-windows of these hut-urns, Dr. Schliemann (*Troja*, p. 126) holds a different view. In his opinion, the marks in question are rather a mystic sign, like the *svastika*. To my mind, the hut-urns I have seen appear to be provided with windows; and this is the view held by Pigorini and Sir John Lubbock, as quoted by the discoverer of Troy himself.

I will observe here that one of the hut-urns in the British Museum—that presented by Mr. W. R. Hamilton—has five roof beams; the other three. Prof. Virchow's statement, founded on the drawing he had seen, attributes three beams to each of the urns. His description, therefore, is so far to be modified, though the point is not of any importance. One of the urns still shows a gable-end of beams laid cross-wise, with a kind of horn-like termination. On the other gable-ends these horns are broken off. It may be useful in this connexion to refer to a passage in *Beowulf*. There Hrodgar builds a hall named Heorot—that is, Hart. It is called "the house rich in horns," on account of its being adorned with stags' horns, or because of the battlements being horn-shaped. A similar custom exists as far as Madagascar and Siam. So I gather from a recent article in the *Antananarivo Annual*.

In his *History of Ancient Pottery*, Dr. Samuel

Birch looks upon the house-shaped urns discovered in Germany as "distinctly Teutonic." They occur, he says, in the graves of the period when bronze weapons were used, and before the predominance of Roman art. A very curious specimen of this kind, supposed to represent a lake-dwelling, is in the Museum at Munich. It is—Dr. Birch remarks—formed of seven cylindrical huts and a porch, and is ornamented in front with a spiral device of the character of the bronze and even iron period. Prof. Virchow mentions a fact which, considering how persistent popular traditions and customs are, even when their cause and reason have long passed away, may help to throw some light on the question at issue. He points out that the money boxes made of clay, which are "even now in use in many places of Northern Germany," are often exactly of the same form as the hut-shaped fire-burial urns. I, too, remember these clay boxes in South-western Germany. Some of them were house-shaped in the usual form; others were globular, like the huts of various aboriginal tribes. With the eminent Berlin Professor, I believe that the oldest German house-form must not—as Weinhold seems to think—exclusively be sought in the imitation of a waggon. The tribal development of the vast Teutonic race has been very diverse from the earliest times. There are house-forms even now in the Black Forest and in Switzerland which suddenly seem to transplant us to farther Asia, and the models of which, for aught we know, are of most ancient traditional inheritance.

As to the urns discovered in Italy, they have been held by some to be Etruscan, by others pre-Etruscan, or archaic. Giuseppe Tambroni, however, had already, in 1817, attributed them to the invasion of Germanic tribes during the Great Migrations. A passage in Prokopios' *Gothic War* (iii.), referring to King Totila's army, is appealed to as a partial confirmation. The controversy about the origin of these peculiar urns has been a lively and interesting one. Some of those who maintain the Teutonic theory point to the fact of German *coloni* and prisoners of war having been settled in the provinces, and even in the very heart of the Roman Empire, ever since the time of Marcus Aurelius.

In the *Zeitschrift für Ethnologie* of 1880 (vol. xii.) Prof. Virchow gave a short description of the German hut-shaped burial-urns. He regarded them, at that time, as a "contribution, after all, to our knowledge of the ancient Germanic house." At most, he concluded, they were of the third or fourth century before the Christian era. As to the assumed Teutonic origin of the urns found in Italy, he pronounces, in the treatise before us, against that view, as Tisch and others have also done. "If," says Prof. Virchow,

"any direct connexion had existed at all, it would be easier, and more in agreement with facts, to look upon the models for the German hut-urns as Italian articles of import, than to assume the contrary. The models for the Italian hut-urns I would be inclined to seek for in Asia Minor. There, the house-form was already introduced at an early time for the structure of graves."

This view Prof. Virchow seeks to strengthen by

a parallel drawn between the ornamentation of the urns of Alba Longa and that of the whorls of Hissarlik found by Dr. Schliemann in his famous excavations. It may be remembered that Asia Minor, in ancient times, was largely occupied by a Thracian race, closely akin to the Germans. Now, in the earlier strata of the Etruscan nation, which is known to have gradually arisen from a mixture of altogether different races, we find a Lydian (that is, Thracian) element. May, then, the similarity of the hut-urns traceable between Northern Germany and Italy perhaps be explained by the branching off, in remote antiquity, of two tribes of the same blood, one of which went from Asia Minor, by sea, into the peninsula south of the Alps, while the other made its way to the north? So far as we know at present, the hut-urns do not occur in the territory between Northern and North-eastern Germany on the one hand, and Italy on the other. This, again, might be explained by the fact of a Keltic nation having once occupied the intermediate ground. Kindred tribes of Thrako-Teutonic affinity, though separated territorially, would thus have preserved a common tradition in sepulchral structure.

KARL BLIND.

MASPERO IN UPPER EGYPT.

Westbury-on-Trym: April 21, 1884.

THOUGH he started late this year for his official Nile trip, and has returned early, M. Maspero has had a most successful campaign. He comes back rich in new acquisitions for the Boolak Museum, and richer still in the yet untold wealth of one of the most extraordinary discoveries ever made on Egyptian soil. To find an inviolate sepulchre, or a group of inviolate sepulchres, of any value is much in these days of universal pillage and illicit sale; but this time M. Maspero has discovered an entire necropolis, the mere existence of which has remained unsuspected by tomb-breakers and depredators, both ancient and modern. This new field of research is close to Ekhmeem, a busy provincial town of Upper Egypt, on the right bank of the Nile, about 129 miles below Thebes. The present town occupies the site of the ancient Khemnis or Khemmis, a name which in Coptic became Chmim, and which is perpetuated to this day in the Arabic Ekhmeem. Identifying Khem, or "Min" (the tutelary deity of Khemnis), with their own Pan, the Greeks called the town Panopolis, and the province the Panopolite Nome. The necropolis discovered by M. Maspero appears thus far to belong to the Greek period, though it is reasonable to suppose that the progress of the excavations will disclose a substratum of earlier interments. The funerary riches of the spot are well-nigh incalculable. The sepulchres seem to be of the nature of great family vaults, or catacombs, rather than isolated tombs, as elsewhere. Five of these vaults, opened under M. Maspero's supervision, contained 120 mummies, all perfect; and, in the course of only three hours' survey, he discovered the position of a hundred more such vaults, every one intact. These particulars, derived from a private letter to myself, I give in M. Maspero's own words:—

"Je n'ai pu voir par moi-même que cinq puits renfermant environ cent-vingt momies intactes; mais j'ai reconnu en trois heures l'existence d'une centaine d'autres puits encore vierges. Un calcul rapide me permet de penser qu'il doit y avoir là cinq ou six mille momies, et probablement davantage, à moins que les parties de la nécropole que je n'ai pas eu le temps d'examiner n'aient été violées jadis."

In an ancient Egyptian cemetery, as in a

modern European cemetery, there are naturally more poor burials than rich ones; and of these five or six thousand mummies it is not to be supposed that more than fifteen or twenty per cent. will prove to be of value, either as specimens or for the objects buried with them. But, even so, the necropolis of Ekhnem may be expected to yield more treasures in the way of papyri, amulets, and jewels than have ever before been discovered. It is in tombs of this period, be it remembered, that papyri containing fragments (some hitherto unknown) of Sappho, Anacreon, Pindar, Aloman, and even of Homer have been found. Here, then, if anywhere, besides Egyptian writings of a religious and historical character, we may hope for the discovery of some of the lost works of the cyclic and other Greek poets. That Khemmis was a favourite resort of Greek settlers, and that the Egyptians of Khemmis, according to Herodotus, were more tolerant of Greek customs than the natives of other cities, are facts in favour of this interesting possibility.

But M. Maspero's discoveries do not nearly end here. Some inviolate sepulchres of the pyramid period have rewarded his explorations in the inexhaustible burial-fields of Sakkarah and Dashoor. An inviolate tomb of the time of Pepi I. (VIth Dynasty), discovered on April 6, was found to contain three sarcophagi, two in wood and one in limestone. The brick vaulting unfortunately fell in during the process of excavation, and one of the two wooden sarcophagi, with its mummified occupant, was entirely crushed. The two others escaped. The limestone sarcophagus is covered externally with paintings, and with religious texts written in a fine hieratic hand. The tomb contained, among other funerary objects, seven little model-boats, five of which are perfect. In one of these boats, a miniature Ka-statue of the deceased receives offerings and worship; in another, a tiny model of his mummy is seen lying on a funeral couch. From amid the debris of the crushed mummy-case M. Maspero recovered a fine necklace, or collar, of gold, with clasps formed of hawk's-heads, of which he remarks that it is the only specimen of this pattern that he has ever seen. Continuing the latest work of Mariette, he has also opened some twenty more mastaba-tombs, one of which has yielded an inscription showing that the pyramid of King Seneferoo is one of the Dashoor group. This epigraphic discovery finally disposes of the claim of the pyramid of Meydoom, generally attributed to that very early monarch; but it must not be forgotten that M. Maspero's latest utterance on the subject of Meydoom, its pyramid, and its necropolis assigned the whole group (including the tomb and statues of Rahotep and Nefer-t) to the period of the XIIth Dynasty.

AMELIA B. EDWARDS.

THE FINE ART SOCIETY.

AN exhibition, suggested probably by the famous *cent chefs-d'œuvre* which M. Petit gathered last year in his gallery at Paris, is the present attraction of the pretty little rooms at the Fine Art Society. "A hundred pictures by a hundred artists" is an alluring title; and though they are all of small size, and some are not by any means fine specimens of the painters, the collection is a pleasant one. We are first met—that is to say, if we go round with the Catalogue in orthodox fashion—by a sweet face of an English girl, crowned with primroses, to which Mr. Frank Dicksee has given the name of "Spring;" and this divides two of the best landscapes here—one of Mr. Leslie Thompson's charming views of English scenery with blue mists rising behind the green trees, and one of Mr. Adrian Stokes' vivid and luminous bits of France, "The Last Mill at Pont Aven." Farther

on, two pictures of children by two ladies have special attraction. These are Mrs. Alma-Tadema's "Naughty Child," nicely painted, and very Dutch, and Miss Dorothy Tennant's "A Weight of Care," a little girl carrying a big baby, well drawn, and very English. Fronting us, as we turn the corner, we come upon a masterly study of a Venetian girl, "La Bella Mora," by one of the most promising of young artists, Mr. S. Melton Fisher. It is so pure and fine in colour, so fully felt and firmly realised, that it puts its surroundings into the shade. It must not, however, blind the visitor to the near presence of a capital piece of humorous character, by Mr. W. F. Calderon, the young son of the Academician, "A Pearl of Great Price," where we see two boys clubbing their money for the purchase of a puppy. The attitudes and expressions of the boys and the dealer and the dogs are natural and freshly studied. Passing by a good deal that is mediocre and a good deal that, though worthy of the artists, does not call for comment, we find a work of Mr. John Collier which has all his usual force with something more than his usual refinement. This is "Psyche bound in the House of Venus," an illustration of the *Epic of Hades*. The face, though scarcely representing the Psyche of our imagination, is beautiful and fine in expression, and the bust is firmly but delicately modelled. Of the rest of the oil paintings none more deserves to be singled out for notice than Mr. T. B. W. Forster's view of a "brimming river," called "A Cloudy Day on the Seine." This artist is, we believe, the father of Miss Mary Forster, one of the late acquisitions of the Royal Society of Painters in Water-Colours, and we recognise much the same tender atmospheric quality in her drawing of "Villequier, Seine Inférieure," which is one of the gems of the other room. This is devoted to water-colours, the beauties of which we must leave the visitor to discover, warning him only not to leave unseen Mr. H. G. Hine's "Corfe Castle" or Miss Mary L. Gow's "A Letter for You," a very tender and beautiful study of childish expression.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. W. M. Conway, having recently discovered a number of portraits and miniatures of the Penn family in a country house in Ireland, intends to leave England next week on a visit to Philadelphia, for the purpose of studying the Penn collections there.

PROF. C. T. NEWTON will begin, on May 2, a course of lectures on "Greek Myths, as illustrated by Vases," at University College, London. The first lecture is open to the public without payment or ticket.

MR. HENRY LASSALLE announces an Illustrated Catalogue to the forthcoming exhibition of the Royal Academy. Sketches of their pictures made by the artists will be reproduced in facsimile by the Lefman photo-etching process.

THE choice collection of engravings dispersed last Tuesday at Christie's sale-rooms realised good prices. A set of "The Elements," after Cipriani, went for £12 1s. 6d.; "Nymphs Bathing" (set of four), £10; "Lady Heathcote," in colours, £6 16s. 6d.; and a beautiful portrait of Miss Farren, £26 5s.

THE centenary of the birth of T. M. Richardson, sen., the most eminent landscape painter the North of England has produced, will be celebrated in Newcastle, on May 16, by the opening of an exhibition of his works in oil and water-colour. The exhibition will be held in the Central Exchange Art Gallery, a magnificent room with ample top lights; and its promoters, Messrs. Barkas & Son, have already

secured the loan of over a hundred examples of the artist. They will be glad to correspond with any gentleman possessing pictures by Richardson whom they have not been able to communicate with.

THE sale of the remaining works of the late Alfred P. Newton, already announced in the ACADEMY, has been postponed from April 16 to April 29.

THE Congrès archéologique de France visits the Ariège this year. The centres for excursions are Pamiers, May 23 to 25; Foix, May 25 to 28; St-Girons, May 28 to 30. The programme, which is very complete, invites studies of the prehistoric archaeology of the district, of the Gallo-Roman period, of the architecture and art of the Middle Ages and of the Renaissance; while ethnology, dialects, folk-lore, geography, and topography also receive attention. The subscription is 10 frs., and demands of "adhésion" are to be addressed to M. Lafont de Sentenac, trésorier du Congrès, à Foix.

By a stupid mistake we ante-dated by a week the exhibitions of the two water-colour societies. They both open to the public next Monday, April 28.

MUSIC.

STANFORD'S "SAVONAROLA."

THREE years ago, when Mr. C. V. Stanford's "Veiled Prophet of Khorassan" was produced at Hanover, the work was recognised as showing signs of remarkable promise in a young and comparatively inexperienced composer. Since then the progress which Mr. Stanford has made has been one of continuous development. His Orchestral Serenade, performed at Birmingham in 1882, has been heard in most of the musical centres of Europe and America; and next week Mr. Carl Rosa, by bringing out "The Canterbury Pilgrims," will at length enable a London audience to judge of the capability of the young composer in the sphere of Opera. It is not given to every composer to have two new and important works produced within ten days of one another, but this is what has fallen to the lot of Mr. Stanford. And, if his "Canterbury Pilgrims" achieves anything like the success which attended the production of his "Savonarola" at Hamburg on April 18, his position among operatic composers will be, if not unprecedented, at all events extremely remarkable, and the musical public will be justified in regarding him as the mainstay of the Opera of the future.

In "Savonarola" Mr. Stanford has been fortunate in finding in Mr. Gilbert & Beckett a librettist who combines a considerable amount of poetic ability with sufficient skill as a dramatist to enable him to surmount the difficulties which beset the choice of subject. Founding his book on the youthful love of Savonarola for a rich member of the del Sarto family, Mr. & Beckett has divided the work into a Prologue and three acts, the scene of the former being laid at Ferrara in the year 1475, and of the latter at Florence in 1498. The story is shortly this:—Savonarola, a young student, has been engaged to instruct Clarice del Sarto. A mutual passion is the result, but Savonarola's suit is rejected by Clarice's father, by whom she is betrothed to Giovanni di Rucello, a Florentine nobleman. The lovers meet at night for a farewell interview, in the midst of which they are surprised by Rucello. An encounter is imminent, when a procession of Dominican monks crosses the stage, singing their solemn hymn, "Angelus ad Virginem." Clarice vows to Savonarola never to become the wife of Rucello, and he in return promises to save his life by flight from Ferrara. After a passionate farewell, Savonarola is left alone on the stage. At first he repents his promise

to Clarice; but, as the Dominican hymn is faintly heard in the distance, he breaks his sword, and devotes himself and his love to Heaven. During the twenty-three years which elapse between the Prologue and act I., Clarice has married a member of the Strozzi family and died, leaving an only daughter, Francesca, who has been brought up under the influence of Rucello to hate the Piagnoni and their leader, Savonarola, who has now become Prior of St. Mark. Rucello, plotting vengeance, sends Francesca on a secret embassy to the Medici, who head the faction against the Prior. Francesca is seized and brought before Savonarola as he is engaged in quelling a tumult which had arisen from the procession of his boy-messengers collecting "vanities" to be destroyed by fire. Savonarola at first orders her to prison, but, as she is being taken away, asks her name; Rucello replies that she is Clarice's child. Overcome for a moment, the Prior orders her release; but, stung by the taunts of Rucello, he recovers himself, and Francesca is led to prison as the curtain falls. The second act takes place in the cloister of St. Mark, where the monks are besieged by the fickle populace. Francesca, set free by Rucello, is struck with repentance, and hastens to the monastery to aid Savonarola. But the doors are broken down, the leader of the Piagnoni, Sebastiano Maraffi—who cherishes an unrequited affection for Francesca—is killed, and Savonarola gives himself up to his enemies. The last act opens in the prison. After a touching scene with Francesca, curtains fall from both sides of the stage, while the orchestra plays a solemn march. When the curtains are drawn again the scene represents a street leading to the Piazza della Signoria at Florence. The procession leading Savonarola to execution is met by Rucello, who triumphantly insults his conquered foe; but the populace heap terrible maledictions on his head, and he slinks off as Savonarola is led away, leaving Francesca alone on the stage. As the light of the flames from the place of execution illumines the scene, Francesca falls lifeless to the ground.

In setting this picturesque and dramatic story Mr. Stanford has not been slow to avail himself of the opportunities it affords for the display of his talent. It is impossible to judge of so important a work from a single hearing; but, though all was good, certain scenes were conspicuous at the first performance by the effect they produced. In particular, the whole of the Prologue, Francesca's apostrophe to Florence, Sebastiano's prayer, Rucello's denunciation of Savonarola, and the splendid scene in the first act, where Savonarola first appears as a monk, the address to Florence and the *ensemble* in the second act, and march and concluding scene of the third act created a deep impression on an audience not usually remarkable for enthusiasm. An examination of the score would probably reveal beauties which passed unobserved at the first performance; but, as the work is announced for production at Covent Garden by Herr Franke's Company in June, an opportunity will soon be afforded of becoming better acquainted with it. The general impression produced at Hamburg was that Mr. Stanford had treated his subject in a style marked by great earnestness of purpose and intensity of feeling. There is not a note throughout the work which panders to a vulgar taste; there is no "ear-tickling" or mere writing for effect, but the melody which is to be found on every page of the score never intrudes itself for the sake of mere tune. The dramatic action is never retarded by the musical form, but the balance between drama and music is consistently maintained throughout; indeed, the whole work might fitly be classed as a "Music-drama," if that term had not been appropriated by Wagner, to whose style, by-the-way, Mr. Stanford ex-

hibits no leanings. Of the performance it may be said that it was, on the whole, satisfactory. The title-part was sustained by Herr Ernst, a young tenor with a fine voice and possessing considerable dramatic power. The dual part of Clarice and Francesca was filled by Frau Sucher, who sang in London two seasons ago; and the parts of Rucello and Sebastiano were taken by Herren Krauss and Landau, who are also known to English audiences. All these artists acquitted themselves well, though Mr. Stanford's music demands more power of *cantabile* singing than is possessed by the modern German declamatory school. The orchestra, led by Herr Sucher, seemed deficient in the tone and power of its strings, so that much of the instrumentation, and notably the short overture between the Prologue and act I., failed to make their due effect. The very important choruses were, on the whole, well sung, though if a little more spirit had been infused into the acting of the stage crowds the result would have been better.

"Savonarola" was received by a full house, with every mark of success. The composer and the principal performers were called before the curtain repeatedly after each act; and, at the end of the Opera, Mr. Stanford shared with Herr Sucher (for whose benefit the performance took place) the usual German tribute of floral crowns and wreaths.

W. BARCLAY SQUIRE.

CARL ROSA OPERA AT DRURY LANE.

ON last Thursday week (April 17) Mr. Carl Rosa reproduced "*Colomba*," and the composer came expressly to London to conduct his work. The marked attention of the audience and the calls at the end of each act gave all the appearance of a first night. The success of "*Colomba*" on this evening—and it was a genuine one—is an encouraging sign of the times: Mr. Mackenzie's first Opera shows real signs of life. We would not for a moment imply that it was in any way a failure last year; but then there was the first enthusiasm of friends and well-wishers, and especially the charm of novelty. The work now stands more on its own merits, and danger threatens it from only one quarter. The composer is himself at work on a second Opera which probably will prove a formidable rival. Mr. Mackenzie has made cuts and alterations in the score of "*Colomba*" which seem to us in almost every case improvements. The performance was a good one, though not quite equal to the representations of last season. Mme. Marie Roze as the heroine showed herself a clever and graceful artist; but Mme. Valleria, who took the part last season, gave a more powerful and characteristic picture of the maiden thirsting for revenge. Mdlle. Baldi, Miss Clara Perry, Mr. Ludwig, and Mr. Barton McGuckin were again the Lydia, Chilina, Giuseppe, and Orso, and all acted and sang exceedingly well. A word of praise is also due to Mr. Pope as the Count de Nevers, and especially to Mr. Barrington Foote as Savelli the brigand.

On Friday evening there was an excellent performance of Ambrose Thomas's charming Opera, "*Mignon*." Miss Clara Perry as the heroine did full justice to herself. Mme. Georgina Burns (Filma) and Mr. Barton McGuckin (Wilhelm) well deserved the applause bestowed on them. The Opera was conducted with skill by Mr. Goossens.

Mr. A. Goring Thomas's "*Esmeralda*" was given for the first time this season on Tuesday evening. When the work was produced in 1883, we thought the merry chorus forming the conclusion of the fourth and last act an artistic mistake. The composer has taken it away, and music and words as they now stand are far more in accordance with the dramatic situation; some changes, too (though of less importance),

have been effected in the second act. The performers were nearly the same as last year, and the principals—Mme. Georgina Burns, Miss Clara Perry, and Messrs. Barton McGuckin, Ludwig, and Leslie Crotty—again received much applause; Phoebus's song, "*O vision entrancing*," in the second act, did not escape the *encore*. The orchestral accompaniments were at times not altogether satisfactory. Mr. Thomas has reason to be proud of the success of his Opera at home and abroad, and we hope that his next piece will prove that "*Esmeralda*" was but a stepping-stone to higher things.

RECENT CONCERTS.

THE last Saturday Concert at the Palace was given on April 19. The programme included Liszt's Symphonic Poem, "*Les Préludes*," and it was well performed; also Beethoven's "*Pastoral Symphony*." The latter work has often been played with greater effect at the Palace. The noise of the workmen outside the concert-hall preparing for the International Exhibition had proved a source of annoyance to the conductor during the first part of the concert, though he left his desk and obtained silence before commencing the Symphony. The vocalists were Miss Elly Warnings and Herr Max Friedländer. The latter sang two songs by Schubert and a ballad by Carl Loewe. This composer's music is little known in England, but if his other songs are all as long and as dreary as the "*Archibald Douglas*" it is not surprising that they have been neglected. Herr Friedländer's voice is not of very good quality or of great power, and his singing was therefore not very attractive. The season just concluded has been singularly uneventful, and it is to be hoped that Mr. Manns will discover some "new treasures" for the next series. It can no longer be said that novelties frighten the people away. The history of the last two or three seasons tells a different tale, and the concerts have never been so thinly attended as since last Christmas.

The first Richter Concert was given at St. James's Hall last Monday evening. The attendance was not up to the usual mark. Good orchestral concerts in London are rare things, and one naturally expected to find every seat occupied. The prices of admission are high; and, therefore, the concerts have been frequented hitherto by persons who take real interest in musical art. We may be wrong, but we fancy that Herr Richter somewhat disappointed the public who would support him by the programme of the first concert. The Wagner selection was not particularly interesting. The "*Huldigungs-Marsch*" is not very attractive in a concert-room; the "*Faust*" Overture is not one of Wagner's most characteristic compositions; and the Vorspiel "*Parsifal*" appeals more especially to the few who have made the pilgrimage to Bayreuth. And then, again, the "*Hungarian Rhapsody*" No. 1 in F of Liszt is not a piece of sufficient importance for an opening night. It is a clever composition, and brilliantly scored, and one can hear it once, or even twice, with pleasure; but the success which Herr Richter obtained with its two seasons ago was a passing, not a permanent, one. We are speaking of its failure to draw the public, but we must also protest against the place it occupied in the programme: the merry Gipsy tunes came immediately after the solemn "*Grail*" music. The concert terminated with the "*Eroica*." The performances were excellent, and we frankly discuss the programme scheme because the Richter Concerts deserve, and should command, success.

A new work by Sir G. A. Macfarren was performed at the concert given at the Crystal Palace last Wednesday afternoon on the occasion of the opening of the London International

and Universal Exhibition. This was the "St. George's Te Deum," written expressly for the inauguration day. The prelude with which this work opens is of a somewhat extraordinary character. The national airs of Germany, Russia, Denmark, France, and England are played by military bands, and strung together by short and unimportant passages for the ordinary orchestra. As an introduction to a "Te Deum" this sort of Babel mixture seems quite out of place. If the composer had wished to celebrate the meeting of nations, he ought to have written an Overture as a *piece d'occasion* not only introducing the various national tunes, but developing and working them together by the aid of counterpoint. As the prelude now stands, quite apart from its inappropriate character, it is feeble and patchy; and the conclusion seems a warning to foreign countries that England is still "la première nation du monde," for two military bands united, together with the orchestra, thunder out the "Rule Britannia." The rest of the work may be briefly described. There is plenty of fugal writing, at times clever, but nearly always exceedingly dry. There are some graceful passages in one or two of the numbers, such as the trio with chorus "O Lord, O Lord," and the soprano solo "Vouchsafe, O Lord;" but as a whole we must frankly say there is little charm and no inspiration in the music. The orchestration does not please us; it is either noisy or monotonous. The "Te Deum" was well sung with the exception of the tenor voices, which occasionally dragged. The solo vocalists were Mdme. Albani, Mdme. Patey, and Mr. Santley. The work was much applauded, and the composer was called for at the close. The whole of the concert was skilfully conducted by Mr. Manns, who had under his direction a body of over two thousand performers, vocal and instrumental.

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LITERATURE.

"ENGLISH MEN OF LETTERS."

Bacon. By R. W. Church, Dean of St. Paul's. (Macmillan.)

THE immensity of Bacon's genius is a sore trouble to his biographers. It is hardly possible to imagine that any writer will ever be able to approach him equally prepared from all sides, and it is no blame to Dean Church to say that, with all his varied gifts, he is no exception to the rule. He brings with him all that might be expected from the biographer of Anselm, and the author of that thoughtful sketch of Andrewes which is unfortunately buried amid the work of other writers in a series of lectures delivered at King's College, and published under the title of *Masters of English Theology*. But it is evident that he does not take any great interest in political history, and yet it was in an attempt to shape political history that the greater part of Bacon's life was spent.

As might have been expected, the book is one long protest against Mr. Spedding's view of Bacon's character. Mr. Spedding was too Baconian himself, too apt to ask whether the thing done was right rather than whether it was done in the right spirit, to appreciate the feelings which Bacon's words and actions arouse in men of another stamp. The objections to Bacon's conduct have probably never been better put than in the following words:—"He" (*i.e.*, Bacon)

"was one of the men—there are many of them—who are unable to release their imagination from the impression of present and immediate power, face to face with themselves. It seems as if he carried into conduct the leading rule of his philosophy of nature, *parendo vincitur*. In both worlds, moral and physical, he felt himself encompassed by vast forces, irresistible by direct opposition. Men whom he wanted to bring round to his purposes were as strange, as refractory, as obstinate, as impenetrable as the phenomena of the natural world. . . . The first word of his teaching about nature is that she must be won by observation of her tendencies and demands; the same radical disposition of temper reveals itself in his dealings with man; they, too, must be won by yielding to them, by adapting himself to their moods and ends; by spying into the drift of their humour, by subtly and pliantly falling in with it, by circuitous and indirect processes, the fruit of vigilance and patient thought. He thought to direct, while submitting apparently to be directed. But he mistook his strength. Nature and man are different powers and under different laws. He chose to please man, and not to follow what his soul must have told him was the better way. He wanted, in his dealings with men, that sincerity on which he insisted so strongly in his dealings with nature and knowledge. And the ruin of a great life was the consequence" (p. 4).

We have here the key-note of Dean Church's

book. With knowledge in the place of ignorance, with delicacy of touch in the place of coarseness of handling, he gives us once more Macaulay's view of Bacon's life. Once more we hear of the great thinker who was turned aside from his work of laying the foundations of science to become the mere hanger-on of men like Buckingham and James. Unfortunately, it is impossible to meet the charge by a direct negative. Yet there are some considerations which may be alleged in palliation, if nothing can be said in excuse, of Bacon's offence.

In the first place, Bacon has led his critics somewhat astray. It was perfectly natural that he should think of his scientific work as the true element of his life, and of all his political toil, as indeed it was, as a mere weaving of ropes out of sand. But it does not follow that we are to take all Bacon's scientific work at Bacon's estimate. We know that he was a prophet of science and not a scientific man; and, before we regret the interruptions to which his life was subjected, we should first ask ourselves in what conceivable direction he could have carried on his studies with profit to the world. The work which he could do he did, and his mental equipment would only have led him into error if he had been enabled, through forty additional years of work, to elaborate in detail the principles which he, once for all, laid down.

If, however, Dean Church over-estimates the duty which he assumes to have called Bacon away to science, he under-estimates the duty which called him to politics. In one luminous passage, indeed (p. 12), on Bacon's paper on *Controversies in the Church*, for which every student of Bacon must be grateful to him, he is able to show us something of what Bacon was; but the moment he has to deal with purely political topics we get the impression that Bacon was a large-minded man who could not help doing well whatever he took in hand, but who had unhappily taken in hand what he had better have left alone. Strange as it may sound, Dean Church has probably been helped by Mr. Spedding to this depreciatory view of Bacon's political work. Mr. Spedding spent his life too completely in wandering round the mountain to take an accurate view of its relative size. He notoriously spoke of all matters after Bacon's death as unfamiliar ground to him, and whenever he refers to future events at all it is only to suggest that the ideas of Bacon's opponents cost the country two revolutions and a civil war. As a matter of fact, it is only by regarding Bacon's statesmanship from outside that we learn his greatness. Study Eliot and Strafford, Pym and Cromwell, and you become aware of a one-sidedness in all of them. It is precisely this one-sidedness which is absent from Bacon. He stands out as the one man, except Turgot, who stood at the beginning of an inevitable revolution with the intelligence which would have enabled him to direct it into peaceful channels. Unhappily, the fact that he had the intelligence so early made it impossible that he should have the power. As it was with him in science, so was it with him in politics. His plaintive appeals to the judgment of a future age on his character show that he knew that in both he was before his time. His moral defects

made his life's history other than that of Turgot; but it is to bring those defects into greater prominence than they deserve if no notice is taken of the Cassandra-like knowledge of the future combined with the most un-Cassandra-like power of providing a remedy. The desire to rise in the world, consciously or unconsciously, went for much with Bacon; but the knowledge that his country could be saved, and that he was the man to save it, worked in the same direction.

Bacon, in fact, had no real element of success provided for him, and he was therefore all the more ready to clutch at what seeming elements there were. The House of Commons was no more tolerant of his great schemes than was Coke or Cecil. James, with all his faults, was probably the most likely man to help Bacon. He had an ear open to large and tolerant ideas, though in practice these ideas went for very little with him. At another stage of our national progress Bacon might have published speeches and written pamphlets, as Burke did, and have been known by future generations as the prophet of political progress. The thing was impossible in the beginning of the seventeenth century; political work could only be done in one way, and that way was not the best.

Such considerations are not alleged in arrest of judgment; but they may be allowed to modify the sentence which Dean Church has pronounced—if, at least, it be admitted that to turn aside a coming revolution, with all its moral and material horrors, is as great a service to mankind as to enlarge a scientific scheme.

SAMUEL R. GARDINER.

The Greek Liturgies; chiefly from Original Authorities. Edited by C. A. Swainson. With an Appendix containing the Coptic Ordinary Canon of the Mass from two MSS. in the British Museum, Edited and Translated by Dr. C. Bezold. (Cambridge: University Press.)

THE object aimed at in this work is to exhibit the text of the Greek Liturgies from the earliest sources now available. Dr. Swainson has been successful in tracking to their hiding-places and dislodging the MS. authorities for several printed texts, and has also hunted up, and printed for the first time, the texts of other codices.

The considerable interest that has been awakened in the study of the early Liturgies in our own day, and has shown itself in the works of Palmer, Bunsen, Neale, Littledale, Daniel, and, more recently, C. E. Hammond, has in Dr. Swainson's work taken the shape of seeking to determine the texts more accurately than has been done hitherto. Previous editors had been too ready to copy and reprint, reproducing old errors and adding new ones. Dr. Swainson's contribution to liturgy in the volume before us consists mainly in exhibiting, with much accuracy, the texts in the earliest forms in which he has been able to discover them. Liturgical students will with gratitude receive the gift. Yet one can scarcely doubt that the monastic libraries of Greece and the East, if properly examined, would yield MSS. of high value for the purpose in view. When these libraries were searched in former years it was generally with a view to the discovery either of MSS.

of the classics or of MSS. of the Holy Scriptures. The first glance that showed a Church Service-book (if it did not happen to be a Lectionary) was doubtless in scores of instances followed by the immediate replacing of the volume on the shelf. We may hope for better times; and when, not travellers and plunderers from the West, but the native clergy begin to take an interest in the subject, we may confidently look for important results. Bryennius cannot long stand quite alone, or leave no successor.

Dr. Swainson's handsome volume contains—(1) The Liturgy of Alexandria, exhibiting, in four parallel columns, the text of the Cod. Rossanensis (*sæc.* xi.); a Vatican Roll (*sæc.* xiii.); and in parts the Canon Universalis Aethiopum, Coptic St. Basil, and Coptic St. Cyril, printed in the Latin of Renaudot, together with fragments from the Messina Roll (*sæc.* xii.). And here we may refer to the fact that there is an Appendix with the Coptic text of the Ordinary Canon from two Magdala MSS. (of the seventeenth and eighteenth centuries) in the British Museum, edited and translated by Dr. Bezold. (2) The Liturgy of St. Basil from the Barberini MS. (*sæc.* viii.) and a Roll in the British Museum (*sæc.* xii.). (3) The Liturgy of St. Chrysostom from the Barberini and Rossano MSS. (4) The Liturgy of the Presanctified from the same MSS. (5) The Liturgy of St. Chrysostom from an eleventh-century MS. the property of the Baroness Burdett-Coutts, and the same from the printed text of Ducas (1526). (6) The Liturgy of St. Basil from the Burdett-Coutts MS. and the text of Ducas. (7) The Liturgy of the Presanctified according to the authorities last named. (8) The Liturgy of St. Peter from the Rossano MS., with variant readings from a Paris MS. (*sæc.* xiv.). (9) As an introduction to the Liturgy of St. James Dr. Swainson prints, perhaps unnecessarily in a volume not intended for beginners, the well-known chapters on the Eucharistic service in Justin Martyr's First Apology, and familiar passages from St. Cyril's *κατηχήσεις μυσταγωγικά*. (10) The Liturgy of St. James from the Messina Roll, the Rossano Codex, and two fourteenth-century Paris MSS. (11) Syriac St. James from Renaudot. Nor should we omit to mention that Dr. Swainson has printed the chapters on baptism and the Eucharist from Bryennius's recently published *Δογματῶν τῶν ἀποστόλων* (together with corresponding passages from the seventh book of the *Apostolic Constitutions*). But profoundly interesting as are these early notices of the Church's worship, they contribute nothing, or next to nothing, towards the illustration of the elaborate liturgical offices of a later age.

From the description now given it will be seen that Dr. Swainson has done here a valuable piece of work. It is true we seem still a long way off from being able to determine the successive stages in the history of the Church's forms of worship in her younger days, but yet much that is of value and interest may be derived from a comparison even of the earlier and later forms of the Liturgies as exhibited in the work before us. Dr. Swainson, in his Introduction, notices some interesting examples of accretion, formerly regarded as conjecturally probable, now shown as matters of fact to be such. I

may notice one or two other points. I fancy few persons can read in the recital of the Institution, as it now appears in the Liturgy of St. Chrysostom, the words *τῇ νυκτὶ ἡ παραδίδου*, *μᾶλλον δὲ αὐτὸν παραδίδου* without feeling that the four concluding words, thus added, as one might at first sight think, by way of emendation, ill accord in this position with the solemn devotional formula in which they occur. And on a reference to the Barberini MS. we find the words ran simply *τῇ νυκτὶ ἡ παραδίδου αὐτόν*; nor does the Pauline form appear in the Rossano MS. of Chrysostom, but we find it and the earlier liturgical form combined, as at present, in the eleventh-century MS. of the Baroness Burdett-Coutts. We might have fancied that the scriptural form was first in the Liturgies and the others subsequently added; but facts, as shown in the Barberini Basil and Barberini Chrysostom, so far as our present information goes, make the other way. It is no doubt conceivable that the liturgist's correction of the words of St. Paul came, in the type represented by this MS., to be substituted for them; but, if so, it took place before the curtain lifts upon the formed Liturgies. This last supposition will find support if we can accept the text of the Liturgy of St. James, as we possess it in its earliest form, as the basis upon which St. Basil worked. The *willingness* of the Saviour's death is there emphasised.

I notice, as interesting, that in the words of Institution in the Barberini (eighth century) Chrysostom we read *τοῦτ' ἐστὶν τὸ σῶμά μου, τὸ ὑπὲρ ὑμῶν* (without *κλόμενον*), as in the text adopted by Lachmann, Tischendorf, Tregelles, Westcott and Hort, and the Revisers; but *κλόμενον* appears in the eleventh-century MS. Again, even allowing for the general Eastern tendency to amplification and redundancy, it is scarcely possible to believe that there is no artificial multiplication of words in the opening of the "Preface" to the Triumphal Hymn in the modern Greek Liturgy; and on turning to the Barberini Chrysostom we find a simpler form, and our conjecture verified. One could multiply further examples indefinitely. A fruitful harvest may, I believe, be reaped when students have had Dr. Swainson's volume before them sufficiently long to allow a careful examination of its contents.

JOHN DOWDEN.

The Lord Advocates of Scotland. By George W. T. Omond. (Edinburgh: David Douglas.)

THE singularity of the title of Lord Advocate, and the presence of its holder in London during the parliamentary session, give an interest to the subject of this work which matters peculiarly Scottish do not always have for English readers. Two special circumstances—one English, the other Scottish—make its publication well timed. The inconvenience of prosecutions by private persons, and the inadequacy of the experiment of the Director of Public Prosecutions to remedy this inconvenience, have suggested to some English statesmen and lawyers that it might be worth while to examine the working of the organised office for criminal prosecutions which has for a long time existed in Scotland. How recent is this discovery is shown by the fact that Sir J. Stephen's

elaborate *History of English Criminal Law*, while contrasting it with the Roman, German, and French systems, makes only a casual, and that a misleading, reference to the criminal procedure of a country under the same Crown and within a day's journey of London. Yet it may be safely anticipated that if England adopts a system of public prosecution it will be, not, indeed, the same, but more like the Irish or the Scottish than either the German or the French plans; and the former would have been more fruitful subjects of comparison. The other circumstance to which we allude is the recent movement in Scotland for a fuller representation of its interests in Parliament and the Government. The discussion to which this movement has given rise has necessarily led to an examination of the political functions of the Lord Advocates—a subject imperfectly understood from the absence of accurate historical information. On both topics Mr. Omond's work throws much light. In a series of well-written Lives of the Lords Advocate—from Ross of Montgrennan, who first held the office in the fifteenth century, to Jeffrey, the *Edinburgh Reviewer*—it shows how the criminal law has been practically administered, and what part the Lord Advocate has taken in the general government of Scotland.

The precise origin of the office has not been clearly traced, but Mr. Omond adopts the no doubt correct conjecture of former writers that its title proves it to have come from France. That country had an *Avocat du Roi* as early as Philip the Bel, in 1301, as England, a few years later, had an Attorney of the King, though, as the King's Serjeant for long took precedence, the Attorney, perhaps, at first more nearly resembled the *Procureur du Roi*, or Agent, than his Counsel, or Advocate. Mediaeval Scotland was generally more than a century behind the larger kingdom in the development of its institutions; and it is not till 1483, in a summons for treason against John Duke of Albany, that the title of King's Advocate first appears. The existence of such an office was a necessary consequence of the Courts becoming sedentary and their practice settled, a change attempted by the first four Jameses, but only finally accomplished by James V., so stout was the resistance of the feudal barons and clergy. The steps in the progress of the King's Advocate are marked by his being made a Judge at the institution of the Court of Session in 1532; one of the Officers of State (the King's Ministry) in 1540; Public Prosecutor for Crimes, "although the parties be silent," along with the Treasurer, in 1587; and dignified by the title of Lord in 1598. Between the personal and real Union his position altered little, but the prevalence of State trials for treason gave an ill-omened prominence to the criminal and inquisitorial department of his office. After the Union his importance was increased by the abolition of the Scottish Privy Council in 1709, by the final abolition of the Secretary of State for Scotland in 1746, and reached its culminating point in 1782, when Henry Dundas, afterwards Lord Melville, was entrusted with the whole administration and patronage of Scotland. No Lord Advocate has been quite so independent, and certainly none

so absolute, as Dundas. The theory, at other times, has always been that he is subordinate to the Home Secretary; but that Minister, being generally overburdened with other business and ignorant of Scotch affairs, has left them, to a large extent, in the hands of the Lord Advocate, and the attempts occasionally made by the Home Office to interfere more actively in Scotch business have not been satisfactory in their results. These dates indicate that the position of the Lord Advocate's office as the department for public prosecutions had its origin in the sixteenth century, and is peculiarly Scottish; while its great political importance really belongs to a later date, and is due chiefly to the arrangements for the conduct of Scottish business in the Ministry and Parliament of the United Kingdom. They do not tell exclusively or conclusively either way in the controversy as to the best form of Scottish administration, but it is well in this, as in other matters of history, that the facts should be ascertained.

Although the Act of 1587 laid the foundation of criminal prosecution by the Lord Advocate, with whom the Treasurer was joined because of his interest in the recovery of fines, prosecutions at the instance of private parties continued to be common. Nor was it until a later period that the preliminary procedure was wholly committed to the Lord Advocate and his deputies. In trials where the interest of the King or State was immediately concerned, he conducted the enquiry too often, during the sixteenth and seventeenth centuries, in a way inconsistent with justice. But the preparation for trial of the charges against ordinary criminals belonged to the Clerk of the Justiciary Court or his deputies, who made up a roll, called the *Portuous*, with the names of the accused, and another, called the *Traistis*, with the charges or indictments for the courts, much in the same way as the clerks of the assize still do in England. After the chief clerk of the Justiciary Court became a Judge in 1663, with the title of Lord Justice Clerk, the duty of preparing indictments was discharged by his deputies, called *Portuous Clerks*, who transmitted them to the justiciary office, from which they were sent to the Advocate Deputes to conduct the prosecution. Between the Restoration and the Union the whole course of criminal justice had been perverted, and for a considerable period the holding of courts had ceased. Shortly after the Union the old practice of holding circuits twice a year was renewed, and the benefits of the Habeas Corpus Act were extended to Scotland by an Act in 1701, which continues to regulate the law of trial in a manner unfortunately quite inappropriate to the circumstances of modern times. By a later statute, in 1709, the mode of exhibiting informations by the *Portuous* and *Traistis* rolls was abolished; and it was provided that this should be done either by presentments made by the justices at quarter sessions or upon informations taken by the sheriffs or other local magistrates. The first alternative was never practically adopted, for the imitation of the English institutions of sessions and justices of the peace, though often attempted, has never taken root in Scotland; and the taking of depositions, or the precognition, as it is called in Scotland, of witnesses, upon which the commitment of accused persons either for

further examination or for trial proceeds, was conducted before the sheriffs or burgh magistrates, by their officers, called *Procurators-Fiscal* (an office probably copied from the ecclesiastical courts, with some modifications due to the French procedure). The precognition was henceforth transmitted direct to the Lord Advocate, by whose deputies the indictments were prepared, and the prosecutions in all cases before the Justiciary Court or its circuits conducted. The changes above noticed were not due to any particular Lord Advocate.

The Act of 1587, introducing the system of public prosecution, was one of the many fruits of the reforming energy of the first Parliament after James VI. came of age. The Act of Anne, which placed the system on its present basis, was passed chiefly owing to the energy of Cockburn of Ormiston, then Lord Justice Clerk. But the practical efficacy and working arrangements of the criminal branch of the Lord Advocate's office is only partially due to legislation. It rather belongs to the class of institutions whose progress escapes the attention of the legislator, being the growth of administrative influence adapting itself to the circumstances with which it has to deal. In moulding the results of this influence into a working system successive Lord Advocates have had a considerable share, but a still greater influence has probably been exercised by the permanent officials, the Justice Clerk and his deputies, prior to the Union, and by the Crown Office, the Sheriffs, and Fiscals since. It is now a consistent and simple system, by which crime is detected and punished with as much certainty and as little cost as in any other country. But it has often been attacked by admirers of the English procedure, chiefly on the ground of the secrecy of its preliminary enquiries, the disadvantage to which persons accused are put through the absence of any right to copies of the depositions, and the greater delay which sometimes takes place in bringing prisoners to trial. To examine whether its merits outweigh its defects, or whether it is not susceptible of improvement without sacrificing these merits, would carry us too far from the subject of the present review.

When we turn to the political side of the Lord Advocate's functions, individual holders of the office naturally play a more prominent part; and Mr. Omond's work is largely devoted to showing what that part has been. Before James VI. went to London, the Lord Advocate was only one member of the King's Council, though a member of considerable importance. He was not only consulted on all matters of legislation, as well as the administration of the law, but was sometimes employed in embassies. Sir Adam Otterburn was sent to discuss the project of marriage between Mary Stuart and Prince Edward of England, and Sir John Skene took part in the negotiation of the marriage of James with Anne of Denmark. The removal of the Court to London, and the high notions of the Royal prerogative in Scotland which—unfortunately for his descendants—James held, increased rather than diminished the importance of the official who was the most direct representative of the prerogative during the King's absence. The earlier Lord Advocates are but shadowy and minor characters on the stage of Scottish history.

In the person of Sir Thomas Hamilton, afterwards Earl of Haddington, who held the office from 1596 to 1612, they first step to the front. This acute lawyer and astute statesman was the confidential and too pliant counsellor of James in the measures with reference to the Scottish Church which sowed the seeds of revolution, though his prudent conduct concealed for a time their effect. By a singular turn of events his successor, Sir Thomas Hope, was a supporter of the Covenant; but although he first rose to eminence as defender of the six ministers when Hamilton brought them to trial, and risked his office by taking the side of the Church, he was too serviceable to Charles to be dismissed. Johnston of Warriston, his successor, was also a Covenanter. His lot was cast in stormier times, and he expiated his principles on the scaffold after the Restoration. A vigorous but premature effort to reform the Scotch courts and law upon the English model was made by Cromwell, which had some indirect beneficial results. The Scotch lawyers between the Restoration and the Revolution were among the ablest representatives of their class; but Fletcher, Nisbet, and Mackenzie, unfortunately for their permanent fame, lent themselves as ready instruments to the arbitrary and offensive measures of the two last Stewart kings. Their State prosecutions brought an evil repute upon the Advocate's office, from which it required the purifying influence of a century and a half of improved administration to shake itself free.

It might seem an untoward fortune, of which party rancour made the most, that the name of Dalrymple, the son of Stair, the first Lord Advocate after the Revolution, is indelibly connected with the Massacre of Glencoe. Possibly on a larger view it was well that both parties were henceforth committed to the reprobation of deeds of treachery and blood, even for what seemed to each a justifying cause. It was as Secretary rather than Lord Advocate that Dalrymple proved his statesmanship; and the Union was in great measure his work, though he died before it was actually carried out. After the Union of the Parliaments, and the abolition of the Scottish Privy Council, the Lord Advocate became the sole permanent and necessary representative of Scotland in the Government and of the Government in Scotland. The appointment of a separate Secretary of State for Scotland between 1707 and 1725, between 1731 and 1739, and 1742 and 1746, when it was finally abolished, was not a success. It was avowedly based on the incomplete settlement of the northern part of the United Kingdom, so that its abolition was a natural consequence of the failure of the Rebellion. Its prior discontinuance by Walpole in 1726, when Forbes of Culloden was Lord Advocate, had already paved the way for the change. Forbes and his followers in the office—Erskine of Tinwald, Craigie of Glendoick, Grant of Prestongrange, the first Robert Dundas of Arncliffe, Miller of Glenlee, and Montgomery of Stanhope—were all able lawyers, who found their natural home, like the English Attorney-General, on the bench, and did not aspire to so great a share of political power as their position might have given them. The great Lord Advocate of the eighteenth century was

Henry Dundas, afterwards Lord Melville, whose tenure of office marks the greatest height to which it attained. His eminent Parliamentary talents were sufficient to enable him to measure swords with Fox, and his friendship with Pitt led to the whole government and patronage of Scotland being left in his hands. When he retired from the Lord Advocateship, to enter upon a long career of employment in other departments, he continued to exercise a dominant influence on Scotch affairs, which was scarcely interrupted by his impeachment, and which continued in his family, his nephew, the second Robert Dundas, being Lord Advocate from 1789 to 1801, and his son, the second Lord Melville, though holding other offices, having the leading management of Scotch business till his death in 1827. The tenure of the office under the Coalition Ministry in 1783, and again in 1806 under the Ministry of "All the Talents," by Henry Erskine, the most brilliant orator of the Scottish, as his brother was of the English, Bar, was too brief to break the long period of Tory supremacy; and the respectable, but inferior men, who held the post after the promotion of Ilay Campbell to the Bench in 1789—Montgomery, Colquhoun, and Rae—owed it entirely to their party connexion. The last of these, however, devoted himself with assiduity to the criminal department, and was the author of some useful improvements in the forms of procedure.

With the triumph of the Whigs, Jeffrey, the leader of their party in Scotland, both in literature and at the Bar, came into office. With an account of his life Mr. Omond prudently concludes his work. It is well known that Jeffrey did not succeed in politics in a manner to correspond with the expectations derived from his versatile talents or the hopes of his friends. Mr. Omond adopts Lord Cockburn's opinion that this was due to the too great strain put upon the holder of the office into which circumstances had concentrated the management of Scottish business generally, as well as the administration of the criminal department and the function of advising the Government on all questions of Scottish law. Something must, however, be allowed for a constitution which was not robust, and something, also, for the feeling in political life against professional lawyers which has been fostered by professional politicians. When Kennedy of Dunure—who, as Scotch Lord of the Treasury, had assisted Jeffrey—resigned, Cockburn wrote to him:

"I hope to God that your seat at the Treasury is to be supplied by some worthy Scotchman, or at least by some man whose peculiar business shall be Scotland. Now that our public business is all done in London, this is not convenient alone, but absolutely necessary."

"There can be little doubt," Mr. Omond adds, "that this opinion was perfectly sound. Since then the machinery of government has become more and more complicated, and almost the whole management of Scottish affairs has been thrown upon the Lord Advocate. The result has been that, not by the fault of the Advocates, but by force of circumstances, these affairs have been to a great extent neglected."

This represents a view now widely held in Scotland, but the opposite opinion that little or no change is required in Scottish administration will be found ably stated in the January number of *Blackwood's Magazine*. It

would be out of place in a notice intended merely to direct attention to the historical facts to express an opinion upon either side of this controversy. Nor has space allowed more than an allusion here and there to the lives of the Lord Advocates. They are told in a brief, but not too brief, and very interesting manner in Mr. Omond's volumes. He has skilfully interwoven his biographies with the thread of general history, so that his work, which is based throughout on original research, is not merely a series of biographies, but also a valuable contribution to the legal and political history of Scotland. *Æ. J. G. MACKAY.*

Across the Pampas and the Andes. By Robert Crawford. (Longmans.)

As engineer-in-chief of an expedition sent from England in 1871 to explore and survey the route of a proposed Transandian railway on behalf of the Buenos Ayres Government, Mr. Crawford had abundant opportunities of studying a region before and since frequently visited, but always presenting fresh sources of interest to the careful observer. Hence, notwithstanding the great delay in publishing his experiences, the work in which he now embodies them can hardly be described as out of date. Much of the information is, in fact, quite recent, being collected from the latest official reports, from the periodical press of Buenos Ayres, and other trustworthy sources.

These materials, dealing with the geography of the Argentine States, the peaks and passes of the Cordilleras, and the various trans-continental railway projects, are thrown into the form of an Appendix occupying nearly one-fourth of the whole work, and imparting to it a curiously composite air of learning and literature. The learned or scientific part certainly contains features of considerable value to political economists, to traders, and speculators in "Argentines." The literary section, dealing with the incidents of the expedition, would be improved by the elimination of, say, one-half of the epithets, by recasting numerous rambling sentences, and by a general process of severe condensation. The trivial occurrences recorded in a diary might be overlooked in a work published at the time. But to be told, thirteen years after the event, that on one occasion a toad was found in a canteen-bucket, that on another a deer was shot, or a "low ridge of sand-hills sighted," and so on, is apt to try the patience of the most indulgent reader. Here is a characteristic long-winded paragraph, referring to "a most forbidding-looking ruffian," which contains as many as six finite verbs, besides sundry participial clauses:—

"He had evidently a natural taste for bloodshed, which no doubt had been cultivated on every possible occasion, and this dangerous propensity, it may here be stated, we thought it prudent to divert into a more harmless channel than exercising it upon his fellow-men, by appointing him to be the butcher of the party when any oxen had to be killed for food, an office the duties of which he performed not only with alacrity and skill, but with manifest goodwill and pleasure."

But, apart from these blemishes of style, the work really contains much valuable information regarding the natural history, social condition, and prospects of the great Argentine Republic. Mr. Crawford has a sensitive eye

for the beauties of nature; and his descriptions, especially of animal and vegetable forms, and of the boundless pampas, rolling away beyond the horizon, with alternating tracts of a soft rich green, or of purple or bright crimson, according as the various shades of the lovely verbena predominate, are often expressed in correct and appropriate language. A specialist could have scarcely given us a better account of the curious little Biscacha (*Lagotomus trichodactylus*), which in appearance and habits so closely resembles the North American prairie-dog.

"The body is about two feet long, and the tail, which measures from ten to twelve inches, ends with a tuft of coarse black hair. The fur is of an ashy-gray colour upon the back, and pure white on the throat, breast, and under part of the body; large, coarse, black bristling whiskers decorate each side of the mouth, the ears are short, and the eyes large and black. The toes of the hind-foot are three in number, while the fore-foot possesses one more. The biscacha has four very sharp, curved, and bevel-edged gnawing teeth in the front of its mouth, hollow at the base, and firmly embedded in the jaw to a depth of one inch, while they project an inch and three-quarters above the socket. . . . They live together in families like rabbits, but in burrows of great size, and frequently on terms of strange intimacy with their lodgers, the little burrowing owls (*Athene cucularia*), the one inhabiting the house by day, the other by night, after a somewhat similar arrangement to that of Box and Cox in the play. Biscachas have a singular habit of collecting all the old bones and miscellaneous articles they can find in their rambles, and depositing them around the entrance to their burrows, probably with the desire of gradually raising them above the level of the ground alongside as a protection against inundation during heavy rains" (p. 66).

Similar graphic descriptions occur of the Chajá, or crested screamer; of the Tero-tero, or spur-winged plover; of the so-called "ostriche" (*Struthio Rhea*); of the agouti, or Patagonian hare; of the guanaco, and other animals peculiar to these regions.

Mr. Crawford turns to good account his artistic skill, illustrating the text with several striking pictures of South American scenes and scenery. Noteworthy among these are snowy Tupungato, as seen from the river Lujan; the Straits of Magellan; the Los Morros highlands, with guanacos in the foreground; and the descent into the Carrizalito Valley, where the foremost in a long line of loaded mules is seen rolling over and over down the almost vertical incline.

Besides a full Index there is a large map showing the route of the surveying expedition, and all the railways already opened or in progress in Chili and the Argentine States. Of the two chief interoceanic projects, the Planchon and Uspallata, the author, who speaks with great authority on this point, evidently prefers the latter, although it is probable that both will ultimately be constructed. The Uspallata crosses the Cordillera at an altitude of 10,568 feet above sea level, with an absolute gradient of one in four between Mendoza, in the Argentine, and Santa Rosa, above Valparaiso, in the Chilean Republic. These two points are already connected by rail with the Atlantic and Pacific respectively, leaving only a distance of about one hundred and sixty miles to complete the interoceanic system of South America.

A. H. KEANE.

The Principles of Logic. By F. H. Bradley.
(Kegan Paul, Trench, & Co.)

THERE is no acknowledged relationship between Mr. Bradley's Logic and Hegelianism, but there is an unmistakeable family likeness. There is the same reversion to the verbal subtlety of Greek metaphysics, the same contrast to the modern inductive utilitarian type.

As even in those passages of Greek philosophy which have lost their interest for most of us, even among Megarians and Neo-Platonists, we seldom meet with pure nonsense, and we wonder how the ancients could have been at once so wise and so puerile; so in these pages, amid much that is incomprehensible to the uninitiated, there emerge many acute remarks, especially on the questions connected with Formal Logic. On the nature of Singular Terms, through the haze of the mysterious doctrine of "thiness," we may perhaps discern the view of Dr. Bain that proper names are general terms with minimum denotation. As to the import of propositions there are dark sayings, such as "Judgment proper is the act which refers an ideal content (recognised as such) to a reality beyond the act;" "All truth, if really true, is true of the ultimate non-phenomenal fact." But Mr. Bradley is nearly as clear as Mill himself when he refutes the doctrine

"that in 'dogs are mammals' no attribute is really affirmed of dogs: the assertion is that the things called dogs are included within the class of mammals;" that "the mammals range over a mental park, and all the dogs are on this side of the paling."

It is an ingenious remark that

"if the judgment affirms a spatial relation to some of those individuals, or the area they all occupy, or the fence that confines them, then what the judgment really affirms is an attribute."

With reference to the nature of inference, it is shown how inadequate the syllogism is to account for arguments such as the following:—"A is due north of B, B due west of C, therefore A is north-west of C;" "A is in tune with B, and B with C, therefore A with C," and three-premised inferences of the same description. We are reminded of the relational logic which De Morgan formulated, and which he used to say he would consent to give up as soon as he should find anyone who could name offhand "the non-descendants of the non-ancestors of X."

But, if Mr. Bradley has rarely the advantage of priority over De Morgan and other English writers, he has often an advantage in point of expression. The Attic charm of his style detains the unmetaphysical reader fascinated, though unconvinced. Mr. Bradley is especially brilliant in attack; and he is generally attacking. He showers his gleaming metaphors upon the dazzled adversary. Thus, referring to Prof. Jevons's theory that in "A is north of C," or "B follows D," what we really mean is a relation of equality or identity, he says,

"torture of the witness goes to such lengths that the general public is not trusted to behold it."

And hitting off Dr. Bain's theory of Association,

"The hammer of similarity comes down, but

the flash of agreement is a flash in the pan which fails to explode the barrel of contiguity."

Or making fun of Mill's Methods,

"We enquire of 'Residues' where we are to begin, and she says, 'I do not know; you had better ask 'Difference.'" We anxiously turn to consider 'Difference,' and are staggered at once by the distressing extent of the family likeness."

And so on. Occasionally the gleam of wit warms into the glow of poetry, as in a striking passage at the conclusion, where perhaps we may detect a secret sense of the insufficiency of metaphysics, a suppressed yearning after the philosophy of pleasure.

"It may come from a failure in my metaphysics, or from a weakness of the flesh which continues to blind me, but the notion that existence could be the same as understanding strikes as cold and ghostlike as the dreariest materialism. That the glory of this world in the end is appearance leaves the world more glorious, if we feel it is a show of some fuller splendour; but the sensuous curtain is a deception and a cheat, if it hides some colourless movement of atoms, some spectral woe of impalpable abstractions, or unearthly ballet of bloodless categories. Though dragged to such conclusions, we cannot embrace them. Our principles may be true, but they are not reality. They no more make the whole which commands our devotion than some shredded dissection of human tatters is that warm and breathing beauty of flesh which our hearts found delightful."

These intellectual virtues are overbalanced by great defects—petulance in controversy, a "cocksureness" inappropriate to the subject, a constant bias towards the unmeaning, a positive aversion to the useful. We may safely leave to the reader the amusing task of verifying our first imputation. As to the second point, in addition to what we have to say under another heading, we may instance the writer's ruling, in the matter of disjunctive propositions, that the alternatives are rigidly exclusive, and his dictum that hypotheticals cannot be reduced to categoricals. In support of the sweeping condemnation contained in our last counts, we will adduce our author's treatment of Probabilities. He himself provokes comparison with an eminent English logician who has recently handled the same subject. We venture to predict that the comparison will redound to the honour of the *Material Logic* in the opinion of anyone who has studied the subject. He who reads Mr. Venn after the older authorities will find, not, of course, the mathematical physics of a Laplace, yet something of the grain and fibre of the solid sciences, something tangible which can be seized by the imagination and built into the memory and become the basis of action. But he who has apprehended Laplace and Mr. Venn will find in Mr. Bradley nothing, absolutely nothing, to lay hold upon. Everything melts away, except, indeed, what all the text-books have copied from Laplace or what has been originally observed by Mr. Venn. Mr. Bradley on the Petersburg problem and the implicated conception of infinity may remind us of Hegel's memorable criticism of the Newtonian astronomy. Yet it is this notion of infinity, the "spurious infinite" as, if we indulged in retaliation, we should term it, that the writer has elsewhere opposed to the principle of maximum utility. Certainly his difficulties about "realising a perish-

ing series" of pleasure will not weigh much with anyone who is capable of considering that they are equally applicable to the sums of energy as of pleasure; and that it would be equally possible by a parity of Hegelian reasoning to quibble away the first principles of Physics or of Morals. It is not to be expected that logical speculations can all be brought to the touchstone of physical science. But it may be strongly suspected—and examples from Greek and German metaphysics corroborate the presumption—that he who is conspicuously deficient in what Pascal calls *netteté d'esprit* in dealing with subjects admitting of precision, will be much more egregiously incompetent to analyse the blurred phenomena of the inner world. It would therefore be no matter of surprise if the prolonged polemic against the Association theory were merely a strife of words. What if the Experience school does not attach importance to the point which Mr. Bradley fastens on and labours at—that

"particular images are recalled by, and unite with, particular images;" "the ideas which are recalled according to these laws are particular existences. Individual atoms are the units of association."

It is thus that at another point he seeks to win a cheap triumph over the Inductive Logic by attacking a position which nobody is concerned to defend—that "its processes, exact as the strictest syllogism, surrender themselves to the direction of Canons reputed no less severe than Barbara." That such is not the accredited interpretation of Mill's methods is sufficiently evidenced by the able exposition of Mr. Alfred Sidgwick. That the methods are not cut and dry "their author himself," as Mr. Sidgwick says, "expended labour in showing." Mr. Bradley has expended labour in fighting with shadows.

To conclude, if talking about words and thinking about thought is the end of life, this is indeed a golden volume. But if use and a reference to happiness should direct even our studies, if transcendental metaphysics are to be valued as a sort of poetry, then this work will rank, not high among contributions to science, not low in that species of literature which is dear to the utilitarian "both for its grace and for its mystery." F. Y. EDGEWORTH.

NEW NOVELS.

Miss Vandeleur. By John Saunders. In 3 vols. (White.)

The Violinist of the Quartier Latin. By G. Curzon. In 3 vols. (Sampson Low.)

An Open Foo. By Adeline Sergeant. In 3 vols. (Bentley.)

Quintus Claudius. By Ernst Eckstein. From the German, by Clara Bell. (Trübner.)

Newport. By George Parsons Lathrop. (Sampson Low.)

Alter Ego. By Austen Pember. (Maxwell.)

The Leavenworth Case. By Anna Catherine Green. (Strahan.)

MR. SAUNDERS is a practised and vigorous writer, whose books it is a pleasure to read. *Miss Vandeleur* introduces us to personages with some character in them, if the plot is not very striking or intricate. The hero is the scion of a noble house. Through a dis-

appointment in love he enlists as a private, and buries in oblivion the fact that he is the son of an earl, with a direct claim to the inheritance himself. He goes through some rough service in Ireland in connexion with the Fenian rising and other matters, and secures promotion by his conspicuous bravery. But jealousy accomplishes his downfall; a superior officer purposely goads him into committing an assault by the use of epithets which no man can bear unmoved. The court-martial finds him guilty of striking his superior officer, and condemns him to fifty lashes and imprisonment for a year with hard labour. Although his family discover him in time to procure a pardon from the Queen, they would have been too late to save him from the more ignominious part of his punishment had not a technical error been discovered in the proceedings, which vitiates the finding. One of England's "gilded youth" is said to have passed through some of these experiences, an officer of rank having furnished Mr. Saunders with the details. How the hero comes safely through his troubles, and how, for love of Miss Vandeleur, he relinquishes his right to the earldom, and thus saves the honour of the family by leaving his foster-brother in possession, the reader must discover for himself. Notwithstanding some minor faults of construction, the novel, as a whole, shows to advantage beside many of its contemporaries. By-the-way, as the author is apparently a passionate lover of flowers, and writes with real eloquence about them, it is a pity that the printer has misspelt the names of the only two species of French roses mentioned.

"Cease, liars, murderers, or I shall tear out your vile tongues by the roots." "Give us no more of your damned snivelling, or by the thunders of hell I'll cut your throat." These sentences will show that Mr. Curzon has a very fair command of what sailors call "language." The first is spoken by an English baronet, who, when somewhat angry with two of the villains of the story, intimates also that he should "scatter their brains upon the floor" did he not know that they were mad. The second sentence is spoken by the rascal-in-chief, and when the reader learns how many rascals there are he will understand the distinction in villainy achieved by the speaker. The novel generally is almost beyond criticism, and certainly reveals more than its fair share of crudity and inexperience. Although the heroine is kept on the stage pretty well all through, there is nothing about her as "the violinist of the Quartier Latin" until some way into the third volume. She is a remarkable being, however, and might turn "Ouida" and others speechless with envy. Her real name is Adrienne St. Clair, but she goes out to the East to personate the dead daughter of Sir Arthur Hildyard, Governor of the Straits Settlement. She comes with him to Europe, and in Paris gets engaged to a Russian prince. The reader must learn for himself how the bubble bursts, and she flies from Sir Arthur's home. Besides being the violinist of the Quartier Latin, she writes an opera, and plays the chief character in it herself. At another time we find her as an artist, "putting the finishing touches to a large painting of the interior of San Giovanni Laterano." She had only just before been at death's door from a very serious illness, but so marvellous were

her powers of recovery that we are glad to find "the breeze from the garden soon fanned a cheek as rounded as Hebe's." This is a most astonishing book. Let Mr. Curzon console himself with this admission when he hears the works of George Eliot and others praised for qualities different from his own.

The only fault to be found with *An Open Foe* is its extraordinary complexity of interests. The reader who is determined to master the intrigues of the plot, as well as the multiplicity of the characters and the relations they bear to each other, had better take a note-book (and we should recommend that it be not too small), wherein he could take stock of what has been done in each division of the work. Otherwise, we fear that he will not be able to give a satisfactory account of the narrative when he comes to the close of the third volume. The plot is in many respects interesting when fairly mastered; but many will regard it as an objection that the real hero does not make his appearance early enough. It may be, however, that the author holds a different opinion from ourselves as to who should be regarded as the hero. The literary merit of *An Open Foe* is much beyond the average, and affords hope of excellent work from the writer. With a less crowded canvas, she will be able to bring into play important qualities which are here only foreshadowed.

The graphic pen of Dr. Eckstein never showed to greater advantage than in his *Quintus Claudius*, a romance of Imperial Rome. The glory and the shame of the Eternal City in her period of decadence are drawn with a vivid pencil. Domitian, the infamous Emperor, and Domitia, his voluptuous wife, are portraits as strongly individualised as any we have recently met with in fiction. Love, glory, enterprise, religion, are the themes which the author handles with power and skill, passing from one to the other with a masterly rapidity. The sufferings of the Nazarenes, whose faith is espoused by the noble hero of the book, are related in a moving manner. Dr. Eckstein's style is realistic, without being spasmodic; and his notes are almost as valuable as they are voluminous. The merit of M^{me}. Clara Bell as a translator is so well known that she needs no commendation.

Fashionable American life at Newport may not deeply interest English readers, but Mr. Lathrop's book has some excellent situations, which are well managed. It also contains a tragic love-story with certain novel elements in it—a thing praiseworthy in itself, considering the paucity of new incidents in fiction nowadays. Altogether, the reader is tolerably certain to feel drawn towards at least three of the characters in Mr. Lathrop's latest composition.

The writer of *Alter Ego* exhibits a capacity for both humour and pathos. The only danger is lest his humour should degenerate into flippancy. The life of the hero of the present sketch is exceedingly well depicted; he is just one of those erring mortals, more sinned against than sinning, dear to the heart of Thackeray. The surface moralists of the world misunderstand them, and cannot trace the noble aspiration and charity which move them. Some of the characters are amusingly sketched, notably the Vicar's wife, a sancti-

monious formalist, who was in the habit of "hailing the Almighty as if He were a cab or an omnibus." When she discovers Ouida's *Two Flags* among her stepson's books, she writes angrily to him, "I have read it, and consider it a most dangerous book; I have therefore burnt it." It is, perhaps, not surprising that the young man does not take kindly to the religion of his home when he is prayed for as "a worm," "a lost pearl," and other epithets which prove his hardened and reprobate condition. Mr. Pember certainly possesses vivacity, and after his trial efforts he should produce something unusually good.

The Leavenworth Case is an exciting story of a murder of which any one of four persons may be suspected from the outset. The secret is kept well in hand, except, perhaps, in one place, which almost led us on the right track, but the writer recovered herself and deepened the mystery. The only objection to the book from the point of view of narrative is that it is concerned wholly with a crime and its detection. It would have been better to give the reader something more by way of a relief. The scene of the murder is laid in New York, and the author's American phrases are objectionable now and then. More than once the word *as* is used when *that* is intended—"I do not know *as* I was greatly surprised," &c.

G. BARNETT SMITH.

RECENT VERSE.

Poems. By John Sibree. (Trübner.) This little volume is apparently a reprint, with some additions, of poems that appeared in two lesser volumes published a year or two ago. What we said of the poems then is fully applicable to them now. Some of them have merit, and in thought and imagination they are superior to much minor poetry. "Fancy"—a quasi-mystical embodiment of the poetic genius—is, perhaps, the best thing in the book. If it suffers from a defect it is inaccuracy in philosophy. Fancy is the mystic lady who alone represents the genius of poetry. Imagination is unrecognised, save as synonymous with Fancy. The critics of eighty years ago who made so much of the radical distinction between these two would also have made short work of Mr. Sibree's classification of the authors of "Faustus" and "Childe Harold," "The Skylark" and "Endymion" and "The Ancient Mariner." "Unto One of the Least" is a quasi-mystical embodiment of the principle of charity. It lacks definiteness and conclusiveness, but is otherwise somewhat beautiful, being pathetic where it is realistic. "Ellen Carew," described as a legend of the West, is a story of a supernatural appearance interwoven with disappointed love. This also lacks definiteness. In short, Mr. Sibree seems not to have realised the limitations of his power. He has the fancy which he apotheosises, but he lacks imagination of that higher order which is essential to the invention of symbol and to tales resting on supernatural machinery. He has a philosophical poem entitled "To the Age." We have no love of a poem of which the subject itself is not peculiarly and exclusively poetic. Each of the arts has something that it can do better than its sister arts, though every art may borrow from all the others. In the same way, each of the departments of literature has its special function, though it may, without offence, sometimes trespass upon the functions of its neighbours. Mr. Sibree wishes to defend optimistic views,

but he has done this much more intelligibly in the prose note which accompanies his poem than in the poem itself.

Primroses. (Griffith & Farran.) This is an elegy on the Earl of Beaconsfield. It is designed as "a tribute to the greatness of the man whose life was of too heroic a stature to be adequately delineated in the cold and exact language of prose." The anonymous writer's contempt of prose for uses so exalted as his thought and theme require reminds us of the sublime contempt of all language which we sometimes find in the wise folks who tell us that words are powerless to express their feelings. Just as words served Shakspeare, however, for the utterance of his emotion, so the "cold and exact language of prose" has hitherto served the world for all that required to be said of Lord Beaconsfield. We much fear that the eulogy of the author of the present elegy will not add sensibly to the heroic stature which it is meant to panegyrisse. With the narrative part of the poem that tells the story, often prosaic enough, we fear, of the early life of the subject, are interwoven a number of lyrical pieces entitled "The Songs of the People." These strike us as by no means wanting in force, fervour, pathos, and rugged beauty. We regret to say, however, that in their present connexion they seem to be open to an objection which two lines of the "Primroses" help us to formulate—

"But these remarks, as counsel might observe,
Have no connexion with my client's case."

Onnalinda: a Romance. (New York: Putnam.) This long poem, half-epic, half-dramatic, in form, is intended to champion the cause of the Indian against the policy of extermination which the Department of the Interior in the United States Government appears to be practising even yet, despite the best that Fenimore Cooper and writers of his class and of his sympathies could do. That there is danger of the annihilation of what remnant still remains of the Indian race is sufficiently obvious; and, in the absence of authentic data whereby to judge of the cruelties attributed to the fugitive tribes, it is not easy to form a judgment of the policy of the Government. It is conceivable that in some blind way the Indians feel their best instincts outraged by the encroachments of the white man. The sacred bones of their forefathers may be ploughed up by the builders of cities; and this act, and all such acts, done unwittingly by the white races, may constitute atrocities in the eyes of the Indians which explain and palliate, if they do not atone for, the brutal massacres sometimes committed by wandering tribes. Indeed, there may be more deliberate and wanton outrage chargeable to the intruder on the Indians' territory. *Onnalinda* records the legendary achievements of the Iroquois princess whose adroitness baffled the French general and whose beauty fascinated Capt. Stark in the invasion of the Genesee Valley. Naturally the meagre legend has undergone considerable amplification, and now ends in the most approved fashion of a society novel, by the pacification of the black chieftain and the discovery of noble Saxon relations for the beautiful princess. The lines of the poem run smoothly enough, and have an occasional felicity of form. Perhaps the gravest fault of the poem as a whole is slowness of movement.

Prairie Pictures. By John Cameron Grant. (Longmans.) We did not greatly care for Mr. Grant's last book, *A Year of Life*, chiefly, perhaps, because its Preface seemed to exhibit a good deal of pretentiousness that was scarcely justified by the work itself. But the sonnets contained in that volume were much better than the critical disquisition which accompanied them; and we were able to commend them for some grasp of style, some fluency and force, if not for that special excellence of

rounded and perfected presentment which makes a good sonnet one of the best, as it is also one of the most difficult, forms of verse. We do not find that Mr. Grant's later sonnets are an advance upon his earlier ones; but the present volume has a distinct freshness of theme which is agreeable to the mind weary of the worn-out subjects of much modern verse. The poems are chiefly descriptive of Canadian life and scene, and are vigorous and graphic as poems, as well as interesting and valuable as glimpses of things that are strange to us. We trust the time is not far distant when the younger poets will see what the older poets have always recognised—that it is as much their business as it is the business of the historian or the essayist not to begin to write until they are quite sure that they have something to say, of necessity better than physical or metaphysical, psychological or even potological, accounts of themselves. There is one poem in Mr. Grant's book which seems to us to be no less touching in its simple rugged treatment than fine in its virile beauty of subject. It is entitled, "Done his Duty—and more," and is the story of an engine-driver who sees a goods train coming down upon the train he drives, and, to save his passengers, uncouples his engine, charges and upsets the approaching train, and loses his own life as a sacrifice to duty.

The Daisy Chain. By Baroness Swift. (Venice.) It is not easy to express an opinion on the merits of the poems in this little Venetian publication, which, having been privately printed, is dedicated to the Queen of Italy. The work is composed about equally of original lyrics and translations. The latter are chiefly from Goethe, Heine, and Herder, with occasional fragments from Victor Hugo and from Spanish and Italian poetry. The versions of "Mignon" and "The Erl King" may be said to reproduce the substance of the original poems with accuracy and effect. The lyrics of Heine fare less well at the poetess's hands. The airy delicacy of Heine's touch can only be imitated by a hand almost equally deft. The original verses are always well meant, and often pretty as to general idea. Where they fail is perhaps in finish. The authoress might do well to put herself in training for maturer products by a study of the metrical arts. Her present volume is suffused with a commendable poetic sentiment.

The Poetical Works of John Brent. In 2 vols. (Kent.) It would appear that Mr. Brent himself prepared these two luxurious volumes for the press, but that, as he died before their publication, his executors have carried out his wishes in respect of them. It is always an ungracious thing to disparage a writer who is newly taken from us, and, indeed, in this instance, we feel no desire to do so. The poems are for the most part greatly in advance of the average verse which falls to the lot of the present critic to review. They have a smooth fluency, an easy grace, a certain excellence of directness and charm of simplicity. We do not find that the author's materials had ever mastered him, nor do we find that he had mistaken ideas of the subjects proper to poetry, or an exaggerated sense of his own powers to deal with the themes which he had proposed to himself. "Atalanta" is no unworthy production; "Winnie" is a sweet little idyll; and some of the shorter lyrics have qualities of beauty. We should be disposed to say that, as a minor singer, Mr. Brent deserves to stand well with the public. Verse of the same merit made considerable reputations for men and women sixty to eighty years ago. The number of reasonably good writers has increased enormously since then, and what strikes us as curious is that there is thought to remain any place in literature for Mr. Brent's "Poetical Works." We fear that,

good as some of his works are, there must be few persons, even among such as are thoroughly well informed on literary subjects, who have so much as heard Mr. Brent's name.

Anima Christi. By J. S. Fletcher. (Bradford: Fletcher.) Unless we have failed to catch the drift of this volume, it is a sort of psychological study, intended to afford a view of the workings of the author's soul in the development of faith. Beginning with what we fear is a cheap, if not vulgar, type of scepticism, the writer is landed at last, mainly through the sorrows incident to the death of a devout wife, in the most reposeful belief in the religion of the cross. The term we apply to the latter condition is certainly not intended to convey anything more than a just idea of the type of Christianity which Mr. Fletcher ultimately espouses. There may well be some difference of opinion as to the value of this dramatic method of working out a problem in psychology; but there can be none as to the way in which it is done. So much rough-shod metre we have not often met with even among the lesser poets.

Ilaria, and other Poems. By Ernle S. W. Johnson. (Kegan Paul, Trench, & Co.) This little book shows considerable feeling for beauty in external nature, but no great hold of human passion. The glamour and mystery of the world have taken hold of the writer's imagination. His way of looking upon life is what we would call scenic, as distinguished from dramatic, meaning that he sees things in the mass, and generally with a veil of sentiment between him and them—not individually, and with, as it were, a bright light penetrating and surrounding every object. The following sonnet is fairly representative of the body of the book; the tenth line is very weak, but the last line has a fine ring on our ear:—

"In the ripe heyday of the summer's height
A blighting sadness falls from cloudless skies,
And souls which inward peer with curious eyes
Find fairest dreams the prey of foulest night.
Allurement cheats, and like a bubble breaks,
Unstable even in memory, though in sight
How far out-matching absent fancy's might
To paint the contour of her roseate cheeks.
What broken work is this, which breaks the hearts
Of poets in their early manhood? Doom
For generous breath how hard, to leave the bloom
Of fond enticing charm ere youth departs,
From Juliet's garden through sad Elsinore
Driven to Cordelia's tomb on the lone moor."

Six Pieces for Recitation. By Harding Cox. (Griffith & Farran.) The poems appear to be well adapted for public recitation. They are dramatic, and they are written with cumulative effect of incident ending sensationally, as a rule, and leaving the emotion at its highest pitch. Quite the best in the little collection is the piece entitled "The Murder," in which a costermonger tells in the language of White-chapel the story of how he came to murder his wife. The theme looks unpromising, but the sympathy is skilfully managed in the murderer's favour, and the pathos is of that rude and simple kind which usually proves contagious among an audience.

Windows of the Church, Echoes from Theocritus, Cytisus and Galingale. By Edward C. Lefroy. (Blackheath: Burnside.) The three booklets of sonnets bearing severally the above names seem to us of very remarkable merit. Rarely indeed do we meet with so much knowledge and love of nature as some of the sonnets in the first of the three exhibit, and rarely has the great pastoral poet been so freely transmuted without loss of his spell. It is Mr. Lefroy's distinction that his material never masters him, and of the difficulties of the form of art he has

chosen he hides away almost every trace. His sonnets are about as little laboured as Mrs. Browning's, to whose Portuguese series a few of the best bear a fine affinity. A breezy healthfulness of thought and feeling plays around a poem like this:—

"Here is the hill-top. Look! Not moor or fen,
Not wood or pastures, circles round the steep;
But houses upon houses, thousand-deep,
The merchant's palace and the pauper's den.
We are alone,—beyond all human ken;
Only the birds are with us and the sheep.
We are alone; and yet one giant's-leap
Would land us in the flood of hurrying men.
If e'er I step from out that turbid stream
To spend an hour in thought, I pass it here:
For good it is across our idlest dream
To see the light of manhood shining clear;
And solitude is sweetest, as I deem,
When half-a-million hearts are beating near."

Mr. Lefroy's sonnets ought to be better known. In substance they resemble those of Charles Tennyson Turner.

Poems. By Patty Honeywood. (Kegan Paul, Trench, & Co.) The best that we can say of this little book is that it exhibits a measure of taste, and shows that the author has a certain susceptibility to sentiment of the humbler kind. Possibly there are vast numbers of young ladies in the world who have this susceptibility moderately developed. That every young lady so endowed does not appear as a poet is perhaps due in equal parts to the susceptibility to humour which saves so many from treacherous pitfalls and to the sheer inability of others to overcome technical difficulties—in short, to rhyme. Miss Patty Honeywood's volume is much simpler and less pretentious, and fully as pleasant and quite as valuable, as some of the bardic productions of most of the poets of the other sex. Her book is dedicated to Lord Wolseley, to whom she offers a poetic address.

The Lily of the Lyn, and other Poems. By H. J. Skinner. (Kegan Paul, Trench, & Co.) The longest poem in this book is a narrative called "A Song of the Sea." It is a sort of combination of "Enoch Arden" and "Dora," with the intermixture of some original treachery. We fear we must say that the story does not carry us along as we read it. When the poet's aim is story-telling, his first business is to avoid everything that impedes the action. Mr. Skinner had probably not quite made up his mind as to whether it was his function to tell a story or to use a story. The difference between these two will at once appear when Scott's poetic romances are placed side by side with Keats's "Endymion." Our young poets can hardly hope for success in narrative verse until they see clearly what it is that they are doing. Mr. Skinner gives us some "Stanzas to Maud" which are full of passion. "The Lily of the Lyn" has more of the spirit of Heathcliff in Emily Brontë's weird and unreal, but powerful, romance than commends itself to our sympathy. This may be best described as female Byronism. There is a good deal too much of it in modern minor poetry.

Two Gallian Laments. By E. St. John-Brenon. (Reeves & Turner.) This author is not under the reproach of a vague female Byronism. There is no lack of shrill vehemence of speech in these "Laments." The first of them is a "Lament on Republican France," intended as a reply to Mr. Swinburne's "Ode on Republican France;" the second is a "Lament on the Death of Napoleon III.," which, though printed in 1873, is now "for the first time given to the world." It must be said that "the world" to which such poems are "given" has a bad trick of looking the gift horses in the mouth. The lament on the degeneracy of France consequent upon the

proclamation of the Republic is prefaced by an extract from a speech by the author to the electors of Gloucester. "Shall we have a Republic?" it asks, and then replies:

"No, gentlemen, revolution is poison. . . . Revolutionism standing on the precipice of that abyss which yawns for the annihilation of the State of England, and the archangel of our British Constitution shrieking out, in his might and in his power to our hearts—Beware, ye men of England."

We are sorry to observe that the author has himself usurped the office of the archangel in question, for listen to "shrieking out" like this:—

"An Emperor smitten, not slain,
Smitten sore by the treason of knaves,
Thou shalt rise, O Napoleon, to crush,
'Neath thy heel those abortions of slaves;
'Neath thy heel shalt thou crush them to death,
Them who have poisoned with pestilent breath
The good thou hast done for thy beautiful France
In the days of thy might and magnificence."

It is hardly wonderful that the poor man deserved a "Lament" after a dose like this. It is nothing to the author, evidently, that his silly prophecy was falsified.

Later Life Jottings. By R. R. Bealey. (Manchester: Tubbs, Brook, & Chrystal.) This is an unambitious volume of verse, partly rustic, chiefly homely. Mr. Bealey is in the fortunate position of having no "message" and belonging to no "school." We would be sorry to disparage either messages or schools in the abstract; but in the concrete they are sometimes dread things to encounter. A series of "Short Thoughts" of the nature of epigrams in prose and verse close the book. The best "short thought" we can find is this:—

"As dew is to rain,
So poetry to prose,—
Both water, but 'twere vain
The difference to disclose.
Who sees it, sees it plain,
Who sees not, blindness shows."

NOTES AND NEWS.

MR. SWINBURNE, we hear, is likely before long to bring out a new volume of critical essays.

MESSRS. MACMILLAN & Co. will publish on June 1 the first volume of a new library edition of the works of the Poet Laureate, to be completed in seven volumes, issued monthly, at five shillings each. A limited edition on hand-made paper will be issued, in sets only, at the rate of half-a-guinea a volume.

THE announcement made some weeks ago of the title of Mr. Browning's new volume, *Seriosa*, has led some of his readers to believe that it is in the press. But this is not the case. The MS. has not yet left the author's hands. It will probably not be finished much before the end of the season, and may not be ready even then.

MR. BROWNING has made slight revisions in many of his poems in the forthcoming new cheap edition of his two volumes of *Selections*. Mr. Grant White has set Mr. Furnivall and his fellows of the Browning Society a good example by collating at least one former happy change in "Bishop Blougram," where the old line,

"While the great bishop rolled him out his mind,"

appeared in 1880 as

"While the great bishop rolled him out a mind,
Long rumbled, till creased consciousness lay smooth."

which Mr. Grant White well calls "a very fine example of that concentrated form of expression, and that bold mastery of metaphor, in which Browning alone of all poets approaches, and frequently approaches, Shakspeare."

MR. BROWNING is so well pleased with Miss

Ethel Harraden's musical setting of his "Wilt thou change too?" the first section of "James Lee's Wife," which we mentioned last week, that he has given her leave to set any others of his poems that she likes. But why does not Mr. Browning set his own poems to music? His powers in that way have been known since his youth. He must have his own tune for every poem he has written. Why will he not give them to the world? Who will get them out of him for us, as Lady Cowper got "Balaustion's Adventure," as his pretty, flattering dedication to that poem says?

WE hear that Mr. J. A. Symonds is engaged upon a new work, which will shortly be completed. It consists of a treatise upon Latin Mediaeval Student Songs, the Goliardic literature of the twelfth century, also known as *Carmina Burana* or *Carmina Vagorum*. Mr. Symonds has translated a large portion of these songs into rhyming metres corresponding closely with the originals. Hitherto none of these poems, with one exception, he believes, have found their way into English verse. The whole of his work is intended to be a study of the earliest Renaissance.

WE understand that the MS. of Prof. F. W. Newman's book on the origin of Christianity has been sent to the printer.

"A ROMAN SINGER," by Mr. F. Marion Crawford, which has been running through the *Atlantic Monthly*, will be published by Messrs. Macmillan & Co. on May 20.

MESSRS. ISBISTER will published next week a work on *Contemporary Socialism*, by Mr. John Rae. It contains an exposition and criticism of scientific socialism, as taught by Lassalle and Marx, of what is called "Socialism of the Chair," of Christian Socialism, and of Nihilism; and a special chapter is devoted to Mr. Henry George.

PROF. HALES' forthcoming volume of reprinted papers will be entitled *Essays and Notes on Shakespeare*. It will appear this month.

MR. FISHER UNWIN has in the press a new volume of verse by Mr. Ernest Radford, which will be published under the title of *Measured Steps*.

THE long-expected volume of *Prolegomena* to the eighth edition of Tischendorf's New Testament will be published this month by Messrs. Williams & Norgate. It has been written by Dr. Caspar René Gregory, of Leipzig, with the assistance of the late Prof. Ezra Abbot, of Harvard, who died only last March. Prefixed is a short Life of Tischendorf, and the history of the text includes a collation of the two recent editions of Tregelles and of Westcott and Hort. This volume deals only with the uncial MSS.; the cursives, with the early versions and the ecclesiastical writers, are reserved for another volume.

THE Society for Promoting Christian Knowledge will publish during May the following works:—In the series entitled "Dawn of European Literature," *Anglo-Saxon Literature*, by Prof. Earle; in the series "Early Britain," *Norman Britain*, by the Rev. W. Hunt; in "Non-Christian Religious Systems," *Buddhism in China*, by Prof. S. Beal; in "The Home Library," *Thoughts and Character*: being Selections from the Writings of the Author of the *Schönberg-Cotta Family*; in "The People's Library," *Biographies of Working-men*, by Mr. Grant Allen; also *The Guild of Good Life*: a Narrative of Domestic Health and Economy, by Dr. B. W. Richardson; *Thrift and Independence*, by the Rev. W. Lewery Blackley; and, among other miscellaneous books, *John Wiclif, his Life and Times*, by Canon Pennington; *Life of John Wycliffe*, by F. D. Matthew; *Our Maories*, by the late Lady Martin; *Lettice*, by Mrs. Mole-

worth; *Modern Egypt: its Witness to Christ*, by the Rev. H. B. Ottley; *Types and Antitypes of Our Lord*, with illuminations from thirteenth-century missals and other sources; and *Christianity Judged by its Fruits*, by the Rev. Dr. C. Croalagh.

A CONTRIBUTION to the literature of criminal trials is about to be published by Mr. Thos. D. Morison, of Glasgow. The work gives a general view of the resurrectionists in Scotland, with a special account of the Burke and Hare tragedies in Edinburgh, bringing out the social, legal, and medical bearings of the case. The writer is Mr. George MacGregor, author of *The History of Glasgow*, and editor of the *Collected Writings of Dougal Graham*.

MESSRS. CASSELL & Co. have made arrangements with the directors of the Great Western Railway Company for the production of an official illustrated Guide to that railway, which will be published next month at one shilling. It will be illustrated with engravings, a complete series of route maps, and "bird's-eye view" maps printed in colours.

MESSRS. HAMILTON, ADAMS, & Co. will publish at an early date a *Wordsworth Birthday Book*, compiled by Mr. J. R. Tutin, of Hull, which has been in the press for some time. It will have a portrait of the poet in his twenty-eighth year.

MESSRS. GRIFFITH & FARRAN have in the press a narrative of a walking-tour in France, entitled *Through Auvergne on Foot*, by Mr. Edward Barker.

MESSRS. S. W. SILVER & Co. will shortly publish, at the office of the *Colonies and India*, a Handbook to Canada, compiled by Mr. E. Hepple Hall.

We understand that the article on "The Censorship of the Stage" in the current number of the *Westminster Review* is written by Mr. William Archer. It gives a history of the subject, with special reference to the Report of the Select Committee of 1866, and concludes with a strong appeal in favour of freedom.

We may also mention that the article in the current number of the *Quarterly* on "Lauderdale and the Restoration in Scotland" is written by Mr. Osmund Airy, who, as our readers know, is editing a valuable collection of Lauderdale papers for the Camden Society.

MISS M. E. CHRISTIE is contributing to the *Journal of Education* a series of novelettes on subjects of school and university life, the first instalment of which, "Monsieur du Beau: a Lesson in Deportment," appears in the current number.

At the sale in Bath last Tuesday of the library of Mr. Sheppard, of Keyford House, Frome, the British Museum acquired for £14 14s. an illuminated MS. of Bracton's *De Legibus et Consuetudinibus Angliæ* which is dated 1260, and therefore contemporary with the author. At the same sale a volume of *English Chronicles*, printed at Antwerp in 1493, was sold for £32 11s.; Barker's royal folio edition of the Bible (1583), in the original binding, £4 12s.; and several County Histories also fetched good prices.

PROF. W. ROBERTSON SMITH will give a discourse on "Mohammedan Mahdis" on Friday next, May 9, at the Royal Institution.

At the meeting of the Clifton Shakspeare Society held on April 26, the following papers were read:—"A Defence of the Historical 'Inaccuracies' of *Henry VIII.*," by Miss Florence W. Herapath; "The Burning of the Globe Theatre, 1613," by the Rev. H. P. Stokes; and "Buckingham and Shakspeare," by Mr. John Taylor.

We learn from the *Calcutta Englishman* that

the Black Hole, which was excavated not long ago for a short time, and of which the actual floor and walls were exposed, has now been filled in and paved over with stone slabs. A tablet of white marble, bearing the following inscription, is ready to be fixed in the immediate neighbourhood:—"The stone pavement near this marks the position and size of the prison cell in Old Fort William, known to history as the Black Hole of Calcutta."

THE famous house "zum rothen Schilde" in the Judengasse of Frankfort, where the founder of the Rothschild family was born in 1743, is about to be demolished for the sake of public improvements. The Judengasse has for some time lost its old picturesqueness, though the piety of the Rothschilds has hitherto preserved their "Stammhaus" untouched. Even now they have attempted to restrain by legal proceedings the action of the Frankfort municipality, but in vain.

THE *Literarisches Centralblatt* of March 29 contains reviews of several English books—Dr. Murray's *New English Dictionary*, Dr. Martin-eau's *Study of Spinoza*, Mr. W. Ross's *Early History of Land-holding among the Germans*, and Mr. Wharton's *Etyma Græca*.

A CORRESPONDENT writes:—

"In the ACADEMY of April 26, writing of the Edinburgh tercentenary, you speak of the 'strictly academical aspect of the gathering, removed equally from politics and from ecclesiasticism.' This statement by no means conveys the universal impression, and is hardly, I think, consistent with the facts of the case. 'Politics' were, happily, absent, but the doings of the week were ushered in by a solemn religious service, attended, with every circumstance of pomp and dignity, by the university authorities and their distinguished guests; one of the most important functions of the meeting, again, the conferring of degrees, was opened in Scottish fashion with prayer. Several of the foreign visitors were greatly struck by this practical blending of 'sound learning and religious knowledge.' Count Saffi alluded to it publicly, and a distinguished Belgian professor remarked with regret that such express and united homage to religion, by such an assembly, would have been impossible in any other country in Europe."

We print the above out of consideration for our correspondent, though we need hardly say that he has mistaken our meaning. The absence of what is understood—at least in England—by "ecclesiasticism" is quite consistent with all that he writes.

AMERICAN JOTTINGS.

THE following is the result of the competition instituted by the *Critic* for admission into an imaginary Academy of "native American authors of the sterner sex":—Oliver Wendell Holmes, 130 votes; James Russell Lowell, 128; John Greenleaf Whittier, 125; George Bancroft, 121; William Dean Howells, 119; George William Curtis, 118; Thomas Bailey Aldrich, 111; Francis Bret Harte, 105; Edmund Clarence Stedman, 104; Richard Grant White, 102; Edward Everett Hale, 100; George W. Cable, 87; Henry James, 86; S. L. Clemens ("Mark Twain"), 84; Charles Dudley Warner, 84; Henry Ward Beecher, 83; James Freeman Clarke, 82; Richard Henry Stoddard, 82; William Dwight Whitney, 77; Walt Whitman, 76; Asa Gray, 69; Noah Porter, 66; John Fiske, 62; Theodore D. Woolsey, 57; A. Bronson Alcott, 55; Julian Hawthorne, 55; John Burroughs, 52; Mark Hopkins, 52; Thomas Wentworth Higginson, 49; John G. Saxe, 49; Octavius Brooks Frothingham, 48; George P. Fisher, 47; Moses Coit Tyler, 45; Charles A. Dana, 44; Donald G. Mitchell, 41; Alexander Winchell, 38; Edwin P. Whipple, 37; George

Parsons Lathrop, 36; W. W. Story, 36; Francis Parkman, 34.

THE *New York Publishers' Weekly* has taken a sort of *plébiscite* of American publishers on the subject of international copyright. Out of fifty-five replies, only three are opposed to any concession, and thirty-one support the Dorsheimer Bill. In short,

"It is safe to say that the trade almost unanimously favour international copyright; that two-thirds do not require manufacture in this country as a condition, though there is a strong feeling in Philadelphia and among some other houses in favour of such a clause as either a *sine qua non* or desirable; that the passage of the Dorsheimer Bill would be welcomed by a large majority of the trade, and with a manufacturing clause and one or two less important modifications would receive almost unanimous support."

THE most recent *édition de luxe* announced in America is one of Pepys's Diary, in ten volumes, printed from Mr. Mynor Bright's transcription of 1875. The number of copies is limited to 165.

THE American papers state that Mr. Andrew Lang has been appointed "editorial representative" of *Harper's Monthly* in England.

ACCORDING to Rowell's *American Newspaper Directory*, the total number of newspapers and periodicals of all kinds at present issued in the United States and Canada amounts to 13,402, being an increase of 1,600 in the last twelve months.

A SECOND series is announced of "Johns Hopkins University Studies in Historical and Political Science," specially devoted to Institutions, Economics, and Politics. The series will appear, like the first, at monthly intervals, at the price of three dollars (12s.) for the whole; and the first will be entitled *New Methods of Studying History*, by the editor-in-chief, Prof. Herbert B. Adams. The publishers in England are Messrs. Trübner.

A CORRESPONDENT writes to us from Boston that a handsome square in that city has recently been named Copley Square in honour of the painter John Singleton Copley, who was a native of Boston. He adds that some difference of opinion exists as to the right pronunciation of the name. Local opinion is in favour of "Cöpley," but it is suggested that it is usually "Cöpley" in England. We can assure him that English usage here follows American.

THE *Nation* of April 17, in a first review of Dr. Murray's *New English Dictionary*, thus concludes:—

"It is an act of simple justice to say that, if this lexicon is completed on the plan on which it has been begun, it will take equal rank as regards its intrinsic excellence with the two great works published or publishing in French and German, and in many matters of detail will be superior to them both."

ORIGINAL VERSE.

LOVE'S TUTOR

(Being the third idyll of Bion).

GREAT Cypris stood by me still slumbering.
Love like a child by her fair hand she led
drowsy to earth, and just this word she said,
"Dear shepherd, take and teach my Love to sing,"
and so departed. Many a pastoral thing
(ah child!) as though he cared to learn I taught;
how Pan his pipe, the flute Athene wrought,
Hermes the lyre, Apollo his sweet string.
I taught, but of my words he took no heed,
but himself sang such songs as lovers wot,
and taught me all men long for passionately
and Gods, and of his mother many a deed,—
And all that I taught Love I clean forgot,
but got by heart the lesson Love taught me.

H. C. BEECHING.

MAX MÜLLER ON BUDDHIST CHARITY.

THE following is a summary of a lecture on "Buddhist Charity," delivered by Prof. Max Müller at the Kensington Town Hall on Thursday last, April 25, M. Clermont-Ganneau in the chair. It was the first of a series upon "The Charities of the World," undertaken on behalf of the Metropolitan Society for Befriending Young Servants.

"I come in obedience to a promise which I had given because I always sympathise with those who have the courage to do small things. The work of the Society for Befriending Young Servants was such hopeless and yet such hopeful work. The spirit in which it must be undertaken is that of the child who tried to pick up all the pebbles on the sea beach, and when carried home by her nurse, dropping her treasures as she went along, still proudly showed one she retained, and said, 'Mother, I have saved one.' And so to save even one young girl in the ebb and flow of modern London life would be a work to which I felt that if I could contribute I must not say No.

"The subject of Buddhist charity is a very attractive one. It was the late Dean of Westminster who said, 'In former times Gautama was unknown to us, and now he is second to one only.' There was a time when you could not be a true believer in your own religion without believing all the others to be false—one a voice from heaven, and all others voices from the very opposite. Each religion was held to the exclusion of all the rest. But now we have learned to treat all dialects of faith, or all religions, with perfect equality. The more belief we have in our own, the more we are inclined to regard others with tenderness, and even indulgence. An ever-increasing interest is taken in the sacred books of the East. Formerly the theological student never read more than his Old and New Testaments, and perhaps, if learned, the Korán. Now the Clarendon Press has published in twenty-four volumes translations of the most important among the canonical books of the ancient religions of the world.

"By Buddhism I mean no fashionable fancy religion, esoteric or exoteric, but the genuine historical Buddhism founded about 500 B.C. There is no doubt about its date. The inscriptions of King Asoka in the third century B.C. are scattered all over Northern India, from Afghanistan to Orissa, and are as clear as the inscriptions of the Scipios. Secondly, we have the canonical books. These are the Northern books in Sanskrit, and the Southern in Páli. We have, in the latter, the accounts of the first council after Buddha, 477 B.C., and the second, 377 B.C. The title of the Buddhist canon is *Tripiṭaka*, the Three Baskets. The Southern Buddhist Church comprises Ceylon, Burmah, and Siam; the Northern, India, Tibet, Mongolia, China, Japan. No doubt Buddhism has greatly changed, and its supporters differ very much. The metaphysical Hindu and the Chinaman differ as much as Bishop Berkeley differs from a plough-boy, but historical Buddhism is really that of the received historical records. It seems to me, after a study of the Vedas, that Buddhism is really the natural development of the Indian mind in all its aspects—religious, political, and social. It is of this last side I am to speak. Buddhism is here the full bloom, while the Vedas were the bud. We wonder what room there can be for charity in so bountiful a land as India, where man is so easily satisfied. The woods, rivers, and plains bring forth abundantly. Even now a man lives on one shilling a week, a woman on even less, and a married couple on £5 a year. Yet in Buddha's time men came and begged for a few rags or a handful of rice. The Hindus have always complained of being poor. Contrast the modern English beggar and the ancient Buddhist. Now we punish the beggar by law; then the man who did not give was considered impious, and a heretic, and the beggar was regularly protected and honoured. Look at Brahmanism and its ideal life. True, we only see the ideal, but a man's ideals often give a truer self than his miserable failures. There were four stages in the life of an orthodox Hindu—(1) The youth at the age of eight years was apprenticed to a master sage, and learned studiously the Vedas. Every day he begged bread for himself and his teacher. This was

less charity than an educational rate on the whole community. (2) At the age of twenty he was to marry and found a family, to perform sacrifices, give alms, and show hospitality. (3) When he got gray and his sons grew up, he was to retire into the forest to mortify the flesh, to give up all sacrifices, to live as an ascetic, entitled, if need be, to receive alms, but commanded also to show hospitality and to meditate on the mysteries of the world. (4) He was to become a Bhikshu, or beggar, a homeless hermit, with his head shaven, and dependent upon charity for his very life, regarding God as his own highest life. This is the ideal life in Vedic times. The first and second periods of life are entirely priestly, but at last all ceremonies and books are regarded as vain; polytheism is given up; the devotee believes in one God, and then finds that one God to be Brahman, or his own highest self. All Buddhism came from this. Young and old began to ask why all this preliminary preparation was necessary; why not proceed at once to the third and fourth stages? and at last the Brahmanic dikes gave way before the flood of Buddhism. Sacrifices were forbidden; the Vedas were to be treated as ordinary books; futile penances were abolished. 'If the solitary life is better, why not be at once homeless?' it was asked, and so Buddha named his disciples the 'homeless.' The Buddhist Church was founded. The new society was a refuge for the poor, the destitute, and the weary. No one outside it was upbraided, if only he gave alms. Within it no one owned any personal property. Such was the misery of this country, seemingly an earthly Paradise, that many thronged to get in. Once admitted (and there were restrictions), the neophyte is shaved, wears a yellow cloak, and is supported on alms. Twice daily did the brothers collect alms. Some gave rice, some gave lands; and so the communities became rich. This was Buddha's solution of the question of poverty. His attempt to found a new state of society deserves our whole attention. The regulations of the brotherhood will be found translated in 'The Sacred Books of the East,' Clarendon Press, Oxford, vols. xiii., xvii., and xx. Buddhism and charity are synonymous. The brothers lived on the alms of the lay supporters. Charity is the very soul of Buddhism. 'Charity, courtesy, and unselfishness are to the world what the lynch pin is to the rolling chariot,' say the *Pitakas*. The six virtues or *Paramitas* are charity, morality, earnestness, concentration, wisdom, and prudence.

"The East is the home of parables; most of ours come from Buddhist sources; and I will relate one or two in illustration of charity. First, however, I must explain to you the character of the stories of former lives called *Gâtakas*. No Hindu is silly enough to believe that his life begins with his existence here. The perpetual puzzle of virtue not being co-extensive with happiness, which some solve by a future life, and rewards and punishments there, the Buddhist solves by a former life. Is a man unhappy? he is so because of his former misdeeds. Let him beware of repeating them. Is he happy? let him continue the virtue which has such a result. No one is exempt from this law of cause and effect, not even Buddha himself; for before he reached Buddhahood (which is far above the gods), he went through many preparatory stages. In one of these, when he was fighting *Māra* (or spirit of evil), Buddha asks his opponent, 'Canst thou witness to thy charity?' *Māra* calls to his many followers, who shout unanimous testimony for him. 'And thou, Buddha?' Buddha replies, 'I am all alone, but I will call on the earth to witness that I have performed 700 acts of charity,' and, taking his hand from under his cloak, he calls on the earth. Immediately in thunderous tones the earth bears witness, and the followers of *Māra* are smitten to the ground, and a voice exclaims 'Death [*Māra*] is conquered; Prince Buddha is victor.'

"Here is a very early *Gâtaka* story, and one of the most popular. King Sanda had a son named Vessantara (*Visvam-tara*, all-giving), who, from his birth, was full of charity. When he grew up, he married, and begat two children. One day he was riding upon the white elephant (this was a real white elephant, and could cause rain to fall). Eight Brahmins arrived from a neighbouring State and begged the elephant as an alms, saying

that their State was suffering from a drought. The prince at once gives them the elephant, regretting that they had asked nothing more. The enraged people, however, ask the king to punish Vessantara, who is therefore banished to the rock Vankagiri, with his wife and children. All his treasures are given away by the prince before he sets out, and 1,000 waggons sent by the queen-mother are distributed in alms. Two beggars ask for the horses of the chariot, and are given them. Indra, chief of the gods, replaces them by four divine horses, but Vessantara soon gives away the chariot, and the little family go forth living on the fruits and drinking pond water. For seven days they stay in the kingdom of the wife's father, and then proceed to their place of exile. When they arrive at the rock, they live as ascetics in separate huts. At last comes an old Brahman, grim as an executioner, and asks for the two children as slaves. Even this the father grants, but the poor mother swoons when she hears it. When she recovers, however, she exclaims, 'Better is the Buddhahood than 100 children, if only we may share the reward with all the world.' Indra comes disguised as a Brahman and asks for the wife. After a moment's pause she, too, is given up, but Indra reveals himself, and bids them never more part. Finally, the old Brahman dies, the children return, the royal family come in state to reclaim Vessantara, who reigns, and is born only once more, as Gautama, the Buddha.

"Such is the Buddhist solution of poverty by charity. To give not only alms out of our abundance, but all that is dearest to us in the world, life, wife, children, and thus to save the world from ignorance, sin, and transmigration—this is Buddhist charity. One more Buddha is expected to appear on earth, under the name of *Maitreya*, a name derived from *maitri*, love. Love is more than the law, more than charity. Buddha says: 'As a mother at the risk of her own life protects her child, so let love prevail.' Then the saying will be fulfilled, 'Even in this world holiness has appeared.' Has that *Maitreya*, that Buddha of Love, been manifested? Will Buddhists ever learn it? Or has he not yet appeared? and are we, like Gautama, still five hundred years before Christ? No doubt Buddhist charity has its metaphysical side. We are to love our neighbours as ourselves, because they are as ourselves. We are all rays of one light, glances of one mind; and in loving our neighbours we love our true and larger selves. Then, as now, poverty and misery had reached a climax. Absurd wealth was face to face with hopeless penury. One man who would buy land for the Buddhists could cover it with gold coin, another begged a pitiful handful of rice. Buddha recommended no workhouses or parish relief. He did not say to the poor, 'Might is right.' He turned to the rich and said, 'Give; give all that is wanted; give, because nothing belongs to you; give, because life is a shadow; give to all, because what you leave to your own children only may become a curse rather than a blessing.' We have our clubs and our slums, our St. James' and St. Giles', and social economy stands helpless at the bedside of the dying man. One of the names of Buddha was the Great Physician. He mixed a grain of faith, a grain of pity, a grain of wisdom, and offered it. Buddha saw, as Christ saw, that charity, true charity, is the only remedy. Living seeds are small. Buddha began with only five followers, but now 'he is second to one only.'

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDET, E. *Mademoiselle Vestris*. Paris: Plon. 3 fr. 50 c.
 DIEBICHSON, L. *Antinoos. Eine kunst-archäolog. Untersuchung*. Christiania: Aschehoug. 7 M.
 FRIEDRICH, C. *Die altheutschen Gläser. Beitrag zur Terminologie u. Geschichte d. Glases*. Nürnberg: Bieleig. 6 M.
 HIPPEAU, C. *L'Instruction publique en France pendant la Révolution: Débats législatifs*. Paris: Didier. 8 fr. 50 c.
 LAMI, S. *Dictionnaire des Sculpteurs de l'Antiquité jusqu'au VI^e Siècle de notre Ère*. Paris: Didier. 4 fr.
 LAUBE, H. *Frans Grillparzers Lebensgeschichte*. Stuttgart: Cotta. 4 M.
 LIEBHAFER-BIBLIOTHEK alter Illustratoren in Facsimile-Reproduction. 7. Bdchn. München: Hirth. 7 M. 50 Pf.

MADEYSKI, S. P. Ritter v. Die utsche Staatsprache od. Oesterreich e. deutscher Staat. Wien: Holder. 3 M. 60 Pf.
 MICHOW, H. Die ältesten Karten v. Russland. Hamburg: Friederichsen. 4 M.
 MISTRAL, F. Nerte: Nouvelle provençale. Paris: Hachette. 5 fr.
 ORTOL, J. B. F. Les Contes populaires de l'île de Corse. Paris: Maisonneuve. 7 fr. 50 c.
 SCHLITTEBERG, H. M. Studien zur Geschichte der französischen Musik. 2 Thl. München: Callwey. 4 M. 50 Pf.

HISTORY, ETC.

BORKOWSKY, E. Die englische Friedensvermittlung im J. 1745. Ein Beitrag zur Geschichte der geheimen Diplomatie König Georgs II. Berlin: Berggold. 3 M.
 INSTITUTIONUM graeca paraphrasis Theophilo Antecessori vulgo tributa. Ad fidem librorum manu scriptorum rec., prolegomenis, notis criticis instructis E. C. Ferrinl. Pars I. Berlin: Calvary. 13 M.
 LEFÈVRE PONTALIS, A. Jean de Witt, Grand Pensionnaire de Hollande. Paris: Plon. 16 fr.
 SATHAS, C. N. Monumenta Historiae Hellenicae. T. V. Paris: Maisonneuve. 20 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

BOHNENBERG, G. C. W. Repertorium annum literature botanicae periodicae. Tom. 8. Pars 1. Haarlem: Loosjes. 3 M. 50 Pf.
 BRUSINA, S. Die Neridonta Dalmatiens u. Slavoniens, nebst altert malakologischen Bemerkungen. Agram: Hartman. 3 M.
 GUENTHER, S. Lehrbuch der Geophysik u. physikalischen Geographie. 1. Bd. Stuttgart: Enke. 10 M.
 JOHN, V. Geschichte der Statistik. 1. Thl. Von dem Ursprung der Statistik bis auf Quetelet (1835). Stuttgart: Enke. 10 M.
 KRAUSE, A. Immanuel Kant wider Kuno Fischer. Lehr: Schönbuch. 3 M.
 KREKENBERG, O. F. W. Vergleichend-physiologische Vorträge. III. Heidelberg: Winter. 3 M. 50 Pf.
 REICHENOW, A. Bericht über die Leistungen in der Naturgeschichte der Vögel während d. J. 1882. Berlin: Nicolai. 3 M.
 SAINT-MARTIN, Vivien de. Nouveau Dictionnaire de Géographie universelle. T. II. (D-J). Paris: Hachette. 32 fr.
 SCHMIDT, R. Equisetaceae selectae Germaniae mediae. 1. Hft. 2 M. 40 Pf. Filices selectae Germaniae mediae. 1. u. 2. Hft. 4 M. 50 Pf. Jena: Deistung.
 STRINDAÖNN, F. Ichthyologische Beiträge. XIII. Wien: Gerold's Sohn. 3 M.
 UBACH, C. L'Age et l'Homme préhistorique et ses Utensiles de la Station lacustre près Maesricht. Aachen: Benrath. 3 M.
 ZIMMERMAN, R. Ueb. Hume's empirische Begründung der Moral. Wien: Gerold's Sohn. 1 M. 50 Pf.

PHILOLOGY.

CHRISTIAN V. TROYES, sämtliche Werke. Hrag. v. W. Foerster. 1. Bd. Halle: Niemeyer. 10 M.
 FELS, A. Das Wörterbuch der französischen Akademie. I. Die erste Ausgabe d. Wörterbuches. Hamburg: Nolte. 1 M. 50 Pf.
 KESERBERG, A. Quaestiones Plautinae et Terentianae ad religionem spectantes. Köln: Neubner. 1 M. 20 Pf.
 REINHOLD, L. Die Chamirsprache in Abessinien. I. Wien: Gerold's Sohn. 2 M. 50 Pf.
 ROHDE, D. Adjectivum quo ordine apud Caesarem et in Oecronis orationibus conjunctum sit cum substantivo examinavit D. R. Hamburg: Nolte. 1 M. 25 Pf.
 SCHMID, G. Euripidea. De Ione. Leipzig: Fues. 1 M. 20 Pf.

CORRESPONDENCE.

THE ART OF COMPOSITION ACCORDING TO PROF. JEBB.

Queen's College, Oxford: April 23, 1884.

Prof. Jebb has done me the honour to devote an article in the current *Edinburgh Review*—the authorship of which is an open secret—to my recently published work on the Oriental History of Herodotus. About this article I do not intend to say anything. Most of the arguments advanced in it have been urged before, and are answered in the new volume of *Hermathena*; while in criticising my Egyptology, Prof. Jebb has evidently ventured upon unfamiliar ground, and through misunderstanding his authorities has himself fallen into mistakes. But it has been pointed out to me that this is not the first occasion on which Prof. Jebb has brought what I have written before the notice of the world. Whereas, now, however, he writes anonymously and makes my name public, on the previous occasion he suppressed my name and published only his own. His opinion of the value of my writings, moreover, has changed a good deal between the two occasions. In 1884 he considers my authority to be worthless; four years ago he held it in such high

esteem as to silently appropriate my facts, my conclusions, and even my very words.

The first two pages of Prof. Jebb's contribution on early Greek history to the new edition of the *Encyclopaedia Britannica* are largely borrowed, without acknowledgment, from two articles of mine—one a letter in the *ACADEMY* of January 25, 1879, and the other an article on "The Phoenicians in Greece" in the *Contemporary Review* for December 1878. So closely has Prof. Jebb followed his text that he has even reproduced a misprint of such an obvious nature to anyone in the slightest degree acquainted with comparative philology that I did not think it necessary to have it corrected in a subsequent number of the *ACADEMY*. I little imagined that it would be appropriated by another writer. Prof. Jebb has further adopted and endorsed a theory of mine which I have since seen reason to abandon, and so late as last year has allowed Dr. Isaac Taylor in his admirable and conscientious work on *The Alphabet* to refer to him as if he had arrived at it independently (I. ix., x., II. 24). But I will now willingly make him a present of it.

I will not waste the space of the *ACADEMY* by giving my original text and Prof. Jebb's reproduction of it in parallel columns, unless Prof. Jebb desires it. It is enough to say that he has not only appropriated the facts I had got together from different quarters—some of which had only an indirect bearing on questions of Greek archaeology—as well as the opinions and theories I had quoted from other scholars, but he has also laid hands upon conclusions which I may claim to have been the first to draw as well as upon the phrases I used and the translations I suggested for one or two Greek names. Yet my name is never mentioned either in the body or at the end of the article. I know that I ought not to complain of this, but, on the contrary, to be gratified that my labours have been so highly approved of by a critic who claims almost universal knowledge. I cannot but feel proud that I should now share the same fate which befell certain eminent writers at his hands on a former occasion. It is only a pity that he should have considered a letter and a magazine article sufficient to exhaust the main questions connected with early Greek archaeology.

I have observed other curious statements and misstatements in Prof. Jebb's writings which throw light on his mode of working and his qualifications for passing judgment on the work of other scholars; for the present, however, I refrain from pointing any of them out. A. H. SAYCE.

A MAGYAR SONG ON ST. STEPHEN'S DAY.

Thornton Lodge, Goshill, Hull.

My friend and fellow-worker, Mr. L. L. Kropf, has pointed out to me a very curious old song that is sung on December 26 in certain parts of Hungary. Kriza, in his *Udrözök* (Kolozsvár, 1863), mentions, in a note to one of the folk-songs, No. 268, that a peculiar custom is observed in the village of Kénos, near Székely-Udvarhely, in Transylvania, on the day named. If a young couple who belong to the place get married, or if a married couple from some other place settle in the village during the year, groups of villagers gather together on the following St. Stephen's Day and sing the appended song outside of the house inhabited by the new couple in the following manner:—First come the old folks, and sing; next the middle-aged; and lastly the young ones. The first six verses are sung in the courtyard, after which the singers (who are called *regesek*) go close up to the house door and there finish their ditty; nor do they leave till they have been well feasted. The following will give a fair idea of the "Song

of the Old Székely Regesek" from the neighbourhood of Homoród:—

The snow is falling: de hó reme róma*
 Hares and foxes are gambolling:

We go into the village:
 Into the courtyard of "So-and-So":

There we find an inhabited house:
 In it we see a made bed:

In it lies the good-natured master:
 By his side his gentle lady:

Between the two is a ruddy-faced child:
 Who cheers thus his father and mother:

Get up, my father! get up, my mother!
 Because the *regesek* have come!

It is an old custom: a big red bullock!
 Half belongs to the *regesek*!

On its back are sixty sausages!
 Half belongs to the *regesek*!

His horns are full of baked cakes!
 Half belongs to the *regesek*!

On the tuft of his tail is a pot of beer!
 Half belongs to the *regesek*!

His ears are full of small coins!
 They shall be left for the master!

In his navel a bushel of hops!
 These shall be left for the master!

His buttocks are full of hazel-nuts!
 These shall be left for the child!

Will you let us in, good master?
 If you don't we don't care!

We shall lock you in!

Benn pisilel, benn kakilol: de hó reme róma.

Kriza asked a minister living in Kénos for further information concerning the custom, and was informed that a tradition existed in the village to the effect that, in olden times, the wooden figure of a red bullock used to be carried to the house of the newly married, or newly arrived, couple on Christmas night, and was by them dressed in the following way:—On the horns was hung a kind of cake;† the ears were filled with coins; a pot of home-brewed ale swung on his tail; cavities in the buttocks were charged with hazel-nuts; and a long sprig of hops stuck out of his navel(?). Next day the singers arrived, and, as the song went on, the various things were taken from the carved figure and handed round as they were mentioned in the verses.

As already stated, this part of the ceremony exists but in tradition, and, according to the testimony of the above-mentioned minister, even people of eighty years of age say that they only know it as such. It is also very remarkable that the above song is not used anywhere else in Hungary save at Kénos and in the county of Zala (where a variant is found), two places at a considerable distance from each other, and separated by two large rivers—the Danube and Theiss—a plain, and the chain of high mountains dividing Hungary Proper from Transylvania. But at one time—about the middle of the sixteenth century—the custom appears to have been more general, and is mentioned in a work‡ written (in Hungarian) by Kaspar Heltay, wherein the author states that "after the day of the birth of our Lord Jesus Christ commences the great feast of the Devil: the 'regelő' week. . . . The heavy drinking and 'regelés' have no end."

The singers are still called *regesek* (plural of *reges*) in Kénos, and *regösök* (plural of *regös*) in Zala,§ words whose meaning appears to be but little understood by the present generation.

* Every line ends with this refrain, the meaning of which is entirely lost.

† Rolls twisted in the shape of a knot known in heraldry as "Stafford's knot."

‡ Conversation on the Dangerous Habit of Drinking and Recelling (1552).

§ E is often changed into 3 (pronounced as in German); e.g., a native of Szegedin would say, "Öttem könyeret meggygel," instead of "etttem kenyeret meggygel."

Mr. Paul Hunfalvy, in a polemic pamphlet on "A Székelyek" (1880), says:

"In the county of Zala, on the day after Christmas Day—i.e., St. Stephen's Day—groups of lads (*regősek*) go round calling at every house and shouting* in the compliments of the season. They are especially well received at houses where there are unmarried daughters, as it is commonly believed that the girl whose name is coupled with that of an unmarried man in the song will undoubtedly be married during the following carnival; and hence the local sayings: 'Elregélték,' the young man and girl; 'or Kiregélték,' the unmarried young man with some girl'—i.e., the young folks may be considered as engaged because their names were coupled together by the wandering singers on St. Stephen's Day."

W. HENRY JONES.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 5, 4 p.m. Asiatic: "The *She King* for English Readers," by Mr. Clement F. R. Allen.
5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Society of Arts: Cantor Lecture, "Some New Optical Instruments and Arrangements," II., by Mr. J. Norman Lockyer.
8 p.m. Aristotelian: "An Analysis of Force," by Mr. W. R. Dunstan.
TUESDAY, May 6, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," I., by Prof. Gæmge.
8 p.m. Victoria Institute: "Prehistoric Man in Egypt and the Lebanon," by Vice-Chancellor Dawson.
8 p.m. Biblical Archaeology: "New Texts in the Babylonian Character principally referring to the Restoration of Temples," by Messrs. Theo. G. Pinches and Ernest Budge.
8 p.m. Civil Engineers: "The Antiseptic Treatment of Timber," by Mr. S. B. Boulton.
8.30 p.m. Zoological: "The Dentition of a Young *Capybara*," by Prof. Flower; "Amphicyclus, a New Genus of Dendrocinotous Holothurians, and its Bearing on the Classification of the Sub-order," by Prof. Jeffrey Bell.
WEDNESDAY, May 7, 4.30 p.m. British Archaeological: Annual Meeting.
8 p.m. Society of Arts: "Bicycles and Tricycles," by Mr. O. V. Boys.
THURSDAY, May 8, 3 p.m. Royal Institution: "Flame and Oxidation," II., by Prof. Dewar.
8 p.m. Hellenic Society: "A Tour among the Cyclades," by Mr. J. T. Bent.
8 p.m. Society of Arts: "Cupro-Ammonium Solution and its Use in Waterproofing Paper and Vegetable Tissues," by Mr. O. H. Alder Wright.
8 p.m. Telegraph Engineers: "A Method of Eliminating the Effects of Polarisation and Earth Currents from Fault Tests," by Mr. H. O. Mance, with Supplementary Remarks and Illustrative Experiments by Mr. Latimer Clark.
8 p.m. Mathematical: "Motion of a Network of Particles, with Some Analogies to Conjugate Functions," by Mr. E. J. Bouth; "A Subsidiary Elliptic Function," by Mr. T. Griffiths.
FRIDAY, May 9, 7 p.m. Civil Engineers: Students' Meeting, "The Electric Light," by Mr. A. R. Bennett.
8 p.m. New Shakespeare Society: Musical Evening.
8 p.m. Society of Arts: "Indigenous Education in India," by Dr. Leitner.
8 p.m. Quakers.
8 p.m. Royal Institution: "Mohammedan Mahdis," by Prof. W. Robertson Smith.
SATURDAY, May 10, 3 p.m. Royal Institution: "Recent Discoveries in Roman Archaeology," III.—The Palatine Hill, by Mr. H. M. Westropp.

SCIENCE.

The Epinal Glossary: Latin and Old English.
Edited by H. Sweet. (Trübner.)

(Second Notice.)

THE chief point of interest presented to students of English by this Glossary lies in the fact that it exhibits so many examples of English words in their eighth-century spelling, thus throwing much light upon their etymology. But, before proceeding to notice these more particularly, it is worth while remarking that the Glossary also throws light upon many words of Romance origin which subsequently found their way into our language, as well as upon other Romance words which we have not borrowed. In connexion, for example, with the Modern-English "pavilion," we may

* The word *hadarni*, or *elhadarni*, really means "to speak very rapidly."

note the gloss *tentorium*: *papilionem* on p. 26. In connexion with "moustache," we find *mustacia*: *granas* on p. 15. The curious Old-English *granas* is not given in Ettmüller's Dictionary, but it is obviously cognate with Icelandic *grön*, "the moustache;" so that in this instance the Old-English obsolete word is clearly expounded to us by the Romance word which has superseded it.

When we come to examine the words of native origin, we shall find it not without profit to consider them in groups or classes wherever this is practicable. For example, we may consider the plant-names, and may compare the lists here given with the plant-names in Wright's Vocabularies, especially as reprinted in the very convenient book on *English Plant-Names* by Prof. Earle. Among the more noticeable are the following ancient spellings of familiar names—viz., *garleo* (garlic), *haeguthorn* (hay-thorn, hawthorn), *biouuyrt* (bee-wort, *apiastrum*), *dil* (dill), *bocaeas* (beech), on p. 1; *mapuldur* (maple-tree), *hologn* (holly), *alae* (alder), *saepas* (sap-tree, fir-tree), *geacaeas suras* (gowk's sorrel, cuckoo-sorrel), *uuegbradas* (waybread, usually corrupted to waybread—i.e., plantain), *uuermod* (wormwood), *breer* (brere, briar), *hindberia* (hind-berry, the Northern name for raspberry), on p. 2. On p. 6, we find *blitum*: *clatas*; here *clatas* is the *clote*, of which the literal sense is "ball." The *clote* was a name given to two distinct plants, but for a similar reason. One of these was the burdock, so named from the burs upon it; the other was the yellow water-lily, so named from the "ball" in the centre of the flower. It is in the former sense that it is used by Chaucer, as has been shown in the note to l. 577 of the "Canon's Yeoman's Tale" in the Clarendon Press edition; Halliwell has expressed the contrary view, but he does not seem to have been convinced that *clote* could mean a burdock, though this is perfectly evident from the old vocabularies. On p. 7 we find *uulfes camb* (wolf's comb), *ribbas* (lit. rib, but applied to hound's tongue), and *hymblicae* (hemlock). Also *aac* (oak, mysteriously given as a gloss to *color*, which would appear to be an error for *robor*), *haesil* (hazel), *cisirbeam* (a curious error for *ciris-beam*—i.e., cherry-beam, now cherry-tree), *cucbeam* (quick-beam, as a gloss to *cariscus*), p. 8; *asec* (ash), *fearn* (fern), *finugl* (Middle-English *finkel*, from Latin *foeniculum*, whence also the equivalent word *fennel*), p. 9; *segg* (sedge), *quiquae* (quick-grass, couch-grass), *broom* (broom), *galluc* (gallcock, another name for comfrey), p. 10; *hunaegugas* (honeysuckle), p. 14; *apuldur* (apple-tree), *gearuwas* (yarrow—i.e., milfoil), *hunas* (hound, now called hound or hoar-hound), p. 15; *bircias* (birch), p. 19; &c. There are other plant-names that offer more difficulty. Thus, on p. 13 *e*, we find *lactuas*: *pubistil*. A trilingual glossary of the thirteenth century gives us *andivia*, *letrun* (French), *bugepistel* (English). Cotgrave explains French *letrun* by sow-thistle; whence it might at first seem likely that *sow-thistle* is a corruption of an older form *thow-thistle*. Yet this does not appear to be the case, for we find in German the name *saudistel*, in Dutch *varken-distel*, and in Danish *evinetidsel*, which clearly prove *sow-thistle* to be a legitimate name for the plant. We may note here that, on p. 22, we find *aac* (oak) repeated, and this time the

Latin name is correctly given as *robor*. Some English names are merely borrowed from Latin; such as *plum* from *prunus*, *poppy* from *papaver*, *gladen* from *gladiolus*; we find in the Glossary the old spellings *plumas*, *popaeg* (20), and *gladina* (24). Some names have been remarkably well preserved; thus the *Ruscus* is still called "knee-holly," from its prickly appearance and stunted growth; compare *ruscus*: *cnicholaen*, p. 22. The very next gloss is *ramnus*: *thebanthorn*. Here *thebanthorn* is the Middle-English *thevethorn*; the Promptorium has: "Thethorne-tre, thevethorne-tre, *Ramnus*." It is curious that Halliwell, in noting this word, should have added the remark that "*ramnus* is the medlar-tree," for *ramnus*, or rather *rhamnus*, is certainly the buckthorn. But the Promptorium also has the entry: "*Theve*, brusch"—i.e., brushwood, as Mr. Way explains it; and the name was probably given to any rough and thorny bush. See Herrtage's note in the *Catholicum*, where he cites from the *Medulla* the entry: "*Ramnus*, a whyte thorne or a *thepe-bushe*." This we take to be certainly the origin of the curious Norfolk name for the gooseberry-tree—viz., "fea-berry tree;" the gooseberries themselves being called *fapes*, *fabes*, *feabes*, *feapes*, *feabers*, also *thapes*, *thebes*, &c. "Fea-berry" is for *feabe-berry*—i.e., *thebe-berry*, *f* being a childish substitution for *th*, as when a child says "frow" for "through." At any rate, this is a more probable solution than Forby's singular suggestion that all the above terms are "corruptions of *fea-berries*," and that the etymology is from the Anglo-Saxon *fean* (*sic*), to rejoice, because "it is one of the welcome first-fruits of the year," or, in other words, from the rejoicing of young people who eat gooseberries. Forby's suggestion is, moreover, somewhat impaired by his explanation that the term is almost invariably applied to the *unripe* fruit; for it is not the universal experience that the eating of green gooseberries leads to joy.

But, while speaking of gooseberries, let us not neglect the important entry on p. 19, col. c, l. 3—viz., *pampinus*: *eros*. Here, at last, we have the long-sought origin of the word "goose-berry" itself, a matter which it is worth while here to prove. The Dutch *doon*, German *thun*, as compared with Anglo-Saxon *dón*, show that the Dutch *os* and German *long u* are equivalent to the Anglo-Saxon *ó*. The Dutch *kruisbezie*, formerly *kroesbezie*, and the German *krausbeere*, both mean goose-berry; and the German *kraus* is the Middle-High-German *kris*. The first syllable, in Anglo-Saxon, must have been *erós*, and its signification was "a curl," not inaptly rendered by the Latin *pampinus*; the reference being to the short crisp curling hairs upon the rougher kinds of the fruit. The Anglo-Saxon *o* in *eros* was, accordingly, long, and therefore became *oo* in Modern English, just as *góe* is now *goose*. The *goose-berry* is, accordingly, a corruption of *groose-berry* (cf. French *groseille*), which again stands for *croose-berry*, from the Anglo-Saxon *erós*. I do not find any mention of this Anglo-Saxon word in Ettmüller, Leo, or Bosworth; it is a pure gain. It may be added that Kluge allies German *kraus* to German *krolle*, so that the English "curl," which best expresses *erós*, is from the same root.

Another remarkable class of names is that

of birds and insects. Of birds, we may notice *aenid*, a duck (1), well known as the source of English "drake;" *hragra*, a heron (2), interesting as being cognate with the Old-High-German *heigr*, the original of Italian *aghir-ono*, Old-French *hair-on*, and our own *her-on* (borrowed from French); *chyas*, a chough, *crauuas*, a crow (8); *ganot*, a gannet, *finc*, a finch (9); *hrooc*, a rook (10); *hebuc*, a hawk, *sualuua*, a swallow (11); *oslas*, an ousel (15); *nectagalas*, a nightingale (22); *staer*, a stare or starling, *emer*, an ammer, or yellow-ammer, without an *h* (23); *throstilas*, a throstle, *lauuorcas*, a lark, *seric*, a shrike (27); and so on.

Among the insects we may notice *briosa*, breeze or gad-fly (p. 1); *earuwigga*, earwig (2); *dora*, dor, which is Norfolk for cockchafer (5); *bitul*, beetle (6); *hnitu*, nit (13); *luus*, louse, *fleah*, flea, *buturfiogas*, butterfly (20); *mygg*, midge (24). Among fish, we find *uuuuu*, wilk or welk, which it is the fashion to mis-spell *wholk* (7); *leax*, lax—i.e., salmon (12); *baers*, barse, usually mis-spelt bass (13); *flooc*, fluke or flounder, *styria*, sturgeon (20); *hering*, herring (23); *smolt*, smelt (24). Considering the present confusion of English spelling, it is comforting to find occasional examples of words the spelling of which is the same at this day as in the eighth century; such words are malt, east, north, wind, hood, west (written *uuest*), broom, frost, storm, stream, brand, web (written *uueb*), and elm. In many others the change has been only at the end, as *locc*, *droc*, *steel*, *gooc*, *bucc*, *bedd*, *hara*, *dise* (dish), *apa*, *sadal*, *creasae*, *rygi* (rye), with obvious meanings. It is not improbable that *b*, when medial or final, had the sound of *v*, as in *thebanthorn*, thevethorn, *gloob*, glove, *salb*, salve. We will conclude this notice with a few notes upon some interesting words.

"Andeda: brandrad" (1); this is the Northern *brandreth*, a trevet. "Axedones: lynisas" (1); here *lynis* is a *linas*, as in English *linse-pin*, corruptly "linch-pin." "Armilausia: sercae" (1) gives us the origin of *sark*. "Acega: holthana" (2); here *holt-hana* is a *holt-cock*, now called a woodcock. "Alga: uaar" (2) shows us the Kentish *wore*. "The Thanet men" (saith Somer) "call it [sea-weed] *wore*, or *woore*," is quoted by Ray, who also gives the forms *waar* and *weir* as being used in Northumberland. "Asfaltum: spaldr" (2); perhaps *spaldr* is merely an English attempt at pronouncing "asphalte;" in Maundeville's *Travels*, p. 100, it appears as *asfalt*. "Amiculo: hraeceli" (2); a rail, or night-rail, is not uncommon in our old dramatists, and is used by Massinger (see Nares' Glossary). "Actuaris: uuraec" (2) probably refers to the sea-weed known as bladder-wrack or seawrack. "Conuexum: hualb" (7); here *hualb* is the word which at a later period was spelt *hwealf*, and is the source of Middle-English *overhwelewen* and Modern-English "overwhelm;" the Provincial-English *whemmle* means to turn a hollow vessel, such as a basin, upside down, thus presenting a convex surface, and the Provincial-English *whelver* (in Halliwell) means a large round hat, from its convex shape. "Caulem: stela" (7); here *stela* is the Provincial-English *stela*, generally used in the sense of "handle," and applied to a broomstick, but here in the sense

of *stal-k*, which is an extended form. "Falces: uudubil, sigdi, rift" (9); here *uudu-bil* is a wood-bill for chopping wood, and *sigdi* is a scythe. The form *sig-di* is important, as it preserves the radical *g* (from the Teutonic root *saghe* = *sax*, to cut), which was early lost, the *i* being lengthened by compensation; so that the usual Anglo-Saxon form is *sithe*, later *sithe*, now mis-spelt "scythe" by a strange perversity.

Some of the glosses present much difficulty, and may perhaps await their solution for some time. As an example of a difficult pair of glosses we will take the following, at the same time suggesting an explanation. On p. 9 we find, in col. c, "famfaluca: leasung, uel faam;" and in col. e, "famfaluca: unapul." Here *leasung* is a lying story, a lie; *faam* is foam; *wapul* is an adjective from a base *wap*, expressive of a boiling or bubbling motion, whence was formed a verb *wapelian*, to bubble up, well preserved in the familiar Modern-English "wabble." Somner records *wapul* as a gloss to *pompholix*, and this gives us the key. *Famfaluca* stands for the Greek *pompholyga*, accusative of *pompholyx*, a bubble, a boss, a knob, also slag or scorias; further used by Pliny to denote a substance deposited by the smoke of smelting-surfaces. Thus the gloss "foam" is not far wrong; the gloss *wapul*—i.e., bubbling—is also tolerably near; but the gloss *leasung* can hardly be other than a metaphor. We may also learn from this that Pliny was probably one of the authors whom the glossator read, a fact which should be noted. We may further gather from the use of the verb *wapelian*, to bubble up, a clear notion of the curious Provincial-English *potwabbler*—i.e., pot-boiler (given by Halliwell). This word is also spelt *potwaller*, or *potwalloper* (see Webster), presumably from *weallan*, to boil.

We record our thanks to the Philological and Early-English Text Societies for producing this most interesting facsimile edition, and to Mr. Sweet for his care in editing it.

WALTER W. SKEAT.

CORRESPONDENCE.

WÜLCKER'S EDITION OF WRIGHT'S VOCABULARIES.

Berlin, S.W., Kleinbeerstrasse, 7: April 27, 1884.

In his new edition of Thomas Wright's *Vocabularies*, Prof. Wülcker says that his text of the *Corpus Glossary* "is based on a collation recently made by Prof. J. Zupitza." Being afraid that these words may lead his readers into a mistake as to the extent of my own responsibility, I beg to state that what I lent to Prof. Wülcker in 1877 was not a collation of Wright's text with the MS., but a transcript of the whole of the MS., Latin glosses and all, so that the task of picking out all the English words was entirely left to himself. I have not yet found time to go through more than the so-called "Interpretatio nominum ebraicorum et grecorum," out of which Prof. Wülcker has added four more English glosses to the twenty-three printed already by Wright. But, leaving a few doubtful cases out of the question, I find there are five more in my transcript of the *Interpretatio*—*Gacila* snithstreo; *Lancola* cellae; *Sicini* ac ðus; *Trilex* Brili; *Uertellum* uerua. *Sicini* is a mistake for the interrogative *Sicine*, uerua the West-Saxon *hwerofa*. By-the-way, Prof. Wülcker's *Clebulum* is a misprint for *Glebulum* in the MS., and this a corruption of *Cribellum*. But what is "Decurat hornnaap"?

The MS. has *horn naap* in two words; I think *horn* is = orn "ran," and *naap* = *náp* (from *nípan*) "sank down," and *Decurat* a mistake for *Decurrit*. JULIUS ZUPITZA.

SCIENCE NOTES.

THE Royal Geographical Society has decided to appoint for one year an inspector to enquire thoroughly into the state of geographical education at home and on the Continent. In addition to studying the best method of geographical teaching—chiefly probably in Germany and Switzerland—he will be required to collect and report upon the best text-books, maps, models, and appliances.

THE May number of the *Journal* of the Anthropological Institute contains several valuable papers by original observers, including one by Mr. H. O. Forbes, the well-known traveller and naturalist, descriptive of the natives of Timor, and another by Dr. Garson on certain skulls brought by Mr. Forbes from the island of Timor-laut. African ethnology is represented by Mr. H. H. Johnston's paper on the peoples of the Congo region, while Australia receives attention in Mr. Howitt's description of some curious ceremonies of initiation. We understand that Mr. Howitt, who has contributed so many excellent papers to the Anthropological Institute, is the son of William and Mary Howitt. This number of the *Journal* also contains Prof. Flower's presidential address delivered at the anniversary meeting.

THE death is announced of Don Eulogio Jimenez, of the Observatory of Madrid. He was one of the first mathematicians of Spain, and author of *La Teoria de los Numeros*, and of many educational works in arithmetic and mathematics, original and translated.

PHILOLOGY NOTES.

THE Council of the Philological Society have resolved to recommend the anniversary meeting of the society on May 16 to elect Prince Louis-Lucien Bonaparte a vice-president of the society. The Prince's engagements obliged him to decline the offer of the presidency. Mr. Henry Sweet will fill that post for the next two years, and will probably be succeeded by Prof. Skeat. The society's new members of council will be Mr. Henry Bradshaw, the Cambridge University librarian; the Rev. Prof. Kennedy, of Cambridge; Dr. E. L. Lushington; and Mr. Peile, of Christ's College, Cambridge.

PROF. BIET, of Marburg, is engaged on a new edition of *Claudian* for the "Monumenta Historiae Germaniae" series. Mr. Ellis and Mr. Haverfield are collating parts of the MSS. in the Bodleian and in the library of Corpus Christi College, Cambridge, for him.

PROF. HERBERT STRONG, of Melbourne University, who is now on a visit to this country, is engaged on a translation of Schleierher's *Geschichte der deutschen Sprache*, with notes and an additional chapter.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, April 21.)

SIR F. GOLDSMID in the Chair.—Mr. F. V. Dickins read extracts from a translation of the roll of the Shinten Doji, a famous Japanese outlaw of the tenth century. The roll, which was exhibited, consisted of six "Makimous," or scrolls, and was finely calligraphed and illuminated, the principal scenes of the somewhat gruesome story being brilliantly depicted. Mr. Dickins ascribed it to the early days of the Tokugawa dynasty, and believed it to be the work either of a Buddhist monk or of artists maintained in the household of some feudal or vassal baron of the Shogun. The story, which was a version of one

of the chief exploits of the traditional hero Gōrōmatsu or Raiko, presented the usual features of such tales, whether told in the Far East or the West, but possessed a special interest in the curious mixture it displayed of the scholarly sweetness characteristic of the Chinese style, and the somewhat overdone ferocity equally characteristic of the literary productions of old Japan. The whole is cast in a Buddhist mould, and permeated by an under-current of Shintulism.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 22.)

PROF. FLOWER, President, in the Chair.—The President, in welcoming the members to their new quarters, gave an outline of the history of the Institute and of the eminent men who have presided over it. The Ethnological Society, founded in 1843, and the Anthropological Society twenty years later, were united in 1871 under the title The Anthropological Institute of Great Britain and Ireland.—The Marquis of Lorne sent to express his regret at his inability to attend; he exhibited a large collection of North American objects, including a scalp taken last summer.—The veteran of science, Sir Richard Owen, communicated a paper on a portrait of an aboriginal Tasmanian. The paper was illustrated with two busts and several portraits belonging to the Institute.—Prof. A. H. Keane then read a paper on the ethnology of the Egyptian Soudan, which was described as a region of extreme complexity—a converging point of all the great races of the African continent, except the Hottentots and Bushmen. Although official documents, such as Col. Stewart's "Report on the Soudan" for 1883, recognised only "two main divisions, Arab and Negro," it was shown that here were represented the Hamites, Semites, Nubians, Negroes, and Bantus. Of the Hamites the chief branches were the Tibbu, in Dar-Fur, and the Ethiopians, stretching east of the Nile, without interruption, from Egypt to the Equator, and including the Galli and Somali south of Abyssinia, various tribes between Abyssinia and the coast, and the Bejas, who occupied the greater part of the Nubian desert between Abyssinia and Egypt. The Bejas, whose very existence was ignored by our officials, and who were universally confounded by newspaper correspondents with the Arabs, were the true aboriginal element in the country between Berber and Suakin, where they recently came into collision with the British forces.

BROWNING SOCIETY.—(Friday, April 25.)

THE HON. J. RUSSELL LOWELL, in the Chair.—The Chairman said that he did not come because he felt that for himself a Browning Society was needful to the understanding of Browning's works, but to express a debt of gratitude which had gone on increasing for now more than forty years. In 1848 Browning said that his public was small, but he himself has demonstrated that recognition was not needed to enforce his native vigour; for, in spite of indifference, he has gone on constantly producing, and deepening the impression which he has made on all thinking men. So far as he had followed the proceedings of the society, it seemed to him that less than due stress had been laid upon the dramas, which he thought the most important series of poems Browning had produced. Throughout these he never paints from actual fact, but from his idealisation of the fact. The characters are idealisations, elevated, as in a drama they ought to be, to an ideal plane. There is a tendency in them all in favour of high-mindedness, of greatness of soul, of self-sacrifice and devotion, which is very striking, and they leave the mind ennobled after the reading of them. It is objected to Browning that he has no form. Does form mean finish? and, if finish, the finish of single lines, verses, or sentences? Or does it mean style, or that larger unity which makes a theoretical unity of the piece possessing it? Men who have most discussed form have not always been successful in producing it—Goethe, for instance, whose "Faust" surely is form-less. But if "form" means the production of that which stimulates and reinforces thought by powerful emotions, the subsidence of which leaves the thoughts as a key of life and a rule for conduct, then he knew no one who had given truer examples of it than Browning. But it would be unfortunate if we were led by admiration to be indiscriminate, and insist on people liking the

inferior equally with the better work of the poet. Occasionally Browning is whirled away by the very sweep and torrent of his own abundance; but, making all deductions, no poet has given us greater variety or shown more originality. Browning stays by a man; he is not a fashion, not a whim; he does not belong to a period of a man's life. If it be complained that he makes us think too much, is that a highly valid objection? But, more than anything else, what justifies Browning's claim to—not mere admiration, but something deeper—is his strength, the abiding feeling that he is a masculine, a virile poet. Browning is sometimes said to be wanting in music, but he is as musical at times as any other poet, he never confuses music and poetry, as a sculptor will sometimes confuse the provinces of painting and sculpture by giving a bas-relief—properly the link between the two arts—the effects of a picture, sacrificing severity and simplicity. Browning has besides helped many to simplify their minds on certain subjects of profound importance to the human race.—A paper by Mr. J. Cotter Morison, upon "Caliban on Setebos," was read by Mr. Furnivall. Mr. Morison prefaced his remarks by one or two observations on the general character of Browning's poetry. The very fact that the society existed, had thriven for some years, and was now stronger than ever is sufficient proof that its members at least consider commentary and reflection on Browning's works not misplaced; that they think him not one of those writers who disclose their full meaning to the first reader at the first perusal, but, on the contrary, a poet of such depth and volume, so charged with hidden and complex beauties, that, by the hasty reading now so common, an indefinite amount of his supreme quality may readily be overlooked. He had found the Browning Society a help and stimulus in the study of Browning's writings, and would fain repay a portion of the debt. It is admitted that the proper object of the poet is the presentation of the Beautiful; but beauty admits of almost infinite degrees from the lowest stage of trivial prettiness up to the loftiest pinnacles of the sublime, and the degrees of development in the sense of beauty among men vary to an equal extent. In some it reaches a taste for portraits of race-horses and photographs of pretty actresses—for dance-tunes and easy ballads—and is merely rudimentary; such persons are impatient of the claims of Raphael, Tintoret, or Turner, and think the partisans of Beethoven and Wagner hypocrites and "superior persons." So in poetry. Some people, not insignificant in number, do not care for poetry at all; but in these days of "culture" the confession is rarely made. There is nothing criminal in the want, but surely a great loss. Low in the scale, but higher than the others, are those who like a story and tolerate the rhyming for the sake of the canter in the metre which beat through the polka and the schottische. But these cannot tolerate a great poet; they find him "obscure," for they are short-sighted, and large and lofty beauty is hidden from them. This immense class resisted as long as possible the recognition of Shelley, Keats, Coleridge, and Wordsworth, while they were obstreperous in applauding the brassy resonance of Byron and the rocking sing-song of Moore. "Laras" and "Corsairs" gained more recognition in a few months than Keats has gained in half a century for his odes "To a Nightingale" and "To a Grecian Urn." It is not denied by Browning's admirers that he is obscure—to those who have not the means of understanding him. He takes no pains to write down to the meanest capacity or to select subjects which admit of it. But that he is obscure to the gaze of reverent and patient study we peremptorily deny. Not only do we always find a meaning, but mostly find it expressed with almost unprecedented force and brevity. Browning has two other qualities which puzzle some of his critics, and which are found admirable by others—his subtlety and humour. His subtlety is not mechanical like that of the schoolmen or casuists, but poetical, and it extends beyond his language, penetrating and fashioning his thought. This microscopic power is not popular; and, when interwoven with and expanded by Browning's gift of humour, matters are made worse, for people who do not understand are apt to think the joke directed against themselves, and this may account for much of the resentful criticism. Like all grand humour, Brown-

ing's is but a gleam of mirth playing over waters of misery too deep to be sounded. Agony and pathos may be too intense to admit of direct expression—excessive grief at times can only find vent in bitter jest, as in Hamlet. We see the same in Beethoven's work: the hushed *pianissimo* is more impressive than the height of the *crescendo* which preceded it. It may be doubted if any poet ever seized the shot-silk hues of the tragi-comedy of existence, or reached a deeper note of scorn at the bitter irony of fate. Turning to the immediate subject of the paper, the writer said that Shakespeare had not treated his Caliban with much complexity or subtlety. Physical form apart, he is made little more than a depraved, brutish, and malicious man; his deeper nature and ultimate motives and ideas do not find expression in "The Tempest." This deficiency has been supplied by Browning's magnificent grotesque. Our best grotesques belong to the art of the Oriental and mediæval sculptors; in literature the tendency is to broad farce or delicate comedy, to which the grotesque is not necessary. Browning has produced a grotesque in language as solid and sharp in outline as if by "Olaus of Innsbruck cast in bronze for me." The second title of the poem, "Natural Theology in the Island," marks clearly enough the writer's intention. It is to describe, in a dramatic monologue, the Natural Theology—that is, the conception of God likely, or rather certain, to occur to such a being as Caliban. And the moral conveyed is plainly this: If Caliban, by appropriate reasoning, deduces, from his inner consciousness, feelings, and instincts, such a grotesque, laughably hideous theology as you see here, what right have philosophers of another order to suppose that their deductions have any better success or foundation? The writer did not approve of the attempt to turn Browning's works into an arsenal of Agnostic argument. It is not the poet's business to lead us to intellectual conclusions, which very inferior men can do as well as he, but to give us living realities, creations organic and vital, which take their place amid the works of nature as independent existences. But are we therefore called upon to ignore the poet's obvious meaning in a given instance or poem? The truth is, that "Caliban on Setebos" is an indirect yet scathing satire of a rather painful class of reasoners, who, beginning with the admission that the nature of the Godhead is an inscrutable mystery, proceed to write long books to prove their special and minute knowledge of its character, which knowledge of theirs you must not contradict or deny under penalties. Very well, the poet seems to say, you think Caliban's conception unlovely; what surety can you offer that yours may not be equally repulsive to other beings who may be as much superior to you as you are to Caliban? Nay, that it is not as repulsive to many of your fellow-men, who, by reason of different education and studies, do not share your opinions? The opening of the poem shows finely the bestial, or rather non-human, character of Caliban. He gives a good example to some other writers on Natural Theology, by getting quickly to his subject, and by avoiding prolixity. The passage about the clay-bird is a terrible one—it cuts to the bone; and even more incisive is that which follows about the crabs. Having in these shown how Setebos has made all things, not for themselves or their welfare, but in regard for his own exceeding power and glory, Caliban proceeds to show how capricious his Deity is, with a most untheologian-like candour, for he calls Setebos' cruelty, not mercy, but, bluntly, "spite." He believes his god envious, and hopes to deceive him—"Wherefore [Caliban] mainly dances on dark nights"—a touch of marvellously fine irony. He has the fullest faith in sacrifice and mortification as a means of appeasing Setebos; and, as he details the sacrifices he will make if found out, we honestly pity poor Caliban, whose theology is a torment to him. Nature is hard, harsh, and destructive, but not cruel and spiteful; Setebos is. But Caliban cherishes a hope that Setebos is not immortal; but a sudden thunderstorm shatters this mood of hopeful scepticism to pieces, and, believing that it comes of his gibes reported by "His raven who tells him all," he crouches and promises to love Setebos, and do penance for his gibes. The closing passage is magnificent, and nowhere, perhaps, out of Beethoven's or Wagner's music is there to be found a more

daring, superb, and startling modulation than in the break at the last four lines.—There followed a discussion, in which Mr. Furnivall, Mr. Moncre Conway, Mr. Barnett Smith, Dr. Berdo, Mr. Revell, and others took part. Most of the speakers repudiated the idea suggested in the paper that the poem was intended as a satire on popular religion. Mr. Furnivall explained that Setebos was the Patagonian god or demon, and contrasted, in some detail, the conception of Caliban in Shakespeare and Browning respectively.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and photographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HEN, 115, Strand, near Waterloo-bridge.

Wiener Kunstbriefe. Von M. Thausing. (Leipzig: Seemann.)

To all students of the history of art the Director of the famous Albertina Collection at Vienna has long been known as an investigator of extraordinary perseverance and power. With the majority his title to fame has mainly rested upon his work in connexion with Albrecht Dürer; but those who pursue their studies into the columns of the daily and monthly periodical literature of Germany have learnt to watch for every article from the pen of the Viennese Professor, confident that it will contain matter of more than ordinary weight and interest. The publication of this collected series of essays upon various topics connected with art will, it is to be hoped, bring a larger number of foreign readers into contact with the learned author.

The subjects dealt with are very various, but they are all handled with the same firm and skilful touch. The student of German scientific-artistic literature is wont to be wearied with discussions of interminable length upon points of detail; his complaint is that the German mind usually fails to impart a human interest to the matters with which it concerns itself, but casts the atmosphere of the dissecting-room even about the loveliest creations produced for the gladdening of the heart. With Prof. Thausing there is nothing of this. He breathes the air of the joyous Austrian capital; and in every sentence, nervous, terse, and trenchant, the author's living interest and whole-hearted enthusiasm find unconscious expression. On the other hand, let not the reader imagine that our Professor is one whit less thorough than any of his dryer contemporaries. It is his thoroughness that enables him to handle with ease matters of greatest complexity. It is hardly necessary to say that such a man, when he has come to a definite conclusion, holds his opinions strongly and expresses them plainly. Thus it was long the custom, not in Germany alone, to entrust the keeping of picture galleries and museums to the charge of retired, no doubt deserving, but often unsuccessful, artists. Into their hands, moreover, came a good deal of the current criticism; and they flooded Europe with inaccurate Catalogues and ignorant opinions. Against the retired artist, as museum director and art critic, Thausing nourishes an implacable enmity, to which from time to time he gives humorous expression. On the other hand, the whole of his sympathy, personal and literary, goes out towards his "lieben Freunde und Bruder in Rafael, Giovanni Morelli," to whom the volume is dedicated. In him he, in common

with all other students, recognises a truly original worker, one "the compass and readiness of whose memory of forms have for those who labour with him on the same lines something terrible, almost disheartening." The conclusions announced by "Lermolieff" have, apparently in every case, been accepted by Thausing, and he devotes more than one of these essays to giving wider currency to certain of them. Needless to say, the poor "Venice Sketch-Book" is relegated to the subordinate position which it is destined hereafter to occupy. The Dresden "Reading Magdalen" has to descend from her Correggeseque throne and take up her position in the ranks of her lowland companions. Giorgione, on the other hand, is raised to the high place which henceforward must be his by undisputed right; and he is duly accredited, not only with the "Sleeping Venus" at Dresden, but with one, and perhaps two, pictures in the Eszterhazy Gallery in Pest. For Thausing, in accepting the method and conclusions of the Italian Senator, has done so in no cold and formal manner; he has taken them to himself as living principles, and in him they promise to produce a rich harvest. He will probably not be disposed to quarrel with us if we say that the very style of his writing has not been uninfluenced by that of "Ivan Lermolieff." Nevertheless, his own individuality is not in the least suppressed. He has come in contact, as so many others have done, with a new spirit; only he has known, more than most, how to draw increased power from the new source, and himself to advance with renewed energy along his own lines. Makart and many another of the popular artists of Vienna have long held the name of Thausing in horror; the publication of this volume is not likely to bring comfort to the soul of the painter of the "Entry of Charles V. into Antwerp." As we learn from the "Open letter to the Bürgermeister of Vienna," the Keeper of the Albertina holds the singular opinion that a painter of historical pictures should have by his side a competent historian, whose advice and direction it should be his business to follow in all matters that come within his ken. Artists at Vienna, and perhaps elsewhere, may be surprised to learn that such men as Ghiberti, Perugino, and Raphael were not ashamed to place themselves under the guidance of scholars. The general public at present thinks otherwise, and the historian is left to laugh in his corner over the absurd productions of contemporary art of the historical kind. Students of social history at the period of the Reformation, for instance, have recently given vent to much unholy chuckling over the publications in connexion with the Luther commemoration.

Among other subjects discussed in these essays, the so-called "Giant's Portal" of the cathedral at Vienna gives occasion for some wholesome remarks upon the "restoration" disease—*Phylloxera renovatrix*. Akin to this is the question of modern forged drawings, prints, and the like with which the unwary are still continually deceived. The Professor gives an interesting account of certain instances which have come under his own notice at different times. In dealing with the question, "Was Dürer's father a Hungarian?" he is on ground which he has made peculiarly his own. The name Dürer, or,

rather, *Thure* (Dürer used a "pair of doors" for his seal), is the Magyar Ajtó. Now, the painter, in his own diary, tells us that his father came from "a village named Eytas, not far from Gyula, eight miles below Grosswardein," in Hungary. This does not prove that he was not the son of a German colonist there. Recently, however, it has been discovered that near Gyula are the ruins of the castle of the ancient noble Hungarian family Ajtó, and the probability that Dürer was descended from a member of this family is greatly increased. Two essays are consecrated to the notable sketch-book of Jacques Callot, which is among the recent acquisitions of the collection over which our author keeps guard; in one of them he admits us to a share of the little-realised, but most keen, anxieties which tear to pieces the slumbers of museum directors when the question of securing a peculiar treasure, the question whether it be a treasure at all, is undecided. In the article on Sodoma, and in those on Lionardo da Vinci, we breathe a more peaceful atmosphere; and the accounts of a journey down the Danube, and the visits to the Eszterhazy Gallery which followed it, are all full of matters of interest, brought forward with a variety and a freshness that leave the reader always unfatigued.

W. M. CONWAY.

THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIS second show of the Institute in the fine new rooms is a more crucial test of the great and generous change they have made than the first. In opening their exhibition to all comers they were pretty well assured that the curiosity which attends novelty would help them largely, and nearly every member was stimulated to unusual exertion in order that the experiment might not fail from any effort on his part. The result, as we know, exceeded the most sanguine expectations. But this year much of the novelty and enthusiasm of the moment has worn off, and members as a rule have scarcely exerted themselves more than was their custom in Pall Mall days; and the exhibition may therefore be viewed as a fair example of what we may expect in the future. That it is an astonishing exhibition can scarcely be maintained, that it contains any one work of supreme achievement I dare not assert, but that its average level is satisfactory may easily be granted; and there can remain little doubt that, in throwing open their galleries to all comers, the Institute acted not only well, but wisely. It is still to be wished that the two societies would amalgamate, so that we might have one exhibition each year which would authoritatively represent the state and progress of our most national art. The separation was always to be regretted from a public point of view. It was unpleasant to think of rivalry, and especially a rivalry which generated no emulation; and if no rivalry existed, the reason of division was less obvious. Still, at that time both exhibitions were so small that it was but a small tax to visit both, and few could grumble at the journey from one part of Pall Mall to another. It is different now when the number of the pictures at the Institute reaches to over a thousand. To the public generally the work of "outsiders"—the future, we may say, of English water-colours—is of high interest; and many will find neither leisure nor inclination to enjoy the three or four hundred drawings in Pall Mall after so full a feast as the Institute provides—especially at this time of the year,

when the Royal Academy and the Grosvenor are about to open their doors. The interests of the public, of this noble and specially English art, and perhaps of both societies seem alike to demand the fusion of the two bodies who together, and together only, fully represent the highest level of water-colour art in England.

As might perhaps have been expected, the members have not repeated their extraordinary efforts of last year. Mr. J. D. Linton, now the President of the Institute, sends only one small drawing—"Priscilla" (613), which, notwithstanding a good deal of beautiful work (the sheepskin cover of the book and the chamois pouch, for instance), is not the most attractive of his studies of this kind; and Mr. E. J. Gregory's contributions, if masterly, are small. One, under the name of "A Look at the Model," is a capital portrait of the artist. Such clever figure painters as Mr. Seymour Lucas, Mr. Charles Green, and Mr. Abbey are represented by one work only, and the same is true of one of the best landscape painters, Mr. Thomas Collier. In the latter case the drawing (427) is so fine in quality and so rich and varied a composition that, like the same artist's picture last year, to which it seems to be the fellow, it may well stand alone as a sufficient proof of skill scarcely to be equalled in its way by any other artist of this generation. Mr. Charles Green's "Tom Pinch and Ruth" (458) is also worthy of the painter—a good illustration of the famous pudding scene, and technically of very high merit. Admirable in design and very pure in feeling is Mr. Abbey's "Bible Reading," the most important drawing we have seen of his, eloquent of the simplicity and piety of a Puritan household, composed of serious old ladies and sweet young women of that fresh and healthy but withal refined and gentle type which, mainly through him and Mr. Boughton, we have learnt to associate with the first settlers in New England. In this popular class of art, which may be called *dramatic genre*, this exhibition, if not rich, has several examples of sterling value. Mr. Frank Dadd has made considerable advance in the quality of his work, and shows, as usual, humour of a refined sort. In the "Victim of Fashion" (475) we see a black poodle submitting with the trembling protest characteristic of his tribe to the hands of a barber, who is developing a moustache by the negative process of shaving his nose. The dogs, for he has to undergo the operation in public, are all well studied and life-like. Mr. Dadd paints in a light, silvery key, with strong masses of local colour, and his chief fault as a painter is that he has not always known how to keep these in subjection to the prevailing tone. There is something of this defect in this clever drawing, but it is altogether absent in his "Pigtails and Powder" (370), which, originality of design and happy humour considered, is perhaps the greatest success of the exhibition. Another drawing showing even a more decided advance over previous work is Mr. T. Walter Wilson's portrait of the President (22). Mr. J. D. Linton is represented in his studio painting his Academy picture. The portrait (a small full-length) is a characteristic likeness, and the heterogeneous "still life" of the studio is painted with great skill and care. In this work the artist seems to have entirely got rid of that somewhat patchy manner and garish colour which interfered with the due enjoyment of the many good qualities of his last year's work. An artist less known to fame than those already mentioned, Mr. H. R. T. Steer, bids fair to rival the best of them. If the red coat of his "Captain Absolute" (677) has somewhat blinded his eyes, it is an accident which, judging from his other drawings, is not likely to be often repeated. Nothing spoils the harmony of "An Interesting Volume," in which the artist has treated with great skill a

very complicated scheme of light; and "A Summer Breeze" is distinguished by similar merits, and sets its little domestic drama well upon the stage. Still cleaving to his pathetic pictures of fisher life in Cornwall and to his broad and original method, Mr. Walter Langley seems to be steadily advancing to mastery, growing still larger in design and more secure in execution. All his drawings this year are admirable, from the large and noble scene in a Cornish fishing village, "Among the Missing" (275), to his study of an old woman (423). It is perhaps a matter of congratulation that he has found a new old woman, even if not of so fine a type as that we know so well. Near this fine head, and a larger drawing by Mr. Langley, in which an old man is reading the paper, are two similar subjects by Mr. Arthur Stocks; but these and his pretty "Little Rosy-cheeks" (302), and all Mr. Bale's refined and beautiful work, and much else that is pretty, and clever, and praise-worthy—even Mr. Passini's brilliant "Passeggio"—must be passed by. The drawings we have named are sufficient to show how much skilful and healthy work, both humorous and pathetic, this exhibition can boast—work honest, kindly, and genuine, national and vital, borrowing more from human nature than from the upholsterer, from real life than from the stage.

In work of a more spiritual and imaginative order there is less movement and less success. Mr. Stock is as noble in aim as ever, and Mr. George Wilson in "Summer and the Winds" is delicate in colour and graceful (if we may be allowed the paradox) after an awkward fashion; and the measure of their success is much greater than that of Mr. Spencer Stanhope, whose dream of "Love's Peril" is surely the poorest realisation of the poorest dream that ever vexed a poet's slumber. Under the head of poetic painting may be classed Mrs. Stillman's "Luigia Strozzi" (823). Portrait or not, it has a distinction of design and a richness of colour which separate it from prose life. So separated, as the poems of Mr. Dobson are separated, are the refined drawings of Mr. Fulleylove and Mr. Elgood. In a domain somewhere between fancy and reality, these artists have found a new and delightful exercise for their taste and skill. This year they fairly touch poetry of the pleasantest if not the deepest kind; and in many charming drawings full of sunshine and sweet colour they show us the terraced gardens and clipped alleys, the little fishponds and stately fountains, the level swards and flowery borders, in which our fathers delighted.

It is with regret that I find myself compelled to contract within very narrow space what I have to say about the large and varied collection of pure landscape. This must either be said in many or in very few words. Of such well-known artists as the Hines and Mr. Wimperis, Mr. Whymper and Mr. Hargitt, Mr. Frank Walton and Mr. Alfred Parsons, can more be said, without a lengthy treatise, than that they are above, or below, or on the level of their usual mark? The task of discriminating justly between the works of younger men cannot be undertaken in our space. I must therefore be content to say that, if there is nothing very new or very striking, there is plenty that worthily supports the traditions of the school. Of Mr. Thomas Collier's fine drawing I have already spoken, and there is an unusually large and fine display of the skill of Mr. H. G. Hine. This, like that of Mr. Syer, seems to wax rather than wane as years roll on. Mr. Orrock in one or two of his smaller drawings seems to me to have gone beyond his usual best, and, in a very fine drawing of "Alfriston" (948), Mr. Thorne Waite raises the hope that he will after all justify the promise of his earlier work.

COSMO MONKHOUSE.

EGYPT EXPLORATION FUND.

DISCOVERY OF THE NECROPOLIS OF TANIS.

IN discovering the site of the necropolis of Tanis Mr. W. Flinders Petrie has probably made the most important "find" which San yet held in store for the explorer. Mariette discovered some graves within the city precincts; but the great necropolis proves to have been extra-mural. Mr. Petrie describes it as "of considerable size," and it is as crowded, apparently, as a London graveyard, for the upper stratum of interment lies quite near the surface. This, of course, has been much pillaged by the Arabs, but it is hoped that the more ancient and valuable sepulchres have escaped. The locality is secluded and difficult of access, and was quite unknown to Mariette.

The extensive trenching of the last few weeks has brought to light a large number of ancient dwelling-houses, chiefly of Ptolemaic and Roman date, erected against and upon the gigantic temenos-wall of Pisebkhannu, which extends round three sides of the great temple, and is eighty feet in thickness. One of the most recent discoveries reported by Mr. Petrie in this part of the ruins is of a small Græco-Egyptian shrine, or chapel, occupying a cruciform recess of brickwork, which had been walled up possibly at the death of its founder. The upper end, or place of honour, was adorned with a large tablet flanked by two androsphinxes, the tablet measuring three feet and a half in height by twenty inches in width, and the sphinxes being eighteen inches high by twenty-nine in length. The top of the tablet is rounded, and the subject is surmounted by the usual winged globe and a short inscription, below which are seen Ptolemy Philadelphus, and Arsinoë, in long Greek robes, worshipping Khem, Horus, and Buto. Two horizontal and three vertical columns of hieroglyphed inscriptions fill the spaces above and between the heads of the deities. Ptolemy has two cartouches, and a small winged globe hovers over his head. Arsinoë, crowned with the plumes, horns, and disk of Hathor, is preceded by one cartouche. The whole of this tableau was originally gilded, and beneath it comes a pattern of striped red and blue. The bottom of the tablet is blank. Five other stelæ were attached to the walls of the two side-recesses—namely, a small rough tablet of a deceased person (who may have been the founder of the chapel) with a demotic inscription; two small votive tablets to Apis, with bas-relief representations of the sacred bull; a sculptured tablet representing a king adoring Khem, Horus, Isis, and Buto; and a very well executed tablet, of Græco-Egyptian style, measuring fourteen inches by seventeen, with full-length figures of Ptolemy and Arsinoë in Egyptian costume standing face to face; he wearing the Pschent, and she a head-dress composed of the helmet of Neith and the plumes and disk of Hathor. The king's left hand, uplifted, grasps an object which apparently represents a thunderbolt; but the most curious point about this stela is the fact that Arsinoë, as well as Ptolemy, has two cartouches, thus reproducing the most novel and remarkable feature in the great "Stone of Pithom" discovered last year by M. Naville at Tell-el-Maskhuta. A statuette of a king twenty-two inches in height; the upper half of a tablet dedicated in memory of a "royal child," whose name, as imperfectly shown in a small photograph, seems to be Heri-Amen; two stone crowns; and a foot of a Greek statue complete the catalogue of this interesting *trouvaille*. The sphinxes are similar in style and treatment to the sphinxes discovered by Mariette in the avenue leading to the Serapeum at Sakkarah; but the faces are of a soft Asiatic type.

Among miscellaneous objects of various kinds

discovered in the ruins of private dwellings may be mentioned an unfinished kneeling figure holding a tablet, and measuring seventeen inches in height. It is described by Mr. Petrie as "blocked out in the rough, and affording a good example of artists' work—one arm having the flat side of the block left, showing the canon-squares." A terra-cotta statuette of an infant deity riding on a goose, of which Mr. Petrie has sent a photograph, is a peculiarly beautiful specimen of a well-known type, variously identified with Harpocrates, Eros, and Bacchus. The composition is almost identical with a terra-cotta of Tarsus in the Louvre (see fig. 5, plate 53, of Heuzey's *Figurines antiques*); but the modelling is far finer than the Louvre specimen, and the adjuncts are more artistically rendered. The child bears in his left hand a torch of Eros, and puts the first finger of his right hand to his mouth, in token of infancy. On his head he wears a cumbersome wreath surmounted by the emblem of Horns. His attitude is that classified by M. Heuzey as "l'enfant assis sur une de ses jambes repliée."

AMELIA B. EDWARDS,
Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

MR. J. THEODORE BENT has returned to England from a visit of about six months to the Cyclades. During that time he explored almost every one of the islands, and has brought back a rich harvest of fresh matter, both archaeological and modern. He gave particular attention to the island of Antiparos, which has not been inhabited in recent times, but which he found to abound in prehistoric graves full of quaint little images.

FROM a letter of Dr. Schliemann dated April 22, we learn that he was then at Athens, but hoping to return immediately to Tiryns, where his fellow-worker, Herr Dörpfeld, was continuing the excavations. It is his intention to publish the results of his latest and not least extraordinary discovery in a comparatively small volume, which, however, will be abundantly illustrated, not only with wood-cuts of the minor objects found, but with reproductions in facsimile of the marvellous wall-paintings of the palace. In these, four colours are used, besides white, but no shading. An interesting feature is a decorative pattern identical with that on the ceiling of the thalamus at Orchomenos in Boeotia which Dr. Schliemann brought to light last year.

THE new museum of archaeology at Cambridge is to be opened with some ceremony on Tuesday next, May 6, at 2.30 p.m.

ON Tuesday next, May 6, Messrs. Christie will sell the engraved wood-blocks of Bewick—nearly fourteen hundred in number—that remained in possession of his last surviving daughter, Miss Isabella Bewick, who died last year at an advanced age. They include all the illustrations and tail-pieces to the *British Birds*, the *Quadrupeds*, *Aesop's Fables*, and Bewick's *Life of himself*.

SOME while ago a committee was formed to collect subscriptions for a bronze statue of Berlioz at Paris. One of the last acts of the now defunct Municipal Council was to authorise its erection in the middle of the square Vintimille, out of which runs the rue de Calais, where the composer died.

IN a letter to M. Renan, thanking him for the subscription opened on behalf of Egyptian archaeology, M. Maspero writes:—

"Avec ces ressources, je ferai déblayer Louqsor et Médinet Habou. Je reporterai sur l'exploration de Saqqarah tout ce que le gouvernement égyptien me donnera d'argent. En faisant l'année dernière nettoyer le temple d'Abydos, j'ai mis au jour un

escalier et un couloir qui n'avaient jamais jusqu'alors été parfaitement dégagés. M. Sayce y a copié, cette année, une trentaine au moins de graffiti phéniciens inédits et dont vous avez dû recevoir communication. Je regrette de n'avoir eu cette idée que l'an dernier; sans cela ces textes auraient pu vous arriver à temps pour figurer dans le *Recueil des inscriptions sémitiques de l'Académie*. Dans ce couloir, il y a aussi beaucoup de graffiti cariens et chypriotes sans compter les grecs. Ma campagne s'est fort bien terminée à Saqqarah par la découverte d'une tombe intacte de la 6^e dynastie. Nous y avons trouvé cinq barques funéraires avec tout leur équipage, un grand cercueil en bois couvert d'inscriptions, des colliers, des vases, un grand sarcophage en calcaire encore fermé que je vais ouvrir demain. C'est la première tombe intacte et aussi ancienne trouvée par un Européen. J'ai pu constater que la disposition des objets est la même que dans les tombes thébaines. Les textes du cercueil en bois prouvent que le rituel funéraire était déjà en usage dès la 6^e dynastie. Je crois qu'en certaines parties, il remonte aux temps antéhistoriques et qu'il existait avant Ménès. . . ."

THE next general meeting of the Hellenic Society will take place at 22 Albemarle Street on Thursday, May 8, at 5 p.m. A paper will be read by Mr. Theodore Bent on his recent journey among the Cyclades.

THE STAGE.

"THE IRON-MASTER" AT THE ST. JAMES'S.

HOWEVER painful was the subject of M. Georges Ohnet's drama "*Le Maître de Forges*"—which has been a success in Paris—it was not a theme that the Lord Chamberlain could taboo; and as it was set forth with a good deal of force, and gave opportunities for distinguished acting, it was almost inevitable that we should see the piece here. We have seen it, and did not enjoy it, yet the piece has strength and the acting is admirable. Mr. Pinero has been charged with the task of adapting it, and, save for a few queer instances of mis-translation, has adapted it well. The piece has its scenes of comedy; it has its scenes of intense drama. Its attractiveness, such as it is, consists, in London, in the acting of Mrs. Kendal. That in it which repels and revolts the spectator is in part the ugliness of the theme, in part the fact that a profound improbability is at the very base of the plot. We said a profound improbability; but no, there are two of them. The heroine, if she were the woman of gracious thought and considerate act that she is held forth to be, would never have married for the reason the playwright asserts. She loved a foolish young Duke, who was, to boot, a relation. The Duke, being bad as well as foolish, jilted her for a perfectly vulgar young woman, the daughter of Moulinet, the maker of chocolate. She hid her distress from him; and, not content with letting concealment work havoc with the damask cheek, she straightway accepted the offer of marriage of an honest and excellent iron-master whom she had not before even listened to. Not caring twopence-halfpenny for him, the kind and gracious lady did him the injustice to accept him. Further, she carried her programme out—she actually married him in spite. That is improbability the first.

Hating him so much that she must needs shiver if he performed the not very tender service of fastening a necklace at the back of her neck, or if he took her hand in friendliness or in the way of kindness, it is not to be wondered at that he shortly declined even to

fasten the necklace at the back of her neck, or to take her hand in the way of kindness, or in any other. But gradually, as the meanness of the foolish little Duke becomes more apparent and more odious to her, and as the embers of that silly love burn out on a hearth otherwise cold, she takes to her husband very much. Other people have seen how good are his qualities, and the lady, who is not lacking in intelligence by any means, likewise beholds that they are estimable. Furthermore, he withholds his love from her, so that she begins to want it. A little later on she wants it very much, but he has not a friendly word for her. Just as the model young woman had done an atrocious wrong, the model young man—but he is not a very young man—behaves scarcely less discredibly. Seeing plainly that she is repentant, and that there is no effort she will not make to appease him, he repels her cruelly. He will have nothing whatever to say to her. He is sullen and glum. That is improbability the second.

Of course, if you can once allow that a couple of wholly estimable people would make these mistakes, the plot is strong, the play is a good one, you follow the story with faith, and not only with interest. But upon some people's credulity this makes too large a demand; and, as we are among them, we have to take refuge, for our part, in the acting of Mrs. Kendal. That is of course remarkable. Mrs. Kendal is always best, as, indeed a fine actress ought to be best, in a sympathetic part. As the heroine of "*Diplomacy*," as the heroine of "*The Squire*," as the heroine of Mr. Clement Scott's little adaptation of "*Jeanne qui pleure et Jeanne qui rit*," Mrs. Kendal reaches her highest level. That is to say, she makes in these her greatest effect upon the audience—especially upon simple people who are not eternally analysing—who are not always wanting to know how far this is clever, but rather how far it is pleasant. Well, unless these simple people—or these subtle people in their simpler moods, if you will—bring with them to the St. James's Theatre a vast provision of credulity, they will not find Mrs. Kendal's new part sympathetic; throughout its performance they will be harassed by the thought that this could never have been unless the woman was bad. We are not sure that the remarkable artist is herself quite free from that thought. But, like an advocate engaged on the wrong side, she works manfully, with vigour, with experience, with tact, with ingenuity, to conquer for a while the sympathies she can hardly look to hold permanently. The play leaves many blank spaces for the actress. She fills them all in with her wonderful and expressive pantomime. Granting her her one improbability, all else with Mrs. Kendal is probable. She reveals to you how it would be. Never has she been more skilful. And Mr. Kendal, made up excellently as the stolid French man of business—a man with neither the freedom of the upper class nor the uncontrolled excitability of the lower—Mr. Kendal seconds her well. He has got French gestures, French *bourgeois* passion. Miss Linda Dietz does not play the Baronne de Préfont much in the style of a Baronne. The accent of naturalness—that not learnt upon the theatre—seems to be wanting to her, but of ordinary theatrical resource she is sufficiently mistress. Miss Webster is really delightfully fresh as a pleasant young rela-

tion; and so is Mr. George Alexander as an ingenious stripling who desires to marry her. It is positively reinvigorating to see them. But neither they nor Mrs. Kendal's unapproached art and sympathetic presence can make the play either healthy or true. So well is it acted, however, that we fancy for a long time it must fill the playhouse.

FREDERICK WEDMORE.

MUSIC.

"THE CANTERBURY PILGRIMS" AT DRURY LANE.

MR. C. VILLIERS STANFORD is a fortunate man. His "Savonarola," produced at Hamburg on April 18, was received with every mark of success; and now, only ten days later (April 28), his "Canterbury Pilgrims" was welcomed at Drury Lane as heartily as was the "mery compaignie" which assembled at the "gentil hostellerie" the "Tabard" just five hundred and one years ago—at least, so runs the fable. When the curtain rises we see Hubert, an apprentice, and his companions singing a madrigal beneath the window of Cicely, the fair daughter of Geoffrey, host of the famed "Tabard Inn." Hubert is informed that the maiden is about to start with the pilgrims bound for Canterbury, to be handed over to the safe keeping of a griffin aunt. The pilgrims, first heard behind the scenes, now enter in twos and threes: we see the Merchant "in mottelee," the Clerk with threadbare cloak, the Doctor, the ware and wise Serjeant, the Nun, the Monk, and others. They suddenly exchange their song of mourning for one of mirth, then fall back into their chant, and once again become merry. Now Sir Christopher Synge, a knight, has fallen in love with the "pretty queen" Cicely, and Hal o' the Chepe, his faithful clerk, has formed a plan to carry her off when the pilgrims have reached Sidenbourne, the Travellers' Rest. There is plot and counterplot, but to try to describe the fun of the second act would occupy far too much space. The young lady has been confided to the care of Dame Margery, Sir Christopher's wife; and we have the old libertine, the young apprentice, the enraged father, and the offended wife, all busy making or marring schemes. The end of it is that Hubert runs off with Cicely; Sir Christopher returns home, his scheme having ignominiously failed; while Geoffrey, pursuing the lovers, takes Hubert prisoner. In the third act Hubert is brought before a Justice of the Peace, who is none other than Sir Christopher himself. He and his clerk Hal find both plaintiff and defendant troublesome persons; they try to get Hubert out of the way, but Dame Margery and Cicely appear at the most critical moment, and Sir Christopher, making the best of a bad job, reverses the sentence of imprisonment. So he thus pleases his wife, and the father forgives the lovers, who are supposed to marry and live happily ever afterwards.

A capital plot, and an exceedingly well-written libretto by Mr. Gilbert à Beckett, naturally led Mr. Stanford to do his best. Of the extreme cleverness of the music there can surely be no question. The composer and librettist have evidently taken "Die Meistersinger" as their model—and a very good model too. There are many features in the play and touches in the music which irresistibly recall Wagner's celebrated Opera, but "The Canterbury Pilgrims" is none the less enjoyable on that account. The most important thing to notice in the music is the extensive use made of representative themes. The composer has boldly adopted the German master's system. The marvellous use made by Wagner of *Leitmotive* has been acknowledged

even by those who disapprove of the method, but it seemed dangerous for any composer of less ability and individuality to work on the same lines. Now we think that Mr. Stanford has been most successful, and those interested in the future Opera cannot fail to watch with attention this bold and ingenious attempt. In all the acts there is no break in the music, but there are plenty of concerted pieces with both tune and form. The composer, while exhibiting great talent in his mode of dealing with the orchestra, shows, however, at times that he is bound to a system; there are moments of weakness, moments when we feel that we have the letter rather than the spirit. We speak not of the orchestration, which throughout is excellent, but of the style of writing. It does seem surprising to us that Mr. Stanford, seeing that he was writing a comic Opera, did not avail himself of spoken dialogue, which would have formed an agreeable contrast, and have proved, we fancy, in several situations highly effective. And then, again, while praising the work, we would not disguise the fact that the music often shows a certain lack of originality. Individuality is, after all, the pearl of great price, and clever writing and ingenious orchestration are not sufficient in themselves. We speak plainly, but, when we think of the music in the first scene of the second act, the serenade (omitted in performance), and parts of the love duet, we feel disposed to think that Mr. Stanford has a store of originality still latent. The comic scenes show that he has a keen sense of humour. In the first act the madrigal sung by the apprentices is set to the famous old English song "Sumer is i cumen in." The first bar forms a leading theme constantly heard during the Opera; and it gives a quaint and thoroughly English flavour to the work. The chorus of pilgrims is very pleasing; of other pieces we would name (besides those already mentioned) the sextett in the first act, the "plot" trio, and the whole of the eighth scene in the second act; and the quintett in the last act.

The performance of the Opera was remarkably fine. Miss Clara Perry made a very good Cicely, and Miss Marian Burton was fairly successful as the Dame Margery. Mr. Ludwig (Sir Christopher), Mr. Barrington Foote (Hal), and Mr. Davies (Hubert) all deserve special praise. The chorus sang well, and acted with unusual animation and attention to matters of detail. Mr. Augustus Harris may be congratulated on the manner in which the piece was put on the stage. The house was full, and the applause at the end of each act most enthusiastic. The Opera was conducted by the composer, and the reception given to "The Canterbury Pilgrims" was indeed a brilliant one.

J. S. SHEDLOCK.

RECENT CONCERTS.

THE programme of the concert of the London Musical Society given last Saturday evening at St. James's Hall contained several novelties. First came a short Cantata for solo (Miss Amy Aylward) and chorus, "Oh, Weep for Those," by Ferdinand Hiller, a short and simple composition. Miss A. Zimmermann played Schumann's *Concertstück* in G (op. 92) with orchestra, an interesting though by no means an important work. Four Trios for female voices by Brahms, with accompaniment of harp and two horns, are quaint, but not particularly original; the second and fourth are decidedly the best numbers. The second part of the concert commenced with Jensen's Cantata, "The Feast of Adonis," scored for orchestra by J. Buttis, a work accurately described in the programme-book as "full of melody and cheerfulness." The solos were taken by Miss A. Aylward, Miss H. Weber, and Miss L. Little. And,

lastly, there was Schumann's Ballad, "The King's Son," for solos (Miss Little, Mr. Brereton, and Herr von Zur-Mühlen), chorus, and orchestra. There is some highly effective and pleasing writing in it, but, as a whole, it is a laboured composition. Miss Zimmermann contributed solos by Chopin and Mr. C. H. Parry. The performances, generally speaking, were satisfactory; the quality of tone of the sopranos was, however, not very pleasing. Mr. Barnby conducted the whole of the concert in an efficient manner.

Dr. Hans von Bülow gave the first of two pianoforte recitals at St. James's Hall last Tuesday afternoon. The programme commenced with Brahms' interesting but difficult Sonata in F minor (op. 5). It was a treat to hear this work interpreted by an artist who is endowed with rare intellectual gifts, and who possesses complete command of the key-board. Every note, every phrase, has been carefully studied, and the music is thus presented to the listener with such clearness and finish that he cannot but admire even if unable always to approve. There is at times, it must be confessed, a slight harshness of tone and exaggeration of accent—the result, it seems to us, of the pianist's great energy and earnestness; the character of the man is reflected in his playing. He performed also Beethoven's Variations on a Russian Dance, the posthumous Rondo in G, and No. 4 from the Bagatelles (op. 126). Then followed an interesting Raff selection. Particularly would we notice the brilliant rendering of the Prelude and Fugue from the clever *Suite* in E minor (op. 72). Lastly came some pieces by Rubinstein, including the difficult Prelude and Fugue op. 53, No. 3, dedicated to the pianist. The audience listened for two hours with rapt attention, and the applause was most enthusiastic. The *schizzo* of the Sonata and the Raff Fugue were both enjoyed.

OBITUARY.

SIR MICHAEL COSTA, a man who in his time played many parts, died last Tuesday evening at Brighton. His career was a remarkable one. His early failures as singer and composer have long been forgotten; his successes as leader and conductor, from the time when he accepted the post of *maestro al piano* at the King's Theatre in 1830 down to the Birmingham Festival in 1882, when he last appeared in public, will long be remembered. He ruled with a firm—nay, iron—hand; but, though stern in the discharge of his duties, he was of a kindly disposition, and was not only respected, but loved, by many members of his orchestra. He was conductor at Covent Garden from 1846 to 1863, and at Her Majesty's Theatre from 1871 to 1879. In 1846 he became connected with the Philharmonic Society, and in 1848 with the Sacred Harmonic. The Birmingham Festivals from 1849 to 1882, and the Handel Festivals from 1857 to 1880, were under his management; and the energy, perseverance, and great ability displayed by him have been acknowledged on all sides. A tree is known by its fruits; and history tells of the many triumphs achieved by Sir Michael Costa at these musical gatherings. His Oratorio "Eli" was produced at Birmingham in 1855, and "Naaman" in 1864.

Great men commit great faults; and, while the highest praise must be accorded to Sir Michael as a conductor, one cannot but regret that he should so frequently have tampered with the scores of the great masters. Years ago he was charged with this crime by a musician of eminence, yet he continued to pursue the same course. His inflexibility of character—the cause of his greatness—proved in this matter a stumbling-block; it took the peculiar and unwelcome form of obstinacy.

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"According to Capt. Hall—who, however, derived the tale from the Eskimos, the sole living representatives of the palaeolithic race in Europe—the polar bear [*sic*], traditionally reported to throw stones, rolls down with its quasi-human forepaws rocks and boulders upon the walrus when found sleeping at the foot of some overhanging cliff."

Capt. Burton thinks, apparently, that the Eskimo are the only extant descendants of the men who did live in Europe in palaeolithic times. If that is his opinion, he seems to have Prof. Geikie and Dr. Daniel Wilson against him; but, while a reviewer muses on these matters, the sword is still unsheathed. One feels like the man in the legend who blew the horn before he drew the sword. Still, Capt. Burton does draw the sword at last. He examines the offensive weapons of animals, which may have suggested instruments to men, and keeps an eye on the natural weapons, stone and wood, which nature offers ready made—*furor arma ministrat*. Wooden clubs of many lands are engraved, and savage and Irish wooden swords, with all the weapons of the boomerang class, are investigated. The controversy between Gen. Pitt Rivers and Mr. Brough Smyth on the Egyptian boomerang seems (so far as outsiders can discern) to be ended rather in favour of Gen. Pitt Rivers. Among Capt. Burton's most interesting illustrations are Mexican straight wooden swords edged with pieces of obsidian. The Eskimo, too, it appears, jag the edge of wooden weapons with chips of meteoric iron. To our mind the serrated blades of Italian daggers are not genealogically connected with this rude device of savages. Entering on the age of metals, Capt. Burton has an interesting excursus on copper. He prefers, generally, to translate *χαλός* "copper" in Homer, though the weapons found at Mycenae are certainly of bronze. Capt. Burton has had the disadvantage of using *Ilios* as Dr. Schliemann's "last and revised volume," instead of *Troja*, which, being later and more revised, is often at odds with *Ilios*. Thus Capt. Burton thinks "the Third was the burnt city," though Dr. Schliemann is not any longer of that opinion. The bronze period is next studied by our author, who decides that "the Proto-Phrygians and Phrygo-Europeans, of whom several tribes returned to Asia, were the prehistoric metal workers." Capt. Burton offers all the philo-

logical and archaeological lore connected with the topic for the consideration of his readers. He believes that the Greeks probably had no iron in "their first foreign campaign, the Trojan war." Thus the Greeks were, so far, lower than the iron-working uncivilised African races. They learned their iron-working from Egypt. Capt. Burton does not assign any particular date for the introduction of iron-working into Greece.

Chap. vii. brings us as far as the answer to the question "What is a sword?" "A metal blade intended for cutting, thrusting, or cut and thrust." It has elsewhere been pointed out that the thrust has not the advantage over the cut indicated in the drawing on p. 127. Pupils of Mr. Waite know that the cut does not require the wide action contemplated by the draughtsman. From this point Capt. Burton's book adheres much more closely to his topic, and his numerous illustrations are of particular value and interest. The fifteenth-century "sword breakers" (fig. 134) were ingenious, but probably futile, inventions. The sword in Ancient Egypt and Modern Africa is a capital chapter, though, alas! Egyptology at large seduces the learned author, who remarks: "I need hardly say that the mythologies of Greece, Etruria, and Rome were only corrupted Egyptian mysteries and metaphysics." This is an old, but a most improbable, opinion, though to a certain extent it recommended itself to Herodotus; but if one "exit fighting" with Capt. Burton on Greek Mysteries, what becomes of the history of the sword? To the point are the capital drawings of Egyptian weapons and armour, and of cruel Gold Coast swords, answering to Pip's Theory of the Jigger in *Great Expectations*. But Capt. Burton next advances to Hittite hieroglyphs, and I fear that he will not come, in my time, to the modern smallsword, for he returns to Troy and the war (of scholars) round windy Troy. Reaching Greece, Capt. Burton recognises the Hesiodic and Homeric knowledge of iron, while "copper was the metal for arms and armour." But Capt. Burton thinks the Thracian sword of Helenus may have been of steel. The most accurate account of Homeric arms (so far as it goes) has been contributed by Mr. Walter Leaf to the *Journal* of the Hellenic Society. The "Xiphos," says Capt. Burton, had a "straight rapier blade;" the "Phasganon" was "a dirk, probably a throwing weapon, like the Seax and Scrama Sax;" the "Aor" had a broad, stout blade; the "Machaira" hung close to the sword sheath, and "was for sacrifices and similar uses." Though it has nothing to do with swords, one is glad to agree with Capt. Burton that "the *Iliad* and the *Odyssey* might have been cut in rude Phoenician letters upon wooden tablets, or scratched on plates of lead." Capt. Burton, like all swordsmen, is much interested in the singular fact that the Mycenaean swords are of the type "which became the fashion in our sixteenth century," one of them being "a two-edged blade, with a midrib—in fact, the rapier, which can be used only for the point." Then, could the Mycenaean warriors fence? Had they the immortal *passado*? Alas! they used shields, and were still in the age of Roderick Dhu, not of Fitzjames, whose blade "was sword and shield." The essay on the sword in

Rome is remarkable for a characteristic and amusing defence of gladiatorial shows, and an assault on that "meddling ecclesiastic" Telemachus.

It will be seen that Capt. Burton's book is full of interest and replete with matter; but, interested as a critic may be in mythology and swordsmanship, he prefers to keep them apart—not to read Lobeck at Mr. Waite's, or Sir William Hope in company with Kahn.

A. LANG.

Poetry of Modern Greece: Specimens and Extracts. Translated by Florence M'Pherson. (Macmillan.)

THIS is a delightful little volume, which satisfactorily fills a vacant space in our literature. Hitherto, notwithstanding a few scattered translations, the poetry of Modern Greece has been a sealed book to most Englishmen, partly owing to the difficulties that the popular language, which is the language of poetry, presents to the scholar; and partly, perhaps, because the works themselves have found their way but little into England, and, in the case of some of the earlier poets, are difficult to procure.

The collection which is now presented to us is divided into two parts, the first of which is devoted to the ballads, the second to the works of lettered poets. Without a notice of the ballads any account of Modern Greek literature would be imperfect, as they have flourished so richly on the soil of Greece, and are so varied in their character—comprising battle songs and others relating to the Klephts and Armatoles, or local militia, who for a time were the champions of Greek independence; dirges and other poems relating to the dead; love songs and imaginative pieces; farewells, to be sung by, or addressed to, members of families migrating into distant countries; and some poems which turn on historical incidents. This literature is spontaneous in its growth, and has been handed down by oral tradition among the people, the songs being usually sung at festivals and on other special occasions. The wide area over which many of them are dispersed is a proof of their popularity; and some must be of considerable antiquity, as they have been found to exist, with but slight modification, in the Greek colony which still remains in Corsica, though its founders emigrated from Greece two centuries ago and their descendants have been cut off from communication with the mother country. From the time that Fauriel first introduced this popular Greek literature to the notice of Western Europe, the process of collecting the ballads proceeded apace until in 1860 they were brought together into one volume by Arnold Passow, and critically edited, with the title *Popularia Carmina Græciæ recentioris*. It is from this work that Miss M'Pherson has chiefly collected her specimens; but she has not neglected other sources, for since that time supplementary collections have appeared, such as the Cretan ballads published by Jeannarakis, and those from Epirus, by Aravantinos; and the number is being constantly increased by those that find their way into the Athens magazines. The twenty-two ballads which she has translated have been

selected in such a manner as to illustrate the various subjects treated of, and to represent both the wilder and the tenderer elements which they contain. The metre of the original has been followed, in some cases exactly, in others approximately; and if rhymes have been introduced where they do not exist, it is difficult to find fault with that attractive embellishment. We have compared a good many of them with the Greek, and have found the translations as faithful as they are agreeable. The following, which is a fragment of a Cretan war-song, may recall to the reader some of the thoughts in Campbell's "Hallowed Ground":—

"How sweet is death that comes amid the fervour of the fight!
Then has it glory for a priest, honour for taper's light;
The smoke of battle wraps the slain as in a fair white shroud,
The smell of powder floats around like fragrant incense cloud;
For monument the ground they have where stand the brave and free,
That soil shall nourish evermore valour and liberty."

The second part of the volume contains translations from lettered Greek poets of the present century; and these are even more welcome than the renderings of the ballads, because their authors are still less known in England, notwithstanding the great merit of some of their compositions, especially the lyrical poems. Many of those which Miss M'Pherson here presents to us deal with patriotic subjects; and foremost among these stands Solomos' famous "Ode to Liberty," of part of which a spirited version is given, the entire poem being too long for insertion. But the gem of this portion of the collection seems to us to be the "Lullaby" of Valaorites—a most touching poem, which is beautifully translated in the varying metres of the original. It is supposed to be sung by a widowed mother, who, in her destitution, is in fear lest she should be unable to nurse her infant child. Its length prevents us from quoting it entire, and it ought not to be read piecemeal. Among living poets, Aphentoules, Paraschos, and Drosines are represented; the following poem, entitled "The Wild Vine," is by the last-named writer:—

"The Wild Vine climbs aloft and at her side
On earth the Bramble trails his thorny stems;
O'er him the Vine her branches throws to hide
The Bramble's thorns with her white pearly gems;
He grovels now no more, nor rives each limb,
For his Wild Vine he lives, she blooms for him.
"I was a wastrel plant ere thou didst love me,
My precious Wild Vine, but when thou didst throw
Thy branches o'er me, and to bloom above me
Wert pleased, thy sweetness made me gentle grow;
And mated now are the unwonted pair,
With my uncomeliness thy beauty rare."

In the brief remarks which are appended, both to the ballads and to the written poems, the translator shows a laudable acquaintance with the literature of the subject, and with the history and circumstances of Modern Greece. In those cases where the compositions refer to historical subjects, the events referred to are described; and interesting notices of the various poets and of the characteristics of their styles are prefixed to the extracts from their works. Besides a fine

appreciation of what is best in the original, and an evident desire to spare no pains in reproducing it, Miss M'Pherson gives evidence of possessing some of the highest qualities requisite for her task—a sensitive feeling for rhythm, a varied and harmonious diction, and a combination of vigour and delicacy in touch. To translate some of these poems could have been no easy task, and we are glad to think that the work has fallen into such capable hands.

H. F. TOZER.

THE HISTORY OF THE SCOTTISH BORDER.

The History of Liddesdale, Eskdale, Ewesdale, Wauchopedale, and the Debateable Land. By Robert Bruce Armstrong. Part I. From the Twelfth Century to 1530. (Edinburgh: David Douglas.)

THE genius of Sir Walter Scott has surrounded the Scottish Border and its inhabitants with a halo of romance which makes it difficult to realise that until the end of the last century these picturesque dales were never mentioned by our forefathers except as a land of savages beyond the pale of civilisation. The lawless habits of the Borderers survived from the period prior to the union of the two kingdoms, when agriculture was almost unknown on the Border-side, for no man cared to cultivate fields which were constantly the scene of war, and were daily in danger of being wasted by an invading army. The Marches of England and Scotland were peopled by clans of moss-troopers, who lived in the intervals of war by plundering travellers and harrying cattle on the other side of the Border. These marauding clans were of too much use to their respective Sovereigns in times of war to be seriously called to account for their misdeeds, but they were ruled with a strong hand by the Lord Warden of the March to which they belonged. The Wardens of the Marches of both countries were invested with great powers and privileges, which made the office coveted by nobles of the highest rank. They had their own courts for trying offenders, and maintained state almost regal in the royal castles within their jurisdiction. The chieftain of a clan occupied a tower, or peel, strong enough to resist a siege, and surrounded by a walled enclosure, called a barmkyn, into which the cattle were driven at the approach of an enemy. An Act of the Scottish Parliament passed in 1535 obliged "every landed man having £100 land" to build for the defence of his tenants and their cattle a barmkyn of at least sixty feet area, enclosed by a wall one ell thick and six ells high. The towers were built on strong positions within view of each other, so that on occasion of an English raid the whole country-side was apprised by signals of the approach and strength of the invaders. Strict watch and ward was ordered for the common safety to be kept both night and day in every Border tower, and the laws of the Marches required, under a heavy penalty, that beacon-fires should always be ready for lighting in case of a night alarm.

The Scottish Border was, before the union of the two Crowns, divided into three distinct districts, which were called respectively the East, Middle, and West Marches. The East March comprised the sheriffdom of Berwick-

on-Tweed; but its history must be sought elsewhere, for this volume is confined to the early history of the Middle and West Marches, which has been compiled by Mr. Robert Bruce Armstrong as a labour of love, on account of his ancestral connexion with Liddesdale and the Debateable Land. The Armstrongs were one of the most numerous of the Border clans, and were so formidable in the sixteenth century that Dr. Magnus, the English Resident, wrote to James V. from Berwick on February 18, 1525-6 that "the Armestrongges of Liddersdail had avauted thaymselves to be the destruction of twoe and fifty parishe churches in Scotteland," and that "they woold not be ordooured neither by the King of Scottes, thair souveraine lorde, nor by the King of Einglande, but after suche maner as thaire faders had used afore thayme." They continued to set both Governments at defiance, until at last the Scottish King plucked up courage to hang without trial as outlaws John Armstrong and his followers when he presented himself at Court on June 8, 1530, with "24 well-horsed gentlemen of his kindred." The peace of the Border, however, was dearly purchased by these high-handed proceedings, which were imputed to the King as a crime and a blunder committed at the dictation of the English. These gallant outlaws are in consequence remembered by their countrymen as patriots and martyrs, and a stirring ballad has made their fate familiar to every peasant on the Border-side. The execution of the Armstrongs ranks next to the Massacre of Glencoe among standing subjects of popular execration. Dr. Armstrong, a well-known poet in the last century, was a native of Liddesdale, and a member of this same clan.

The Border counties are not mentioned in Domesday Book, because they were not within the dominions of the King of the English. They formed part of the province of Cumbria, which included the bishoprics of Carlisle, Glasgow, and Whithorne. Carlisle and the lands between the Duddon and the Solway (which are now known as Cumberland) were conquered and annexed to England by William Rufus, but the rest of Cumbria was erected into an earldom for David of Scotland by his brother, King Alexander, with the consent of King Henry I. David, before his accession to the Scottish throne, was, in right of his wife, Earl of Huntingdon and Northampton, and parcelled out his Border territory in baronies among Norman knights who held lands under him in England. Liddesdale, the chief barony of the Middle March, was granted to Ranulf de Soulis, the mesne lord of Great Doddington, in Northamptonshire. The head of Ranulf's barony was Castleton, a fortress which he built on the east bank of the river Liddel, a little above its junction with the Hermitage Water; but in later times the lord of Liddesdale was constable of the royal castle of Hermitage. Ranulf's descendants were hereditary butlers of the Court of Scotland, and continued to hold this high office, together with the barony of Liddesdale, until the reign of Robert Bruce, when William de Soulis was convicted of conspiracy against the King's life, was stripped of his possessions, and died a prisoner in Dumbarton Castle. During the wars of Edward II. and Edward III. Liddesdale and Hermitage Castle were in the hands of the English; but they were

granted eventually to Sir William Douglas by Edward III., as well as by his own Sovereign, and they remained in the possession of this powerful family until 1492, when the fifth Earl of Angus and his son exchanged them for the barony of Bothwell.

The West March comprised the baronies of Eskdale and Wauchopedale, as well as the Debateable Land. The barony of Eskdale was granted by King David to Robert Avenel, who was a benefactor to Melrose Abbey, and died a monk of that religious house. Four successive generations of the Avenels were lords of Eskdale, and were buried at Melrose; but Sir Roger Avenel, who died in 1243, was the last of his race, and his only daughter carried the barony to her husband, Henry de Graham. Their descendants still flourish at Netherby, in Eskdale Ward, on the English side of the Border; but Sir Richard Graham, of Esk and Netherby, the Jacobite statesman who was created by James II. Viscount Preston, was a Scottish and not an English peer.

Wauchopedale was from the twelfth to the eighteenth century the barony of a still greater family, for it was the earliest possession in Scotland of the great house of Lindsay. Their castle stood on a rock overhanging the river Wauchope, half a mile from Langholm, but it was reduced to ruins before the union of the two Crowns. The southern extremity of Eskdale was occupied by Canonby Priory, which was founded in the reign of King David by Turgot de Rosedale as a cell of Jedburgh Abbey. The Prior of Canonby was one of the peers of the Scottish Parliament who in 1290 confirmed the Treaty of Salisbury, and later in the same year treated with Edward I. for the marriage of his eldest son with the Maid of Norway. The nationality of Canonby was a constant subject of dispute, for the English contended that it formed part of the Debateable Land, by which it was bounded on three sides; but it was eventually adjudged to Scotland, and, soon after the dissolution of monasteries, was acquired by the Earl of Buecleuch, to whose descendants it has ever since belonged.

The Debateable Land comprised the parish of Kirkandrews with one half of Morton and the greater part of Bryntallow, which were left undivided when the frontier was settled in the reign of Robert Bruce. It was separated from Cumberland by the river Esk from its junction with the Liddel until it poured its waters into the Solway Firth, and the fish-garths which prevented salmon from ascending the stream were resented as a standing grievance by the inhabitants of Eskdale. Partition was made of the Debateable Land in 1552; but, as every reader of *Redgauntlet* will remember, the fish-garths continued to be the cause of violence and contention long after the union of the two kingdoms.

Mr. Armstrong has collected from the public records a detailed history of the Scottish Border from 1495 to 1530, and has supplemented his text by a valuable Appendix of proofs and authorities. It is inconvenient enough that the Index is reserved for the next volume, but it is unaccountable that the Table of Contents should not include a list of the documents printed as proofs. A more stirring and spirited narrative would have created a new interest in the eventful history of the

Border, but those who are already interested in the subject by family associations will thank Mr. Armstrong for a useful book of reference.

EDMOND CHESTER WATERS.

Practical Essays. By Alexander Bain. (Longmans.)

LIKE many other writers, Dr. Bain has had some difficulty in selecting an appropriate title for a collection of miscellaneous articles reprinted from periodicals. He cannot be congratulated on the choice he has made, as the contents of several of these essays by no means correspond to the anticipations which the title of the volume will naturally suggest. The first two papers, indeed ("Common Errors on the Mind" and "Errors of Suppressed Correlatives"), would not have been out of place if the collective title of the essays had designated them as "Speculative" instead of "Practical."

Readers who are acquainted with the valuable work which Dr. Bain has done in the field of psychological research will turn to these two essays with keen interest. It is to be feared, however, that their expectations will be disappointed. Although these essays contain some excellent observations, they do not, on the whole, rise above an ordinary level, and the paradoxes with which the author has attempted to relieve their dulness are neither brilliant nor true. Dr. Bain is laudably desirous that his readers should "clear their minds of cant" in relation to moral questions. But it seems to me that his recoil from certain ethical commonplaces has landed him in some positions which are more radically mistaken than the most extreme forms of the doctrines against which he protests.

Dr. Bain is resolved to give no quarter to what he considers the foolishly sentimental talk about "virtue being its own reward." The maxim that happiness is most surely attained by not making it the chief object of endeavour, he treats as though its only element of truth lay in the fact that excessive self-scrutiny is prejudicial to enjoyment. There is no doubt that the propositions which Dr. Bain impugns have often been exaggerated into absurdity. It is not true that the intrinsic pleasure involved in right action always outweighs in amount its attendant pains. Nor is it true that pleasures deliberately sought can contribute little or nothing to the happiness of a life. But it is true that, in minds animated by a genuine love of goodness, the thought of a right action is the source of a satisfaction which is not dependent on any personal consequences to the agent; and it is a fact of every-day experience that the happiest persons are, very often at least, those whose absorbing interest in outward objects leaves them little leisure to think of pleasure for its own sake. Dr. Bain's hostility to any association of virtue with pleasure is so extreme that he actually asserts that "benevolence in itself is painful; any virtue is pain in the first instance, although when equally responded to it brings a surplus of pleasure." The author is so delighted with this discovery that he repeats it several times in nearly identical terms. Now there would be a certain degree of truth in Dr. Bain's contention, if it related to beneficent actions done purely from a sense of duty; but to

speaking of benevolence in such cases is simply to misuse the word. Where the social affections have been excited, where there is real interest in another's welfare, it is surely nonsense to say that the showing of kindness is not in itself a pleasure, although it may be conceded that a truly benevolent person will feel with exceptional keenness the suffering inflicted by ingratitude.

Another instance of what I feel tempted to call Dr. Bain's perversity is his manner of refuting the statement of "sensational writers" that everything is mysterious and wonderful. A mystery, he tells us, is simply a fact that requires explanation; and the explanation of a fact consists in showing that it is a particular case of a more general fact previously known. When we have pushed this process to its farthest limit, we must of necessity come to certain ultimate facts which are incapable of reduction to any more general principle. In relation to these facts, the word "explanation" is unmeaning, and the emotion of wonder with regard to them is an absurdity. It seems probable that, in spite of the author's veto, human nature will still continue to feel awe and wonder at the thought of the existence of the universe, or of the "mystery" of the union of body and mind.

Dr. Bain appears to greater advantage in the five essays which are more or less concerned with the subject of education. In the essay on "The Classical Controversy," and incidentally in that on "The Civil Service Examinations," he replies with considerable success to the arguments used by some of the defenders of Latin and Greek. He apparently proposes to substitute for what is called classical instruction the systematic teaching of history and of the world's best literature through the medium of translations. Whether this can be called a practical suggestion is fairly open to doubt. The essay on "The Art of Study" is entirely excellent.

A brief notice is due to the two papers which conclude the volume. In the first of these Dr. Bain advocates the entire disuse of clerical subscription to creeds and articles. His reasonings will not be needed for the conviction of those readers who regard the continuance of traditional beliefs with aversion or indifference. To those whose sympathies are in the opposite direction, he offers the argument based on the inutility of subscription for securing its professed object. The persons to whom this argument is addressed are not likely to consider it strengthened by Dr. Bain's account of the dogmatic tendencies of those churches in which subscription has been abolished. The last essay, on "The Procedure of Deliberative Bodies," is occupied with suggestions for the better despatch of business in the House of Commons and in other administrative assemblies. Many of Dr. Bain's recommendations deserve careful consideration. Much waste of legislative time would be avoided if it were found possible to substitute printed questions and answers for the present system of oral interpellation—a change which has been advocated by high parliamentary authorities. The proposal to require several assenting members, instead of only a single seconder, before any motion can be debated, might with advantage be adopted, if not in Parliament, at any rate

in other deliberative bodies in which time is often wasted on the discussion of crotchets peculiar to one or two members.

HENRY BRADLEY.

History of the Irish People. By W. A. O'Connor. In 2 vols. (Simpkin, Marshall, & Co.)

EUGÈNE SUE once wrote the *Histoire d'une Famille Proletaire*. He showed how a Gaulish household lived and worked under each successive tyranny, from that of the Roman legionaries to that of the farmers-general, and how that life was a continual witness for the right and a pledge of its ultimate triumph. Mr. O'Connor does something of the same kind for Ireland. The difference is that Sue's book was a romance, this is a history. It is conceivable that a family should last on through all that the French novelist described; it is the fact that a people has lasted on through trials which give it a far better claim than ever the Jewish people had to apply to itself the language of Isaiah liii.

Mr. O'Connor's is a remarkable book with a remarkable title. We have Histories of Ireland enough and to spare, but none of the Irish people. Not that his book covers the whole ground; at the economic history of his country he only glances. I often wonder when some trained Irish writer will bring to the merchant-rolls of Kinsale and Waterford, and to whatever other trade records are still extant, the skill, and patience, and insight which Mr. J. P. Prendergast brought to the confused mass of documents which he marshalled into life in his *Cromwellian Settlement*. We want to know where and by what men was made that *saia d'Irlanda* which was such a prized article of commerce before Norman freebooter and native chieftain had fought one another back to primal savagery. Popes had mantles of it; Florentines bequeathed garments of it as heirlooms; Plantagenet kings relaxed their edicts in its favour; and Ireland to-day feeling that she must now again be a manufacturing nation, asks who among her sons gained this early glory in the world's markets. Mr. O'Connor (like most thinking Irishmen) feels that in the so-called Danish cities the mass of the population was native; and that there it wrought and traded, heedless of the strife of rival clans. He goes no farther; but this hint is worth following up. Of his present work the main features are: first, freshness of thought. Every idol of den or market-place, to which English writers and their Irish imitators have bowed down, he overthrows. Every opinion which John Bullism has exalted into an axiom he traverses. Next, thorough sympathy with the English people. He is writing the history of those who are still their brothers, often though they have been used as blind instruments in oppressing them. His quarrel is not with England but with Normanism, whereby he means caste-spirit, which set up in England, as in Ireland, a few as lords over the many, and prompted them to drown in the roar of foreign victory the cry of those whom they oppressed. Free from the besetting faults of most native historians, from their easily explicable want of perspective,

their lingering over more or less mythical glories which have nothing to do with progress, he is, above all, severely impartial. Whosoever they are—whether "Milesians" or Danes, adventurers of Elizabeth or of Cromwell, Orangemen or recreant Catholic lords, or absentee rent-drawers, who have made the people their prey; under whatever pretext, religious, social, political, they have cloaked their oppression—they does his soul abhor.

Mr. O'Connor starts by sharply distinguishing between the *Hiberniones* (of St. Patrick), to whom he attributes not only the handicrafts but also the arts which made Ireland so famous in the world's art history, and the *Scoti* or "Milesians," as, with that unhappy distortion of classical names which defaces early Irish history as it defaces the pages of Gildas and Nennius, the native chroniclers have chosen to call them. Sociologically he is right in insisting on this distinction. Whether ethnology will bear him out in attributing a Norse origin to these *miliidh* (for *militēs*, not Milesians, should of course have been the name), and in assigning an Iberian (Basque) origin to the bulk of those whom they partly subdued, I cannot tell. One thing is certain: in the legends the dominant caste is light-haired and blue-eyed, while the dark race is described in terms nearly as opprobrious as those in which the Aryas on the Ganges stigmatised the *Dasyus*.

This *miliidh* was the type of all dominant castes since. Despising handicrafts and the older race that excelled in them, it set its bards to sing of nothing but war and rapine, and to involve even the popular saints in the scorn with which it overwhelmed the people from whom they were sprung. Given up to tribal quarrels as ceaseless as those which set Wessex against Mercia and both against Northumbria, it substituted the clan for the nation, and by-and-by too readily adopted from Mr. Froude's Norman "civilisers" the worst features of what we call feudalism. I linger long on this point because it is all-important. It is thus that Mr. O'Connor clears away the nonsense about Celt and Saxon and sets forth as his subject-matter the people of whatever breed, and the fighters only so far as they have made common cause with that people. His sketch of early Anglo-Irish history is clear and forcible. Sir H. S. Maine has shown how sad a thing for Ireland was this invasion which stopped her natural development just at the critical moment when one native family was becoming paramount. Mr. Lecky has aptly compared the chronic aggression that followed the first inroad to a spear-head which keeps a wound rankling. Mr. O'Connor probes this wound, and shows what festering sores have grown out of it. Within his brief limits he tells all that need be told, brushing away as he goes on the misrepresentations which we have been used to accept as history. His account of 1641, for instance, and his brief remarks about '98 I fearlessly commend to all fair-minded readers. Yet he does not hide faults; the man who has the courage to confess:

"the readiness of Irishmen to be bought, not the untainted and unpurchaseable peasantry, but professional men, secretaries, and committee-men, has not been so much an agency for the malice as a temptation to the virtue of England,"

proves by such a confession that it is quite worth Englishmen's while to consider whether, in regard to other things, he is not right and their ordinary guides wrong. They will find in him a Christianity which ignores the narrow limits of separate churches, and a political faith which links him with those who are fighting everywhere the battle of progress. He is never backward in exposing servility even when those who gave way to it were Catholic lords and bishops; he makes it clear that true Irishmen will never allow their national movement to be degraded in the future, as it has been in the past, into a religious feud. He keeps well in view the cardinal truth, shuffled out of sight by those who confute our land reformers in an epigram, that "land was meant by Providence for the production of food, and not for the mere production of rent." He is strongly in favour of a Union, but it must not be a Mezentian one.

"The present so-called Union seizes on the advantages of a material junction for England, and imposes the disadvantages of a foreign conquest on Ireland. Clare and Castlereagh would never have ventured to say that the intention was to make Ireland England's grazing farm. . . . It was a union of Englishmen with Irishmen, and not with Irish cattle, that was proposed."

As to taxation, he points out the gross unfairness of taxing Ireland to provide the bribes wherewith Pitt gained his end. A word about his style; it is everywhere adequate, incisive, marked with suppressed power, a model to his young countrymen, who sometimes forget the difference between writing and orating. The tenacity which over and over again fixes Mr. Froude in a dilemma is well matched with the remorseless logic which lays bare the radical weakness of Irish official Protestantism. On occasion he can rise to chastened eloquence. Not even Montalembert himself pays a nobler tribute to the Irish missionary saints; not even Davis's exquisite poem brings more pathos to the sad story of Owen Roe O'Neil. I must quote a few lines of what he says about O'Connell:—

"A constitutionalist by nature, and shocked by the sight of the revolutionary excesses in France, he chose moral agitation as the means of his country's deliverance. But his peaceful struggle was conducted with the shout and the onset of the warrior. He roused, united, and informed his countrymen. He inspired one soul into Ireland, and made it potentially a nation. . . . His gait, as he trod the streets, was a challenge to men who claimed a servile demeanour as their due. We can scarcely now estimate his towering character as he stood alone in the valley white with the skeletons of centuries, and prophesied upon them, and covered them with flesh, and sinew, and skin, and called the breath of freedom from the four winds to breathe upon them till they stood on their feet an exceeding great army."

This ἀποδοκῆρον use of Scripture is perilous; but Mr. O'Connor succeeds as well with it in prose as Mr. Swinburne does in verse.

I close a most inadequate notice of a most timely and valuable book, beseeching the men of thought in England and elsewhere to stand aside from the bustle of party politics, and to study it. It will help them to gauge the feelings and aspirations of their Irish brothers, and it will bring them face to face

with one who deserves to rank with Lecky and Godkin, with Prendergast and Duffy, with A. M. Sullivan and Barry O'Brien, and with the rest of that band of scholarly historians who have done their full share towards their country's regeneration.

H. S. FAGAN.

The Unity of Nature. By the Duke of Argyll. (Strahan.)

THIS thoughtful work will be found of special interest at the present time, for it mainly consists of a re-statement with new facts and illustrations, and by a writer well acquainted with modern science, of that old teleological argument for the existence of an intelligent creator of the universe which is often represented as finally set aside by the result of recent enquiries. Socrates argued that a statue inferred the existence of a sculptor; Cicero that the *Iliad* could not have come into being without a poet; Paley that a watch must have had a maker; the great principle of the Unity of Nature is here made to show that the origin of creation is due to a creating mind.

The term "Unity of Nature" is explained to mean

"that intricate dependence of all things on each other which makes them appear to be parts of one system. . . . That kind of unity which the mind recognises as the result of operations similar to its own, not a unity which consists of mere sameness of material, or in mere identity of composition, or in mere uniformity of structure, but a unity which consists in the subordination of all these to similar aims and to similar principles of action, that is to say, in like methods of yoking a few elementary forces to the discharge of special functions, and to the production by adjustment of one harmonious whole."

Hence we are shown by many examples how man, by both the extent and the limitations of his own powers, can discern everywhere within him and without him indications of the presence of a mind at once infinitely greater than his own, and yet kindred to it.

To that numerous class of persons who are rendered vaguely uncomfortable by the doctrines of Darwin and the *nomen horrendum* of evolution may be commended the study of chap. viii., in which the Duke proves from their own words that the men of science who either directly or by implication deny the evidence of design in nature are forced by the necessities of human speech to use language which involves an admission of it. This is plainly shown from Darwin's own words, on which the Duke remarks—

"Whether that theory [of evolution] be true or not, it is a theory saturated throughout with the ideas of utility and fitness, and of adaptation, as the governing principles and causes of the harmony of nature. Its central conception is, that in the history of organic life changes have somehow always come about exactly in proportion as the need of them arose; but how is it that the laws of growth are so correlated with utility that they should in this manner work together? Why should varied and increasing utility operate in the requisite direction of varied and increasing developments?"

While this part of the argument is thus summed up:—

"Of this we may be sure, that if men should

indeed ultimately become convinced that species have been all born just as individuals are now all born, and that such has been the universal method of creation, this conviction will not only be found to be soluble, so to speak, in the old beliefs respecting a creative mind, but it will be unintelligible and inconceivable without them. So that men, in describing the history, and aim, and direction of evolution, will be compelled to use substantially the same language in which they have hitherto spoken of the history of creation."

One of the most interesting parts of the book is that which deals with the instincts of animals and the manner in which we see in them those indications of adaptation and adjustment to a purpose which it is the object of the whole treatise to unfold. The following is a good example of the graphic manner in which this subject is illustrated. By the side of a river

"I came suddenly upon a common wild duck whose young were just out. She fluttered into the stream with loud cries and with all the struggles to escape of a helplessly wounded bird. The laboured and half-convulsive flapping of the wings, the wriggling of the body, the straining of the neck, and the whole expression of painful and abortive effort were really admirable. When her struggles had carried her a considerable distance, and she saw that they produced no effect in tempting us to follow, she made resounding flaps upon the surface of the water, to secure that attention to herself which it was the great object of the manoeuvre to attract, then rising suddenly in the air she made a great circle round us, and returning to the spot renewed her efforts as before. It was not, however, necessary, for the separate instincts of the young in successful hiding effectually baffled all my attempts to discover them."

This and similar examples of instinct naturally give rise to the question how does man's mind differ from the intelligence of the brutes. The Duke places the difference in the sense of obligation in the "two voices" of conscience, of which he says that there is "no indication" in the animals, while it "is never wholly wanting in the most degraded of human beings." Here some readers will differ from the author, and think that we can detect in the animals as distinct traces of conscience as we can of reason. A dog, when caught in a fault, looks exactly as a child does in the same predicament; he can be "tempted" from his post, and we can imagine him saying in some dog-gish way, "Budge, says the fiend; budge not, says my conscience;" though "the fiend" is a piece of meat, and "my conscience" the certainty of his master's anger. Between Gobbo's way of expressing his conscience's qualms and Macbeth's profound reflections when he is hesitating over his intended crime there is a wide interval, and that between the dog's uncertainties and Gobbo's may hardly be much greater; while the difference in both cases seems more in degree than in kind, and to arise not so much from the want of a faculty in the lower creature as from a superiority of organisation and cultivation in the higher one.

The closing chapters of the work treat of man, his moral nature, its degradation, and the origin of civilisation and of religion. The Duke is no believer in our savage origin, and holds that the savage as we see him is an example of "development in the wrong

direction," of which there is always danger even in the most civilised races of mankind, as we see from abundant examples; while, with respect to religion,

"Scholars have found that up to the farthest limits which are reached by records which are properly historical, and far beyond those limits to the remotest distance which is attained by the evidence founded on the analysis of human speech, the religious conceptions of men are seen, as we go back in time, to have been not coarser and coarser, but simpler, purer, higher; so that the very oldest conceptions of the Divine Being of which we have certain evidence are the simplest and the best of all."

H. SARGENT.

THE NEWEST EUROPEAN KINGDOM.

La Serbie: Administrative, Economique et Commerciale. Par Emile de Borchgrave. (Brussels: Weissenbruch.)

"To appreciate the changes accomplished in Serbia during the last sixty-three years, one must not pass a hasty or superficial judgment; one must interrogate the monuments and surviving witnesses of her past. The result of such an enquiry is in every sense favourable to the Serbs."

These are the words of M. Emile de Borchgrave, the Minister Resident of Belgium at Belgrade, who probably knows Serbia better than any other foreigner. His book on Serbia is the best yet written in any language on the economy, social, political, and commercial, of that country. It deserves to be read, not only by those who take an interest in the South Slav States, but by all who study the growth of nations.

The sketch of Serb history, contained in five pages (7 to 12), is necessarily only a sketch. We would say of Serb history, as M. de Borchgrave says of her social economy, that the better it is known the cleaner does her record become. M. Borchgrave tells us of the homestead law which forbids the peasant from parting with his beasts or implements of labour; nor is he allowed to alienate his house or five acres of land. A peasant can thus be deprived of his property only to satisfy fines to the State or his commune, and not for debts to any private individual. The peasant has also a right to cut firewood in the forests of the State; it is only for wood required for building that he has to pay a small tax. After such a statement you are not surprised to hear that poverty so-called is unknown in Serbia. There is no need of a poor law. The workmen in the towns have their guilds, and those who fall sick are supported out of their own funds. M. de Borchgrave says you never meet a Serb beggar; those who stretch their hands to the passer by are nearly always foreigners (p. 159). The bulk of the Serb population till the soil, and the Skoptchina, or legislative assembly of Serbia, is mainly an assembly of peasants. Yet the country whose destinies are in the hands of its peasantry need fear no social upheavals if its peasantry be as the Serbs, prosperous and sober. The Serb peasant ploughs his land with an old-fashioned plough, but he also possesses the old-fashioned virtues of temperance and thrift. Self-help is engrained in his character. As an instance of his prudence, we would quote the law by which every

municipality (except Belgrade) is obliged to have a communal granary to which every ratepayer must contribute yearly 150 okas of wheat. This is a fund on which every Serb can draw for the support of his family in times of war or famine. The Serb is described by M. de Borchgrave as "intelligent, proud, impatient of all restraint. The shell is rough. He likes to be hospitable, especially in the country; but he dislikes the stranger, and distrusts him. In business, he understands wonderfully his own interests" (p. 155). No better illustration of the last statement can be made than the fact that the Serbs are the only Slav race who can hold their own against the Jews. There is no Judenhetze, no Jewish question in Serbia. In the Serb the Jew has found his match.

Serbia, as everyone knows, is the most democratic country in Europe. Not only is there universal suffrage, but there exists a social as well as a political equality. This social equality is not merely the result of subjection to the Turk. It is one of the results of the rule of Milosch. That wise prince, the founder of the present dynasty, finding, like our own Henry VII., that titles and dignities bred divisions in the land, forbade their use. But it was not only by abolishing the aristocracy that Milosch proved himself the father of his country. What Peter the Great was to Russia, that was Milosch to Serbia. He was in very deed and truth, though not in name, a patriot king. He was keenly alive to the importance of Serbia having outlets for her commerce. King Milan is true to the best traditions of his house, and seeks in all things the material development of Serbia. There have been great public works which, while they have increased the prosperity of mankind, have conferred little good on the natives by whom they have been undertaken. The Suez Canal is a notable instance of this. The Serb railways would, however, be equally advantageous to Serbia and the most distant nations. If once the lines between Belgrade and Constantinople, and between Belgrade and Salonica are constructed, Serbia will be put in communication with the whole world. At present she is cribbed, cabined, confined. Her commerce is dependent mainly upon Hungary, which, being herself an agricultural country, is a rival rather than an ally. A railway to Salonica would remove those commercial bonds with which Austro-Hungary is disposed to shackle her little neighbour, and would throw open to her the trade of the world.

J. G. MINCHIN.

GERMAN AND FRENCH SCHOOL BOOKS.

Riehl's Culturgeschichtliche Novellen. Edited by H. J. Wolstenholme. (Cambridge: University Press.) We cannot doubt that this edition will be heartily welcomed by both teachers and students of German. The list of German text-books at present available for use in our higher classes is still very inadequate, in spite of many praiseworthy attempts of late to supply the need; and this is particularly true in the case of prose works. Hence any carefully annotated edition of one of those standard German prose works which have been hitherto practically inaccessible to the English student is extremely valuable. Mr. Wolstenholme has, as it appears to us, been very happy in his choice. He has shown himself throughout a

most careful and painstaking editor; yet his notes are surely somewhat too numerous and copious for the class of students for whom the work is intended. Those who are able to appreciate Riehl's charming novelettes can hardly need 261 pages of notes in small type to 113 pages of text in large. There is very little in the notes with which we should not agree. Mr. Wolstenholme says (6, 21), "note that *Säcke*, though a diminutive, is masc.," but there are other dimin. in -el of the masc. gender, such as *Hügel*, *Kiesel*, *Knöchel*; *Bischen* (10, 11) is dimin. of *Bias*, not of *Bissen*; *ausgenommen* is not always used with the accus. (12, 14); his explanation (23, 19) of the use of the act. infin. as a substant. and as a verb at the same time is not very clear, and the grammatical correctness of his example, *ich sehe den Baum vom Blitze schlagen*, might be questioned; nor is his explanation of *meinetwegen* (88, 8) happy, "*meinet*, with strengthening *t* for *meiner* gen. of *ich*;" *Krebs* is not "crab" in E. (95, 3), and *Haupt* in the sense of head of cattle (4, 7) is only provincial, &c. Mr. Wolstenholme notices the loan-words in G., but without paying sufficient attention to the form in which they appear. Thus *Pfaffe* cannot be Latin *papa*, showing, as it does, consonantal shifting; *Ferien* is a late acquisition as compared with *Fier* from M.-Lat. *feria* (ē = f, ei as in *Kreide*, *Seide*); here E. "fair" might have been quoted, and the development of meaning explained in connexion with *Frühmesse*, *Lichtmess*, and *Leipziger Messe*. The change of gender of *Abenteurer* as compared with Mhg. *aventureure* is also left obscure (see Grimm, *kl. Schr.* i. 85 foll.). The remarks about the nomina actionis (*Zug*, *Zucht* fr. *ziehen* *Kur* fr. *kiesen*, &c.) are inadequate in the light of the Teutonic philology of the present day; here we should have liked a note on the *grammatischen Wechsel* as explained by Verner, and on the work done by Zimmer and von Bahder in this branch. As long as the Grammars generally accessible to an English student do not give any help on these points, an edition of a text may with advantage supply this needful information; and we do not think that in recommending this we are trying to introduce so-called "philology" into the practical teaching of German. The question about the formation of nouns, for example, is an eminently practical question, and by some short explanation of the *Ablautreihen* the teacher may help the student to acquire the gender and declension of a large number of nouns. *Sucht* (5, 28) is now connected in the popular mind with *suchen*, an instance of what Paul calls *Bedeutungsangleichung durch lautlichen Zusammenfall*; cf. *wahn*- in *wahnsinnig*. Some forms which can only be explained by a reference to Mhg., &c., are not satisfactorily dealt with. We should have liked a fuller note on *Schritt* (9, 3); some words of this class formed in Mhg. the plur. nom. and acc. without inflection, and continue to be used in this form after numerals—e.g. *Mann*, *Pfund*; and the use of the inflectionless form of the plur. after numerals extended to other nouns of similar meaning like *Fuss*, *Zoll*, &c. Mr. Wolstenholme explains *erhaben* correctly (59, 9; Whitney called it irregular); we might have wished that he had discussed in the same way other old p.p. now used as adj., such as *bescheiden* (50, 14) by the side of *geschieden* (94, 7), by referring the student to *geheissen*; or a p.p. with *Rückumlaut* like *bestalt* (49, 12) by a reference to *genannt*, &c.; *durchlaucht* = Mhg. *durchlucht*, not a shortened form of *durchleuchtet* (55, 6). Mr. Wolstenholme's remark (41, 17) on *rauch* and *rauh* might have been supplemented by a reference to the law regulating the use of *h* and *ch* in Mhg., and to such modern survivals as *hoch*, *höher*; *nahe*, *nächst*; *schmäh*, *Schmach*, &c. In connexion with his note (94, 29) "*faul* identical with *faul* (Mhg. *val* inflected *valwer*)" he might have referred to *gar* (E. "yare") and

gerben (5, 20; 44, 2): in some cases the *b* (which stands for Mhg. *w*) has been taken into the nomin. (*gelb, falb*; H. Sachs *am garben hunger, cf. gerben*), in others it has been dropped (*kahl, fahl*). These objections may appear slight, yet notes of this kind would do much to raise the study of German by doing away with the great number of so-called exceptions which Grimm calls *nachzügler alter regeln, die noch hier und da zucken*. When an editor has done his work so well as Mr. Wolstenholme, anyone who ventures on the ungracious task of criticism must run the risk of appearing to exaggerate small defects in default of larger ones. The edition is almost free from misprints (*verwünschter* 67, 26, *fürs* p. 217; only in the last story we find *ins*, &c., without apostrophe), and a most useful Index is added.

A New Practical Method of Learning the German Language. By W. Frendenberg. Part I.—Grammar and Exercises. Part II.—Reader. (Nutt.) Since Dr. Falck Lebahn published his excellent German Grammar some quarter of a century ago, not a few guides to a rapid and sound knowledge of the German language have appeared, and of these many have been works of great merit. Yet we cannot say that Herr Frendenberg's work is altogether superfluous. He has laid himself out to simplify the intricacies of German syntax, a task in which he has met with at least as much success as attended most of his predecessors; and he has certainly produced a book which will serve as an introduction to the spoken language of Germany. The compilers of German Grammars too often seem to make it their study to instruct the student in the rules of syntax only, leaving him to learn the German language as best he may. If Herr Frendenberg's book reaches a second edition, a revision of its English, which is not always idiomatic, should be taken in hand. The remarks on pronunciation are also insufficient. Part II. is a poetical and prose reader with foot-notes, which has been intelligently compiled, but calls for no special remark.

German Composition: a Theoretical and Practical Guide to the Art of Translating English Prose into German. By Hermann Lange. (Oxford: Clarendon Press.) This is a manual for the use of students who have mastered German accidence, possess some acquaintance with German prose literature, and wish to acquire a style of correct composition. The pieces for translation are all excerpts from good English and American authors, the list including the names of Smiles, Thackeray, Macaulay, Washington Irving, Dickens, John Bright, Bayard Taylor, and Livingstone. The book is provided with a series of clearly expressed rules of German composition in an Appendix, as well as with a useful Index to the grammatical rules and idiomatic renderings.

Maria Stuart von Schiller. Edited, with Introduction and Notes, by C. Sheldon. (Macmillan.) Schiller's great tragedy from English history now takes its place in Messrs. Macmillan's "Foreign School Classics," following on the "Maid of Orleans." Besides critical and grammatical notes, the play has been furnished by its editor with a Life of Schiller, a notice of Mary Stuart, and a short account of the writing of the play. The selection of this work was justified by its comparatively easy text, and by the fact that a boy who is taken through it will probably pick up some idiomatic, along with many very formal, phrases.

L'Eloquence de la Chaire et de la Tribune. By Paul Blouët. Vol. I. (Oxford: Clarendon Press.) It is an excellent idea of M. Paul Blouët's to publish a selection from the sacred oratory of the seventeenth century for schools. All boys are fond of speech-making; and the

effect of passages such as these from Bossuet, Bourdaloue, Massillon, Fléchier, and Mascaron may be as visible in their improved rhetoric as in their improved French. The notes are excellent. They explain shortly what needs explaining, and give plenty of interesting illustration—e.g., on the words "du roi que nous pleurons" in Massillon's funeral oration of Louis XIV., besides a quotation from Louis Blanc, we have this note: "Lorsque le peuple apprit la mort du grand roi, il alluma un feu de joie à chaque carrefour, et il improvisa une farandole" (Eugène Pelletan).

Molière's Les Précieuses Ridicules. Edited by A. Lang. Beaumarchais' *Le Barbier de Séville.* Edited by A. Dobson. (Oxford: Clarendon Press.) The school-boy of our days has much to be thankful for. Not the least of his mercies is that men of genius have taken to write his lesson books for him. Mr. Lang, as everybody knows, is an authority upon Molière. His edition of "Les Précieuses Ridicules" is all that such a book should be for such a purpose. There is a Life, even too well stored with facts, a brief essay on the comic stage of Molière's time, and a special introduction to the play. The notes are few, but they explain the things that want explaining. Mr. Dobson's book is an equally thorough piece of work. Nothing is omitted which the most uninformed reader could desire to have told him. In the "Life of Beaumarchais" we should like to have met once more the epigram which he incurred from the airs with which he took his *blâme*:—"Monsieur, ce n'est pas assez que d'être blâmé, il faut être modeste." To both volumes Mr. Saintsbury, who is editing the series, contributes an essay on "The Progress of French Comedy."

Molière's Le Bourgeois Gentilhomme. With Introduction and Notes by L. M. Moriarty. (Macmillan.) Mr. Moriarty's edition of Molière is for younger students than Mr. Lang's, and the help given is therefore mainly in the way of grammar and paraphrase. In some of his versions Mr. Moriarty is very happy, in others he at least shows an intimacy with school-boy slang which ought to make his little book popular. The introductions are not elaborate, the Life might with advantage have been longer (in it the date of the "Ecole des Femmes" is given as 1661 instead of 1662); but they are pleasantly written, and no doubt excellently suited for their readers. A note on the title of the play concludes thus:—"An English adaptation of the play might possibly be entitled 'The Snob,' or 'My Lord Buggins,' or 'M. Jordan joins the Upper Ten,' or something of the sort."

A Synthetic French Grammar for Schools. By G. E. Fasnacht. (Macmillan.) This Grammar presents at one and the same time an analytical synopsis of French accidence from a scientific point of view, and a course of syntax illustrated with a copious selection of idiomatic sentences. It may be mentioned that the higher syntax is practically a recast of the third year from Fasnacht's *Progressive French Course*. The book, which is planned after the fashion of the *Public Schools Latin Primer*, is free from any exercises; and is compressed into a small octavo of 240 pages.

We have also received:—*Le Bourgeois Gentilhomme*, with a Life of Molière and Grammatical and Philological Notes by the Rev. A. C. Clapin (Cambridge: University Press); *Lamartine's Tailleur de Pierres de Saint-Point*, with Etymological and Grammatical Notes by J. Bielle (Bell); *Macmillan's Progressive French Course*, II., by G. Eugène Fasnacht, New Edition, enlarged and thoroughly revised (Macmillan); *French Exercises*, on Rules taken from the Marlborough French Grammar (David Nutt); *French Prepositions and Idioms*, by C. de la Morinière, Second Edition, revised

(Simpkin, Marshall, & Co.); *Leading Questions on German Grammar*, by E. Heumann (David Nutt); *An Elementary German Grammar and Reading Book*, by Ferdinand Schmidt (Trübner); *German Reader*, I., by Aurel de Ratti, The "Duplex" Series, Second Edition (Belfe Bros.); *French Vade Mecum*, for the Use of Travellers and Students, by Léon Delbos (Hachette); *Dialogues idiomatiques*, by Louis Revel (Glasgow: Holmes); *Modern French Readings*, edited by William I. Knapp (Boston, U.S.: Ginn, Heath, & Co.); &c., &c.

NOTES AND NEWS.

AT their meeting last week, the delegates of the common university fund at Oxford nominated the Rev. C. W. Boase to a readership in Foreign History. Resolutions were also passed for the creation of a readership in Rabbinical Literature for Dr. Neubauer, a lectureship in Scandinavian for Mr. Vigfusson, and a second scholarship in Chinese.

SHAKSPEARE'S table, a little four-flapped table, with his coat of arms and initials carved on it, and other ornaments, will be exhibited at the Shaksperian show on behalf of the Chelsea Hospital for Women, to be held at the Albert Hall on the last three days of May. This table belongs to Dr. Dally, of Wolverhampton. He bought it, together with two multons, on which Shakspeare's name and his wife's are cut, from a farm-house three miles from Stratford, where they had been long in use, painted over, and knocked about. His account of these relics was at first received with much scepticism; so he brought them up to the Chelsea Hospital, where they were carefully examined by Mr. Furnivall and the Rev. W. Harrison, of the New Shakspeare Society; Mr. Darbyshire, a skilled artist and archaeologist; and Mr. Jarvis, a practical cabinet-maker. After this examination the scepticism of all the doubters gave way; they were convinced that the relics were genuine Elizabethan articles, and assuredly no one but Shakspeare himself owned them. On the table his cup of sack, his elbow, and perchance his pipe must often have rested; and in some favourite piece of his furniture, the multons bearing his wife's name and his own must have been inserted. These relics cannot fail to interest Shakspeare students. Dr. Dally himself will attend to show them.

THE Archbishop of Canterbury has joined the Wyclif Society. If only his flock will follow him, the society's work will soon be done; £5,000 would print all the great Reformer's works.

THOSE who are interested in old English liturgical music may be glad of the opportunity afforded by the kindness of Lord Herries, of Everingham Park, York, in allowing his fine MS. Antiphonal of the fifteenth century, temporarily in the custody of the Keeper of the MS. Department, to remain at the British Museum a few weeks longer for inspection. The Antiphonal was written for the cathedral church of York, and is a very rare example of York church music.

THE article on the Abbé Vogler for the forthcoming volume of Sir George Grove's *Dictionary of Music* has been written by the Rev. J. H. Mee, of Merton College. He does not take Mozart's line, and Sir Julius Benedict's, that the honoured master of Weber and Meyerbeer was a charlatan, but holds that there is in the Abbé's music ample reason for Mr. Browning's selection of Vogler as the subject for his noble poem on the art, "Abt Vogler." Mr. Mee wants the Bach Choir to perform Vogler's "Requiem." We trust that they will, as then the English public will have the chance

they have never yet enjoyed, of making up their minds as to the merits or demerits of Vogler's music. His Sonata for Violin and Piano, which will be played at the Browning Society's entertainment in June—probably by Mr. and Miss Harraden—has not been heard, in England at least, since its composition in 1785.

A LECTURE on the recently published "Doctrine of the Twelve Apostles" will be given in the Jerusalem Chamber at Westminster, on Friday, May 16, at 5 p.m., by the Rev. Dr. Edwin Hatch.

DR. VILLIERS STANFORD's settings of Mr. Browning's "Cavalier Tunes" are to be given, with a chorus of fifty voices, at Mr. Edwin Bending's concert at the Princes' Hall on May 21.

THE Report of the Council of the Camden Society to the general meeting held on May 2 announced that the publications for the coming year would be—(1) Papers relating to the issue of the Second Prayer-Book of Edward VI., edited by the Rev. N. Pocock; (2) Political memoranda of the fifth Duke of Leeds, 1774, &c., edited by Mr. Oscar Browning; and (3) Selections from the Lauderdale Papers, vol. ii., edited by Mr. Osmund Airy. Of these, the first two are already in the press. The council have added to the list of works in preparation an account of the war in Ireland after the rebellion of 1642, from the pen of Col. Plunket, a Catholic officer serving under the Marquis of Ormond, to be edited by Miss Mary Hickson, which will add to our knowledge of Irish history during the period which has recently been illustrated by the works edited by Mr. J. T. Gilbert.

MESSRS. TRÜBNER & Co. have in the press a collection of popular Indian stories made by Mrs. H. W. Steel and Capt. R. C. Temple. The title of the work is *Wide-Awake Stories*: a Collection of Tales told by Little Children, between Sunset and Sunrise, in the Panjab and Kashmir. The volume will contain, among many others, the following stories:—"Sir Bumble," "The Rat's Wedding," "The Faithful Prince," "The Bear's Bad Bargain," "Prince Lionheart," "The Lambkin," and "Bopoluchi." Care has been taken to give the stories a literary form, so as to render them attractive to all classes of readers, while the originals have been faithfully followed. The work will include, besides notes and an index, an introduction explaining, *inter alia*, the method of collection pursued by the authors. The price will be 7s. 6d.

CAPT. R. F. BURTON is now printing, and Mr. Quaritch will publish, the fifth volume of his *Camoens* series, containing the first lyrics—sonnets (360), canzons, odes, and sestines. Vol. v. will soon appear, with the octaves, the elegies, and the eclogues or idylls.

We also hear that Mr. J. J. Aubertin is preparing a second edition of his *Lusiads*, to be followed by a second edition of his *Sonnets*.

MESSRS. MACMILLAN announce an edition of the works of Thomas Gray, in four volumes, by Mr. Edmund W. Gosse.

MR. F. ANSTEE's novel, "The Giant's Robe," which is now running through the *Cornhill*, will be issued at the end of the present month in a single volume, and at a low price.

MR. JUSTIN H. M'CARTHY—the son, not the father—will publish shortly a little volume entitled *England under Gladstone*.

East by West: a Journey in the Recesses, will be the title of Mr. Henry Lucy's forthcoming book describing a visit to the United States, Japan, and India. A portion of the work has appeared in the *Daily News*, but more than half will be new.

THE modified form of Prof. Sayce's *Herodotus*, which we have before announced, will be entitled simply *The Ancient Empires of the East*: a Series of Essays. It will be published likewise in America.

MR. WILLIAM SIME, author of *King Capital*, has sent to press, with Messrs. W. Swan Sonnenschein & Co., a new novel entitled *The Red Route*.

MR. T. FISHER UNWIN will issue next week *Henry Irving in England and America, 1838-84*, with a portrait specially etched by M. Ad. Lalauze. The same publisher also announces a popular edition (being the fourth within a few months) of Prof. Vambéry's Autobiography.

MESSRS. GRIFFITH & FARRAN are about to publish a pamphlet containing three essays by Mr. R. M. Eyton, entitled "Laodiceans," "Aesthetic Perceptions," and "Rubens and Goethe."

THE *Contemporary Review* for June will contain a poem by Mrs. Pfeiffer, suggested by the parliamentary debate, March 27, on Prof. Bryce's Infants Bill.

THE Marquis of Lorne has written a paper on "Miss Rye's Girls' Homes" for the June number of the *Girl's Own Paper*.

THE article in the current *Westminster* against Mr. George, "Co-operation and Spoliation," is, we hear, by Mr. Newcomen Groves, formerly of Oriel College.

MR. EDWARD EDWARDS, author of *Memoirs of Libraries*, &c., contributes an article on "The Quest for MSS. in the Levant" to the May number of the *Library Chronicle*.

MR. MONCURE CONWAY will take the chair at the Browning Society's meeting on May 23.

MR. FLUEGEL is at R and S of the thoroughly revised edition of his German-English and English-German Dictionary. He is incorporating into it all the colloquial English words and phrases which our novels and society papers contain. Dickens's "I felt so all round my hat," Melville's "easy" and "row all," and the like will find their place in the new Dictionary, as well as Shakspeare's puzzling expressions.

THE Académie française has awarded one half of the prix Bordin to M. James Darmesteter for his *Essais sur la Littérature anglaise* and his *Essais orientaux*.

It is proposed to commemorate the seventieth birthday of Prof. Ernst Curtius, on September 2, by presenting him with his own bust in marble.

THE posthumous works of Berthold Auerbach are to be published in three volumes. The first will be entitled *Briefe an Jacob*; the others will consist of critical essays and fragmentary sketches.

THE veteran Servian poet, Matia Ban, now residing at Belgrade, has just published a tragedy on the subject of Hus, which he dedicates to his Bohemian brethren.

M. CHARLES GUIARD will shortly publish a French translation of *The Subaltern*, an early work of the late Chaplain-General of the Forces, with notes and appendices.

A CORRESPONDENT calls our attention to the fact that a writer in the current number of the *Westminster Review* (p. 422), when quoting the familiar lines,

"Where thou, Great Anna, whom three realms obey,
Dost sometimes counsel take and sometimes tea,"

attributes them to "a rhymester whose name we forget."

AMERICAN JOTTINGS.

WE are glad to hear that the death of Mr. Leopoldt will not interfere with the early publication of the Supplement to *The American Catalogue*, which has been for some time in preparation. It will comprise all books that have appeared in the eight years ending July 1, 1884; and it is estimated that the number of entries will exceed twenty thousand. The number of copies will be limited to 1,250, and "no plates will be made." The price to subscribers will be ten dollars (£2). It will form a single volume, but it is possible that it may appear in two parts, the one giving the entries according to author and title, the other according to subject. The date fixed for publication is October.

THE *Harvard Herald*, following the example of the *Critic*, has taken a vote among the students at Cambridge for members of a hypothetical "American Academy," and these are the leading fifteen names:—George William Curtis, Thomas Bailey Aldrich, George Bancroft, Bret Harte, Oliver Wendell Holmes, J. R. Lowell, Charles Dudley Warner, G. W. Cable, Prof. Child, Henry James, J. G. Whittier, James Freeman Clarke, Edward Everett Hale, W. D. Howells, Edmund Clarence Stedman.

IN recording the grant of a pension to Dr. Murray, the editor of the *New English Dictionary*, the *Critic* asks—"Cannot some of our rich American institutions assist pecuniarily in this great and costly enterprise, and win immortality for themselves thereby?"

A PHILADELPHIA publisher announces a limited edition of *Jane Eyre*, in two volumes, illustrated with a portrait and eight etchings of scenery, all by American artists.

THE *Nation* culls from auctioneers' catalogues the two following entries:—"Abbotsford's Waverley Novels" and "Xenophon's Cyclopaedia."

MESSRS. OSGOOD, of Boston, announce "Students' Editions" of the Songs of Tennyson and of *The Princess*, edited by Mr. W. J. Rolfe, the Shaksperian scholar; a handsome illustrated edition of *The Lady of the Lake*; and a volume of sketches by Mr. W. D. Howells, entitled *Three Villages*.

OBITUARY.

FRIEDRICH NOTTER.

THE veteran Dante translator and commentator, Friedrich Notter, who died at Stuttgart, in his eighty-fourth year, on February 15, ought not to be passed over without a brief record. His first work on Dante, which appeared twenty-three years ago (bearing the title, *Sechs Vorträge über Dante und Dante, ein Romanzen-Kranz*, two distinct works, but issued in one volume), consists of a prose commentary, and of a cycle of ninety-one romances, forming, so to say, a poetical commentary on the *Divina Commedia*, and vividly representing the poet's life and times. This work was followed, ten years later, by a complete German version of Dante's great poem (two volumes, 1871-72), supplemented with a detailed introduction and numerous notes on its theological and philosophical problems. It should be mentioned as a peculiarity of Notter's poetical version that it first introduced the less monotonous interchange of female (or dissyllabic) and male (or monosyllabic) rhymes, crossing each other in the first and third, the second and fourth lines; whereas the original, as a rule, uses only the female rhyme, as demanded by the euphony of the Italian language.

H. KREBS.

ON Easter Monday the "Barabbas" of the

Oberammergau Passion-play, the wood-carver, Johann Allenger, died at the age of seventy-one. He played that part with much skill for three successive decades—1860 to 1880.

ORIGINAL VERSE.

ON TWO PICTURES OF G. F. WATTS, R.A.

I.

Love and Death.

Love, one while seen with wings of various dyes,
An infant mischief, but a God withal,—
Still changeth semblance with the changing call
Of human need; how have we known his eyes
Dark with the dire and passionate surprise;
Of youthful sorrow, as the phantom tall,
Shrouded in Death's impenetrable pall
Forced back his portal, ruthless of his cries.
Cold Death, that holdeth Love in such despite,
Trampling his roses, leaving him forlorn,—
The Lord of Love well knoweth to requite!
And you, Love's tyrant, have been made his scorn,
Since in the dunest shadow of your night,
First unto Love immortal Hope was born.

II.

Love and Life.

How beautiful upon the mountains are
The feet of Love, beneath whose tread there
grows
The verdure that is the herald of the rose;
And Life, in lead of Love, how art thou fair!
Thy soul, if tremulous, still brave to dare
The upward path, unwitting where it goes,
And all in holy trust of Love who knows,
To climb at ease from doubt, at rest from care.
Dear Love, that leadeth Life toward the springs
Of Light, what darkness may o'erwhelm her
way,
How dense the mist upon the mountain clings;
Though she may see thee not, be thou her
stay,
Lo the abyss! take heed, she hath no wings,
But hold her fast,—her feet will still obey.

EMILY PFEIFFER.

MAGAZINES AND REVIEWS.

MR. W. CAREW HASLITT contributes to the *Antiquary* for May a very good paper on the coins of Venice, to which a continuation is promised. We trust the second part may be enriched with engravings. It is almost impossible to follow any writer on numismatics, however lucid he may be, without representations of the objects treated of. Dr. Karl Blind continues his papers on Troy; they are well written, but contain, so far as we can see, little that is new. Mr. Hubert Hall's article on "The Exchequer Game of Chess" shows much original study. It is an important addition to the literature of that royal game. But the paper which has given us the most pleasure is that by Miss Jessie Young, on the "Legends and Traditions of Mecklenburg." It indicates not only great research, but also very considerable powers of generalisation. We trust we may meet with this lady again in the field of folk-lore.

THE *Altpreussische Monatsschrift* for 1883 has devoted half its space each quarter to two publications, representing the two main lines of research to which its pages are open—Prussian antiquities and Kant. The first of these serial articles is an alphabetical list (running through six numbers), drawn up by J. Gallandi, giving the birth, death, and marriage register of the Königsberg families of importance during the two last centuries. The second is made up of four instalments of an "unprinted work of Kant from the last years of his life." This is the *Uebergang von den Metaph. Anf. Gründen der Naturwissenschaft zur Physik*, the work in which the old man struggled, not without hope, with his Tantalus-

like task of filling up what he held to be the last lacuna in his system. Of the twelve bundles in which the MS. exists seven have now been printed, filling about five hundred pages in the journal from March 1882 to the same date in the present year. The editor, Dr. Reicke, prosecutes with praiseworthy exactitude his labour of deciphering and arrangement. His reproduction of the *ipsissima verba* will enable anyone to judge for himself of the value of these painfully reiterative lucubrations. The only other philosophical papers of the year are one by J. Witte on the new edition of Kuno Fischer's *Kant* (a subject already discussed under another aspect by E. Arnoldt in the number for December 1882), and an article on the Axioms of Geometry by Jacobson, which deals severely with a pamphlet of Prof. Benno Erdmann's under the same title. Some of the archaeological papers are not so dry as the above-mentioned catalogue of Königsberg citizens. Prof. Bezzenberger attempts, with the help of the local names into the composition of which enter the Old-Prussian and the Lithuanian words for hill and stream, to draw the dividing line between these two nationalities in East Prussia. Prof. Prutz gives from Venice and Malta some documents (connected with the Teutonic Order) which he came upon in the course of his researches for the history of the Crusades. Pastor Rogge communicates a few pages from a diary of events at Insterburg during the Russian invasion of 1757; and there is an account (with some curious epitaphs) of the church of St. George at Rastenburg. The proceedings of the Antiquarian Society are given with the usual fullness; and a list, drawn up in part by Prof. Vaihinger, gives the bibliography of Kantian literature for 1882. The first number of the journal for the present year contains, besides a large piece from Kant's MS. aforesaid, at least two papers of more than local interest. One of these gives ten Polish ballads (old and new) from the district of Masuren, accompanied by a metrical German translation; the other is a well-told history of the circumstances attending the outbreak of cholera at Danzig and Königsberg in 1831. The narrative—in which the statesman Schön stands out with honourable distinction—goes to show the folly of the policy of cordons and isolation, and to support the view that this and similar epidemics can only be overcome by permanent improvement in sanitary conditions.

THE principal articles in the *Boletín* of the Real Academia de la Historia for April are on "The Roman Inscriptions in the Diocese of Barbastro," by Padre F. Fita; and a review by Señor María Fabié, of Gachard's "Letters of Philip II. to his Daughters," written from Portugal; the reviewer gives additional particulars from contemporary authors, and explains some few passages which M. Gachard failed to interpret. In the former paper, the text of the inscriptions, several of which are new, seems to us to be more in accordance with the elective heirship of the "derecho consuetudinario" of Upper Aragon than with the more purely hereditary heirship of the Basques, though females could inherit in either case. The whole article is of great interest. The discovery of a Roman cemetery at Talavera de la Reina is also announced.

IN the *Nuova Antologia* of April 15, Sig. Cagnoni publishes some interesting documents of Leopardi, which have been accidentally discovered. They consist mainly of twenty-seven "Pensieri," and certainly deserve the attention of those who are students of Leopardi's writings.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BANVILLE, Th. de. *Scènes de la Vie: Contes héroïques.* Paris: Charpentier. 3 fr. 50 c.
CAVALLUCCI, O. J. *Manuale di Storia della Scultura.* Turin: Loescher. 6 L.
DEJON, Ch. *De l'Influence du Concile de Trente sur la Littérature et les Beaux-Arts chez les Peuples catholiques.* Paris: Thorin. 5 fr. 50 c.
HAUPT, R. *Die Vitzelskirchen. Rangeschichtliche Untersuchungen an Denkmälern Wagrians.* Kiel: Lipsius. 4 M.
JULIEN, Ad. *Paris dilettante au Commencement du Siècle.* Paris: Firmin-Didot. 7 fr. 50 c.
MOLINARI, G. de. *L'Evolution politique et la Révolution.* Paris: Guillaumin. 7 fr. 50 c.
SALVISBERG, P. *Kunsthistorische Studien.* 1. Hft. Stuttgart: Benz. 3 M.

THEOLOGY.

- MOSLER, H. *Die jüdische Stammverschiedenheit, ihr Einfluss auf die Entwicklg. v. Judentum u. Christentum.* 1. Thl. Leipzig: Friedrich. 3 M.
TARGUM ONKLOS. Hrg. u. erläutert v. A. Berliner. Berlin: Gorzelenzyk. 10 M.

HISTORY.

- CUQ, E. *Le Conseil des Empereurs d'Auguste à Dioclétien.* Paris: Thorin. 7 fr. 50 c.
LEQUE, G. *Urbain Grandier et les Possédés de Loudun (1617-34).* Paris: Charpentier. 3 fr. 50 c.
LENORMANT, F. *La Grande Grèce: Paysages et Histoire.* T. III. Paris: A. Lévy. 7 fr. 50 c.
REINACH, J. *Le Ministère Gambetta: Histoire et Doctrine.* Paris: Charpentier. 7 fr. 50 c.
SCHÜNNEMANN, O. *De cohortibus Romanorum auxiliariis.* Pars 2. Berlin: Mayer & Müller. 1 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOGDANOW, M. *Conspectus avium imperii rossici.* Fasc. 1. St. Petersburg. 3 M.
HAAS, H. *Beiträge zur Kenntnis der Haischen Brachiopodenfauna v. Südtirol u. Venetien.* Kiel: Lipsius. 12 M.
HARDY, E. *Der Begriff der Physik in der griechischen Philosophie.* 1. Thl. Berlin: Weidmann. 6 M.
PLESKE, Th. *Uebersicht der Säugethiere u. Vögel der Kola-Halbinsel.* 1. Thl. Säugethiere. St. Petersburg. 4 M. 85 Pf.
RADDE, G. *Ornis caucasica.* 1. Lfg. Kassel: Fischer. 2 M.
ROSENBERGER, F. *Die Geschichte der Physik in Grundzügen.* 2. Thl. Geschichte der Physik in der neueren Zeit. Braunschweig: Vieweg. 8 M.
THUEMEN, F. v. *Die Bacterien im Haushalte d. Menschen.* Wien: Faasy. 1 M.
VIOLETTE, J. *Cours de Physique.* T. I. Physique moléculaire. 2. Partie. Paris: Masson. 13 fr.
WUERTE, E. *Beitrag zur Frage der Urzeugung.* Wien: Faasy. 1 M. 20 Pf.

PHILOLOGY.

- BOERTLINGE, O. *Sanskrit-Wörterbuch in kürzerer Fassung.* 5. Thl. 1. Lfg. St. Petersburg. 4 M. 20 Pf.
BREYMAN, H. *Ueb. Lautphysiologie u. deren Bedeutung f. den Unterricht.* München: Oldenbourg. 1 M.
BRINKMANN, F. *Syntax d. Französischen u. Englischen in vergleichender Darstellung.* 1. Bd. Braunschweig: Vieweg. 12 M.
HILPRECHT, H. *F. F. Nebukadnezars I. Königs v. Babylonien, c. 1130 v. Chr. Zum ersten Mal veröffentlicht, umschrieben u. übersetzt.* Leipzig: Fock. 3 M.
KRAUSE, G. A. *Ein Beitrag zur Kenntnis der Füllischen Sprache in Afrika.* Leipzig: Brockhaus. 4 M.
SACOURTAL, *Drame indien de Calidasa, traduit en Prose et en Vers par A. Bergaigne et P. Lehuqur.* Paris: Lib. des Bibliophiles. 3 fr.
WAGLER, P. R. *De Aetna poemata quæstiones criticae.* Berlin: Calvary. 4 M.
ZIMMER, H. *Keltische Studien.* 2. Hft. Ueber altirische Betonung u. Verskunst. Berlin: Weidmann. 6 M.

CORRESPONDENCE.

AN EXPLANATION.

Edinburgh: May 5, 1884.

May I be allowed to interpose, in the interests of peace, and with a word of editorial explanation, between two valued contributors to the *Encyclopædia Britannica*?

Prof. Sayce complains that what he had written on Pelasgians and Phœnicians was not acknowledged by name in the article "Greece" in the *Encyclopædia*. May I ask him to remember that in a very condensed general article on a wide subject it is quite impossible to refer to the literature bearing on special points? The utmost that can be done, in the class of articles to which "Greece" belongs, is to refer to the author of any important new discovery which has not yet become general property.

The two points which Prof. Sayce particular-

ises are not of this last kind, and therefore he may rest assured that no discourtesy towards him was meant. No doubt, when the writer in the *Encyclopædia* cited a conjecture of Pischel's as to the origin of the name "Pelægian," he derived his knowledge of that conjecture from one of Prof. Sayce's instructive letters to the ACADEMY. But Prof. Sayce was not the author of the conjecture; and in like manner Prof. Sayce, I fancy, at the time when the article "Greece" was written, was the latest English advocate of the theory which derives the Greek alphabet from Phœnicia, not directly, but through the Arameans. But that theory was far from new; and in 1878, the very year in which Prof. Sayce's *Contemporary* article appeared, it had been rediscussed in Germany by Profs. Wellhausen and Nöldeke. Nöldeke, I think, brought conclusive arguments against the theory, and one is glad to know that it no longer has the support of Prof. Sayce's adherence.

W. ROBERTSON SMITH.

SONGS ON ST. STEPHEN'S DAY.

Queen's College, Cork: May 6, 1884.

With reference to the Rev. W. H. Jones's interesting letter on the Magyar song on St. Stephen's Day, it may be worth calling attention to a somewhat analogous custom still kept up in parts of Leinster on December 26. It is known as "The Wren." In the forenoon of St. Stephen's Day, the country lads go "hunt the wren," and, having killed their poor little quarry, proceed to en throne it in the centre of a mass of holly and ivy fastened on top of a broomstick. With this they sally forth in the evening, and, going from house to house, sing the lines:

"The wren [wren], the wren,
The king of all birds,
St. Stephen's Day
Was caught in the furze.
Though she is little
Her family is great,
So rise up, landlady,
And give us a trate [treat]."

One of the party is armed with a bag or tin can to collect contributions for their common feast. If a churlish householder refuse tribute, the boys pluck off the feathers of the wren, and scatter them before his door as a symbolic malediction.

While in Hungary the singers direct their visits chiefly to the newly married, in Ireland every house alike receives their attentions. May, however, the allusion to prolificness of the wren be introduced as an expression of good wishes for the same blessings to attend the "landlady"? If this were so, it might not be unreasonable to suppose that originally the Irish custom was confined to the newly married and afterwards extended. However, in the analogous case of the swallow song (χελιδνισμα), which the Rhodian boys went about singing on the return of the swallow in the month Boedromion (cf. Athenæus, 360, C), they seem to have levied contributions, like the Irish lads, from all alike. According to Liddell and Scott, a like practice is still popular in Greece. Athenæus, 359, likewise gives a specimen of songs called κορωνίσματα, crow songs, and the word κορωνίσαι = τῇ κορώνῃ ἀγείρειν, is said of strollers called κορωνιστοί, who went about with a crow, singing begging songs. With the Magyars the bullock has taken the place of the swallow, crow, or wren which we find elsewhere. A real bullock being somewhat more difficult to manage than a bird, they seem to have resorted to a substitute made of wood.

WILLIAM RIDGEWAY.

THE DEDICATION OF ADDISON'S "GREATEST ENGLISH POETS."

Oxford: May 2, 1884.

Mr. Courthope, in his *Life of Addison* in "English Men of Letters," remarks (p. 30) that among Addison's Oxford acquaintance was "possibly the famous Sacheverell." The reason for thus qualifying the statement is given in a foot-note:—

"A note in the edition of Johnson's *Lives of the Poets*, published in 1801, states, on the authority of a 'Lady in Wiltshire,' who derived her information from a Mr. Stephens, a Fellow of Magdalen and a contemporary of Addison's, that the Henry Sacheverell to whom Addison dedicated his *Account of the Greatest English Poets*, was not the well-known divine, but a personal friend of Addison's, who died young, having written a *History of the Isle of Man*."

This suggestion seems to be at once disposed of by the fact that the author of the *Account of the Isle of Man* (London, octavo, 1702) was William (not Henry, Addison's "dearest Harry") Sacheverell, "late Governour of Man." The book is dedicated to his kinsman and the head of his family, Robert Sacheverell, Esq., of Barton, in Notts, whose father's parliamentary career is eulogised. In the Preface to the Reader he speaks of "my ingenious friend, Mr. Addison, of Magdalen College;" and one chapter is entitled "Farther Account of some Remarkable Things in this Island, in a Letter to Mr. Joseph Addison." I may add that Thomas Hearne, in a letter to Mr. Cherry, dated June 1, 1707, and preserved among the Rawlinson MSS. in the Bodleian Library, remarks of the author of the *Account of the Isle of Man*: "This Mr. Sacheverell is related to our Sacheverell in Oxon; I think he is his brother [?], and appears to be a man of Parts, and to have a head for English Antiquities."

C. E. DOBLE.

THE FLORA OF THE COLOSSEUM.

Trinity College, Oxford: May 2, 1884.

Dr. R. Deakin's book on this subject (1855) enumerates 420 species of flowering plants and ferns as found on the Colosseum, and he seems to think that the list must once have been richer. At the end of March and the beginning of April of the present year I found sixty-five species on the ruins which I could name (beside many which I could not identify); and, as nine of these are not in Dr. Deakin's list, they may be worth recording. *Ceterach officinarum*; *Angelica silvestris*; *Veronica didyma*; *Mercurialis perennis*; *Allium multibulbosum* (?); *Antirrhinum Siculum*; *Euphorbia peplus*; *Geranium purpureum* (v. Wood's *Tourist's Flora*, p. 71; Dr. Deakin only records the typical *G. Robertianum*); and *Lamium amplexicaule* (the cleistogamic form; the ordinary one, though common about Rome, I could not find on the Colosseum; about Oxford the cleistogamic form is commonest on walls). Dr. Deakin's text and index give *Rhamnus alternatus*, but this must be a misprint for *R. alaternus*. The book has many other misprints.

FRANKLIN T. RICHARDS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 12, 8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," I., by Prof. W. Noel Hartley.

8.30 p.m. Geographical: "The Region of the Upper Oxus," by Mr. Robert Michell.

TUESDAY, May 13, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," II., by Prof. Gamgee.

8 p.m. Anthropological Institute: "The Ethnology of the Andaman Islands," by Mr. E. H. Man; "The Osteology of the Natives of the Andaman Islands," by Prof. Flower.

8 p.m. Civil Engineers: "The Antiseptic Treatment of Timber," by Mr. S. B. Boulton; "The Progress of Upland Water through a Tidal Estuary," by Mr. R. W. Peregrine Birch.

8 p.m. Colonial Institute: "Irrigation in Ceylon—Ancient and Modern," by Mr. J. B. Moise.

WEDNESDAY, May 14, 8 p.m. Society of Arts: "Telephage," by Prof. Fleeming Jenkin.

8 p.m. Geological: "The Pre-Cambrian Rocks of Pembrokeshire, with Special Reference to the St. David's District," by Dr. H. Hicks; "The Recent Encroachment of the Sea at Westward Ho! North Devon," by Mr. H. G. Spearling.

8 p.m. Microscopical: "The Minute Organisation of the Nervous System of Crinoids," by Dr. P. Herbert Carpenter.

THURSDAY, May 15, 3 p.m. Royal Institution: "Flame and Oxidation," III., by Prof. Dewar.

8 p.m. Chemical: "The Indices of Refraction of Organic Substances," by Dr. J. H. Gladstone; "Fluorene Derivatives," by Mr. W. R. E. Hodgkinson; "Some Minor Researches on the Action of Ferrous Sulphate upon Plant Life," by Mr. A. B. Griffiths.

FRIDAY, May 16, 8 p.m. Philological: Anniversary Meeting; President's Address, by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "The Dissolved Oxygen of Water," by Prof. Odling.

SATURDAY, May 17, 3 p.m. Royal Institution: "Microscopical Geology," by Prof. Bonney.

SCIENCE.

The Collection of Ancient Greek Inscriptions in the British Museum. Part II., Edited by C. T. Newton.

THE first part of *The Collection of Greek Inscriptions in the British Museum* contained those found in Attika, and was edited by the Rev. E. L. Hicks. After an interval of nine years we have the second part, edited by Mr. Newton himself, containing the inscriptions from the Peloponnese, Northern Greece, Macedonia, Thrace, the Kimmerian Bosphoros, and the islands of the Greek Archipelago. Under the last head, the short Preface tells us, "all the inscriptions from the island of Kalymna, and most of those from Rhodes, Kos, and Lesbos, are now published for the first time." Part iii., edited by Mr. Hicks, is already in the press, and will contain the inscriptions from Priene, Ephesos, and Iasos.

The patient determination to secure accuracy of reading is as conspicuous in the present as in the first volume. In two respects we note a decided improvement in the manner of representing the texts. Restored or conjectured portions and letters are no longer given in the uncial text, but are confined to the cursive transcript; thus the uncial type as nearly as possible represents the originals in their actual state; and the cursive transcript in every case immediately follows *en bloc*. In the former volume, as this was not always done, comparison between original and transcript was sometimes difficult.

Of facsimile copies we have in all only six, together with a wood-cut. These are (1) the dedication on the bronze helmet found at Olympia in 1785—Τύργ[ε]αι ἀνέθεν | τῷ Δεῖ τῶν | Κορινθίων (cxxxvii.); (2) a Laconian manumission-deed, which does not appear to have been published before—Ἀνέθηκε | τῷ Πωλοδᾶ[ν] | Θεάργης | Κλεογενῆ | Ἐφόρος | Δαίτοχος | Ἐπάκο(ος) Ἀριολών (cxxxix.); (3) the famous bronze containing the treaty in the Elean dialect, discovered by Sir W. Gell (clvii.); (4) the Coreyean bronze, with the words Λοδῆς μ' ἀνέθηκε (clxv.); (5) and (6), two Coreyean bronze plates, containing *prozenia*-decrees engraved in the Ionic character (clxvi., clxvii.). These last two have no special importance for the history of the Greek alphabet; both of the bronzes have pediments, and in that of the former is an owl between two olive branches, the distinctive symbol (παράσημον or ἐπίσημον) of Athens, of which the person honoured in the decree was a citizen. The editor compares a

similar case in the Olympian bronze containing the decree in honour of Demokrates, a citizen of Tenedos (*Aroh. Zeit.*, 1876, pp. 177 and 184; Cauer, *Dolectus*, 116). These inscriptions, with the exception of the second, the Laconian, have been edited before; the Elean bronze times without number. We naturally, therefore, turn with some curiosity to the commentary and transcription. Mr. Newton reads *Ἡφαίστιος*, *Ἡφαίστιος*, *Ἡα, συνείαν*, *λατρηύμενον*, in preference to the *Ἡφαίστιος*, *Ἡφαίστιος*, *λατρηύμενον* of Ahrens (*Gr. Dial.*) and *Ἡα, συνείαν* of Ahrens (*l. c.*) and Roehl (*Inscr. Græc. Ant.*, No. 110). We must content ourselves with noting (1) that *Ἡα, συνείαν* seem to us undoubtedly right; for there is no reason to assume an error of the engraver, and in the inscriptions discovered during the recent excavations at Olympia the iota (= y) between vowels is sometimes written, sometimes not. Where, therefore, it is omitted in writing we have a right to suppose that it was not pronounced. The fluctuation may be perhaps explained by the remarkable dialectal variations, chronological or local, exhibited by the inscriptions coming from this confined area (*cf. εἴη, καταπαύσει, εἴη = εἴη, μήπιπούντων, ποιφέοι*); (2) if in the Elean Bustrophedon fragment (Roehl, *op. cit.*, No. 109 and App.) the restoration *λατρηύμενον* may be relied on, it supplies an argument in favour of *λατρηύμενον* rather than *λατρηύμενον*; (3) Mr. Newton's *Ἡφαίστιος* (for which Roehl, who says "aes examinavi," still retains *Εἰς Φαίστιον*) is supported by Koehler's reading (*Mittheilungen des deutsch. Arch. Inst. in Ath.*, 1882, p. 378) of the legend on an iron coin from the Peloponnese, *Ἡραοῖ[οι]* (or *Ἡρ?*), if not even by the *Ἡραίων* of the younger coins. The alternative is, of course, to assume the existence of a place (Evea) nowhere else mentioned. The wood-cut referred to represents the inscription on the well-known bronze votive hare from Samos. The re-examination of the original confirms the reading—*Τῷ Ἀπόλλωνι τῷ Προφῆτῃ μ' ἀνέθηκεν Ἡφαιστίων*; and Mr. Newton's remark on the obscurity of the *τ* in the last word shows that Roehl's copy (*op. cit.*, No. 85, "exscripti") cannot be regarded as a facsimile.

We have space for little more than a bare enumeration of the more important inscriptions. The wide range of territory indicated by the list in the Table of Contents would lead us to expect a richer store of inscriptions, interesting for dialect or for archaism, than is actually the case. Under the second category may be noticed the first four of the inscriptions cited above as given in facsimile, the inscription on the bronze hare, and the short Melian dedication (ccclxvi.) *Δαμοκρέων ἀνέθηκε*; on this the editor remarks that the theta appears to have a bar across, but that this may be the result of a fracture in the stone. We are inclined to think he is right, for such a form of theta would ill accord with the period to which Kirchhoff (*Gr. Alph.* 3, 62), on other grounds, assigns the inscription—the latter half of the sixth century. If this explanation cannot be accepted, Kirchhoff's copy (after Boeckh, *C. I.* 2434) must be corrected. No. ccxxiii. represents a fragment of a white marble stele from Kalymna, containing part of a Greek "alphabet" (*δε... θυλμνφσπρτυφχψ*). It is Ionic, of about the

date of the Lygdamis inscription of Halicarnassus, and is, so far as we know, the only example of an Ionic alphabet of that period.

Of inscriptions exhibiting a strongly marked dialect we have several which already appear in Boeckh's *Corpus*, such as the Elean bronze and the Corcyrean bronze (clxvii.) cited above, and the Boeotian stele of Orchomenos (clviii.), a document relating to the cancelling of certain bonds. In l. 2 we note that the former reading *Ἀρχίαρος* is corrected to *Ἀρχίαρος*, and errors in the numeral sigla, repeated by the latest editor, Larfeld (*Sylloge Inscr. Boeot.*, 1883, No. 33), are removed. Among the inscriptions not previously edited, or, at least, not embodied in a collection, the following may be noticed as dialectally interesting:—one from Kalymna (ccxcix.), which contains forms such as *δικασσέω* (future), *μαρτυρῶν*, *παρεύντων*, *ἀποδεδωέν* (infinitive), and the apocopated form *Ἀπόλλω* (accusative); two Rhodian inscriptions (ccclix. and cccli.) with the characteristic infinitive forms *ἐπιμεληθήμεν*, *ἐντὶ for ἐστί*, *ἐσίμεν* (from *ἐσίμημι*) for *ἐσέναι* (should not a word of explanation have been given?), *ἐχθέμεν* for *ἐκθῆναι*, *περιβολιβῶσαι* for *περιμολιβῶσαι*; lastly, a decree of Carpathos (ccclxiv.) with the remarkable form of the perfect with present inflection, *διατετέλεκει*, *γεγονέει*, *τετιμάκει*: the comparison of the original in this inscription shows Wescher's text (*Revue archéol.*, N. S., viii. 469) to be incorrect in several respects.

The commentary may be studied with profit in many places; for instance, the note on the tribes at Tegea (clvi.); on the *κτοῖναι* or "demes," and the *μάστροι* or magistrates of Rhodes (ccclix.); *cf. also* ccclviii.); on the *πάτραι* of Rhodes and their relation to the *φρατρίαι*. The relation of both to the *κτοῖναι* may be cleared up, we are told, on the publication of an inscription of Carpathos promised by M. Martha (*Bull. Corr. Hell.*, iv. 143).

Of the longer inscriptions the following have already appeared in the *Corpus Inscriptionum Græcarum*:—No. clvi. (= *C. I.* 1513-14), from Tegea, a list of victors in the games; No. ccx. (= *C. I.* 1570), from Oropos, the decree relating to the offerings in the Amphiaræion, with an inventory appended; No. ccclxxvii. (= *C. I.* 2338), an inscription from Tenos, of 120 very long lines, on a slab of white marble, the surface of which is much rubbed, but "long study" has enabled the present editor to make out many words not to be found in Boeckh's transcripts, and to correct many errors in his text. This somewhat tedious document is a register (*ἀναγραφὴ*) of sales of land and houses, together with, in some cases, farm stock and furniture.

We may conclude this necessarily imperfect notice with some account of the previously inedited inscriptions from Kalymna and Rhodes. The former, more than a hundred in number, were for the most part found by Mr. Newton himself near the site of the Temple of Apollo Delios in 1854. The list comprises a large number of honorary decrees conferring *proxenia* or *politeia* on benefactors or foreigners. Besides these may especially be noted No. ccxcviii., which is a long list of subscribers to a public loan; and No. ccxcix., an inscription relating to a claim for thirty talents made by the children of one Diagoras

against the people of Kalymna. It appears to be "the only extant inscription which records the mode of procedure in a civil action and a statement of the case for the plaintiff." From the Kalymnian inscriptions in this volume, together with another published in the *Journal of Hellenic Studies*, ii. 362, Mr. Newton has made out the complete calendar of Kalymnian months, eight of which are identical with months in the calendar of Rhodes and its colonies in Sicily. Of the two longest Rhodian inscriptions, part of one, No. ccxliii., has been edited by Ross (*Inscr. Ined.*, iii. 20, No. 274) and was copied by him from one side of a stele built into the pavement of the church of St. John of Jerusalem, which had been converted into a mosque after the taking of Rhodes by the Turks. The writing on the other three sides was discovered by a singular accident—the explosion in 1856 of a powder magazine in the vaults under the mosque. So capricious are the chances by which these remnants of antiquity are preserved or lost. The entire document is a decree of the people of Rhodes with reference to the subscription to a loan on the occasion of some great emergency, which may have resulted, Mr. Newton thinks, either from the burning of their arsenals, 208 B.C., or from the loss of their fleet under Pausistratos, 190 B.C. The page devoted to the calculation of the amounts paid as *συνήρῃσιον* forms an excellent example of lucid commentary. The second inscription referred to (No. ccxli.) is incomplete, and contains part of a calendar (*ἡμερολόγιον*), in which each day of a succession of months is entered; it is inferred from the prevalence of the name Flavius among the prenomena that the document is not earlier than the reign of Vespasian. The persons whose names are associated in this calendar would appear to have been members of some religious association (*ἱεραὸς* or *θιαῖος*) who had special daily duties to perform in rotation. The monograms and abbreviated words which follow the names may indicate demes in Rhodes or elsewhere. Several of these Mr. Newton is at pains to identify from other inscriptions; others still await explanation.

The work throughout abounds in wealth of illustration, the thoroughness of which is sufficiently attested by the constant appeal to the widest range of available authorities; and when Mr. Newton confesses himself baffled by this or that difficulty, we almost instinctively feel it to be a problem which no other scholar is likely to solve with only the same data at command.

E. S. ROBERTS.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

Dresden, Vitzthum Gymnasium: April 25, 1894.

I see in the ACADEMY of April 12, which reached me only yesterday morning, a letter from Mr. Hessels containing some "critical" remarks on my edition of *Wiclif*. As the question at issue is of general interest for mediaeval scholars, I would ask space for the following reply.

Mr. Hessels' remarks may be divided into two parts. In the first he disclaims for English scholars any "unfamiliarity" with editing mediaeval texts critically; in the second he tries to show the "critical" shortcomings of my edition.

Now, his first charge against me involves the *ἡμερολόγιον* of his whole attack. I have not,

in any passage of my two volumes, spoken of an "unfamiliarity," but simply said that "to edit mediæval texts critically is work not very familiar to English scholars." By this remark, if words mean anything, I intended to imply that there are indeed English mediævalists who understand very well how to edit critically, but that the great bulk of editors of mediæval texts are less accustomed to it. Mr. Hessels, no doubt, knows these competent men better than I do. He mentions in his letter, by way of comparison, the Rolls Series, and Mr. Matthew and Mr. Poole, whose publications are, or will be, as he believes, "critical" editions, and thus he offers me the opportunity of examining what he considers to be the requirements of a critical edition after his own heart. As to the Rolls Series, the charge he brings against me is absolutely groundless. "It is no secret," he says, "that Dr. Buddensieg's rule as to the orthography of his text is the very rule laid down, officially, for the editing of the Master of the Rolls' Series." I have now looked over a number of the Rolls volumes, extending from 1858 to 1883, and find anew that all the volumes print their mediæval texts in our modern spelling. Mr. Hessels thus puts on the same level two editions which are published on strictly opposite orthographical principles. To Mr. T. D. Matthew we already owe an excellent edition of Wiclif's English works. From the thorough scholarship displayed in that volume we may also expect a "critical" edition of Latin texts, in which, I trust, a close examination of the MSS. will not be wanting. Whether Mr. Poole will furnish a critical text I do not know. We had better wait for his edition. In the meantime, I would draw Mr. Hessels' attention to a very curious review on my volumes in the *Modern Review*, signed with the initials "R. L. P." The writer, who is no doubt a Wiclif scholar, speaks with the utmost contempt of the very mode of editing texts which Mr. Hessels advocates, calling my volumes at the same time "a model of accurate criticism," and the "mechanical performance . . . of a Saxon schoolmaster, of which it is difficult to speak in too high terms." He doubts "whether the tracts are worthy of such unstinted devotion," and then proceeds to reveal to us his own critical principles on which Wiclif texts should be printed:—

"A fair text from any MS. that is complete as regards any particular tract, with occasional corrections and selected various readings from any other available copies, would have satisfied the requirements of the theological student. For one cannot reasonably attach the least importance, except in very rare cases, to the *ipsissima verba* of Wycliffe's hyperbarbarous Latinity [!]."

If these lines have really been written by an English mediævalist, then Mr. Hessels, with myself, will be thankful for every future Wiclif volume that may remain unwritten. It is this very naïve standpoint of some English editors and reviewers with which I find fault in my Preface.

Mr. Hessels goes on to blame my edition for not having given all the orthographical variants of the old scribes in my notes. "Philology and mediæval Latin," he says, "have gained little or nothing by these volumes." In answer to this, my complaint against Mr. Hessels is that he has not examined closely either my Preface or my notes. As to my Preface, he will find (p. xcvi.) that my volumes were not meant, in the first place, for the philologist or palæographical scholar, but for the student of history, theology, or law. If I speak, on p. xcvi., of "inconsistencies of orthography," on p. xcix. of "vagaries" and "corrupt" forms; if I omit "those forms which differ from the universal usage of the MSS.," and if I then go on to say that, "despite all the licence with which we must charge them, the copyists keep

within certain fixed limits—these have been observed in the printing"—I meant to imply that there is indeed a universal orthographical usage in the MSS., and that this established orthography, on which the scribes agree, has been retained in my text. And so far will the volumes, though written in the first place for the theological and historical student, prove of value, I hope, also for the philologist. What I have excluded are the "evident mistakes" of the scribes, wherever they deviated from a form of established orthography by "carelessness or ignorance." Mr. Hessels asks me what are "faults of the scribe," "evident mistakes." I will tell him, though, on a little closer inspection, he was enabled to judge for himself. The second phototype prefixed to my first volume shows that the scribe of Cod. Prag. iii., G. 11, wrote (l. 3) *diferendo*, while, as a rule, he spells *differe*, cf. ll. 5 and 10 and the gloss, which is by the scribe himself. That in the first case one *f* has been dropped is, I maintain, mere "negligence." I am now collating Wiclif's *De Veritate Scripturæ Sacræ* with Bodleian MS. 924, and have, for the purpose of answering Mr. Hessels, devoted about three hours to looking over a very small part of the MS. In this well-written codex the scribe writes as a rule *signum*, e.g., ff. 244, 246, 259, but *signorum* 245, 312; as a rule *volutiva* 315, ll. 11, 14, but *volutiva* l. 13; as a rule *homicida* 243, 246, 286, but *omicida* 239e, 288; *erroneum* 297, 17, but *erronie* 267, 3; *enchiridion* 239, 241, 242, 240, 15, but *encheridion* 240, 10; so the established *elemosina* once becomes *elimosina*, *duplicitas* changes into *dupplicitas*, *diabolus* into *deabolus*, *apud* into *aput*, *apocalipsis* into *apocalepsis*; up to 356 he writes *negligere*, after this *negligere*, *negligere*, and *negligere* occur indifferently; from 380 the former *auctor* becomes in many cases *auctor*; from 390 the former *immo* is altered into *ymmo* and *ymo*. Now these "vagaries" I call faults of the careless scribes; with nearly all the mediævalists of this country I consider them of no value either for characterising the "Schrifttum" of a certain period of mediæval Latinity, or for the development of our present language, for they owe their origin, not to the "Sprachgeist" of the time, but to the negligence of the copyist. I protest against this mode of giving the true mediæval spelling and omitting the incidental "faults" of the scribes being called "altering or doctoring the old authors." When I correct the incidental negligence or foolishness of the scribe, there is on my part no want of reverence for the old authors.

As to the editing of mediæval texts, we have now in Germany strict, and generally accepted, rules which exclude any idiosyncrasy of an editor; original documents, diplomas, "Urkunden," mandates emanating from the Royal or Imperial "Kanzlei," are, in the main, to be printed as they stand (cf. vol. i., pref. xcvi.). Had I been so fortunate as to come near a tract written by the great Reformer himself, I should not have hesitated to print it with all its "faults." This, however, was not my case. I had to deal with copies of paid and, in many cases, very careless scribes.

This may, for the present, set at rest the orthographical question. Orthography, so it appears from Mr. Hessels' letter, is the standard by which to decide whether an edition be "critical" or not. The main question as to the MSS., their examination, appreciation, comparison, their families, scribes, glosses, correctors, &c., is not even touched by him. In order to get at the *ipsissima verba* of an author, the critical examination of the MSS. is the first work, the main duty, to be entered on by an editor. The time is irrevocably gone, let us hope, in which an editor prints his text "from any MS. that is complete." The difficult questions, which codex is the best? how have

the various MSS. sprung from, or are they connected with, each other? must naturally be considered first. This I have endeavoured to do in my edition, and its claim to be a "critical" edition rests on this examination. This examination of MSS. is now being well done in the "Anecdota Oxoniensia." Let us hope that the Wyclif Society will profit by it, furnishing us with "critical" texts of Wiclif's *ipsissima verba*, but not encumbering its volumes with the negligences of mediæval scribes. Let editors be editors of mediæval texts, and not copyists or photographers of mediæval copies.

RUDOLF BUDDENSIEG.

Oxford: May 5, 1884.

I was accidentally prevented from seeing Mr. Hessels' able criticism of Dr. Buddensieg's method of editing, which appeared in the *ACADEMY* of April 12, until to-day; nor should I now come forward to express my cordial agreement with Mr. Hessels' opinions were it not that he has referred to my own work in preparing an edition of some books of Wycliffe. I wish to say that his presumption as to my treatment of the MS. is entirely correct. I do not alter a single letter without giving the form of the original in a foot-note. To this rule, however, I admit two exceptions, which do not affect the principle. First, I ignore the punctuation of the MS., the retention of which would make the text generally unintelligible; and, secondly, in order to save the multiplication of notes, I add the verse-number to that of the chapter in references to the Bible, an anachronism which, I think, is justified by its convenience.

R. L. POOLE.

THE EPINAL GLOSSARY.

Berlin, S.W., Kleinbeerenstrasse 7: May 1, 1884.

I have no doubt that Mr. Sweet is perfectly right in denying that *panibus sol* in the Epinal Glossary is an English gloss. Only I think *panibus* is a corruption of *phoebus* rather than of *panoptes*. Cf. *ponebus sol* and *phebe sol* in the Corpus Glossary. But what reason is there for thinking *uncenos* English? Why is it not to be taken = *uncinos*? Cf., e.g., *cremen* written twice for *crimen*, 20 f. 22.

JULIUS ZUPITZA.

SCIENCE NOTES.

MESSRS. W. SWAN SONNENSCHN & Co. request us to announce that the whole edition of Profs. Naegeli and Schwendener's work on the Microscope was destroyed in the recent disastrous fire in Paternoster Row. A new edition has been at once sent to press, and it is hoped that the work will be in the hands of the public very shortly, since the English editors of the book had already completed their revision of the proof-sheets.

AT the annual meeting last Friday of the Société de Géographie, gold medals were awarded to MM. Milne Edwards, Arthur Thouar, and Désiré Charnay. M. de Lesseps was re-elected president.

MR. CORNISH, of Manchester, will publish immediately *Histological Notes for the Use of Medical Students*, by Mr. W. H. Waters.

M. ERNEST CHANTRE is contributing to M. Cartailhac's *Matériaux pour l'Histoire de l'Homme* a series of interesting papers descriptive of the relics found in certain prehistoric cemeteries in Italy and Austria. These relics are referred to the Hallstattian epoch—in other words, to the early Bronze period, or the transitional time between the Bronze and Iron ages. M. Chantre's papers are the result of an

extensive journey through Italy, Austria, and Russia, in which he was accompanied by M. Adrien de Mortillet, whose pencil has been most useful in furnishing copious illustrations.

PHILOLOGY NOTES.

M. NAVILLE has just completed the revision of the proofs of his *variorum* edition of *The Book of the Dead* (Tottenbuch), in two volumes, and is to be congratulated on the termination of a learned labour of eight years. Only the introductory matter remains to be written.

SINCE the beginning of the present year a sort of supplement to the *Journal officiel* has been published by the French Government, under the title of the *Revue orientale*, giving not only a report of the meetings of the Société asiatique, but also a summary of miscellaneous matter relating to Oriental studies. The editor, M. Clermont-Ganneau, is anxious to extend this latter department, and therefore appeals to Oriental scholars in general to send him their publications with a view to their being duly noticed. His address is 44 avenue Marceau, Paris.

PROF. O. DONNER, of Helsingfors, author of the unfinished *Vergleichendes Wörterbuch der finnisch-ugrischen Sprachen*, is preparing for publication the remaining two fasciculi completing the first part of the work. A second part of the *Wörterbuch* will be exclusively devoted to phonology, for which the learned author has gathered extensive materials.

AT a recent meeting of the Académie des Inscriptions M. Halévy read a paper on the origin of writing in India. The earliest inscriptions in India, as is well known, are those of the Buddhist Emperor Asoka, in the middle of the third century B.C. These inscriptions are written in two alphabets—(1) that of Northern India, which may be called Bactrian or Aryan; (2) that of Southern India, to which M. Halévy would give exclusively the name "Indian." That the former alphabet is of Semitic origin is now universally admitted. M. Halévy attempted to fix the date of its introduction by comparing it with the Aramaean alphabet found in the Ptolemaic papyri of Blacas, of Turin, of the Louvre, &c. The latter alphabet M. Halévy referred to three sources—(1) the Bactrian or Aryan alphabet; (2) the Aramaean at first hand; (3) the Greek. M. Halévy went on to conclude that both Indian alphabets date from the invasion of Alexander, probably from the reign of Chandragupta (Sandracottus), in the last half of the fourth century B.C. Prior to that date there is no reason to suppose that writing was known in India; and hence, adds M. Halévy, "we may assign the composition of the Vedas, which could not have been preserved by oral tradition, to the same date." M. Sénart, while not doubting the Aramaean origin of the Bactrian alphabet, did not admit that this must necessarily be sought in the Aramaean of the Ptolemaic period. Some part at least of India was included in the Persian empire long before Alexander; and the Indians might easily have borrowed the Aramaean alphabet, which is known to have been used in the Persian chancery.

THE new number of *Hermes* contains a continuation of Prof. Mommsen's valuable paper on the Roman army under the Empire.

THE *Wochenschrift für klassische Philologie* of April 30 contains a review of Mr. J. S. Reid's *Pro Sulla*.

THE first volume has appeared (Paris: Leroux) of M. Derenbourg's Catalogue of the Arabic MSS. in the Escurial.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 1.)

THE REV. SIR T. H. B. BAKER, BART., in the Chair.—On taking his seat, the Chairman referred to the death of the Rev. J. Fuller Russell, and spoke in feeling terms of the loss the Institute had sustained by the death of one who was a vice-president and a valued friend.—Mr. Hellier Gosselin read a communication from Mr. J. Thompson Watkin on recent discoveries of Roman coins of the latter part of the third century near Preston, Lancashire, and of the base of a small Roman column at Thistleton, Rutlandshire.—The Rev. J. Hirst read a paper on "The Religious Symbolism of the Unicorn." The symbolism of the unicorn, as a chimerical charge in heraldry, was drawn out at length, and its connexion was then shown with the religious symbolism of the early ages of the Church, and especially with that of mediæval times. Two wall-paintings of the thirteenth century, setting forth the mystery of the incarnation under the allegory of the Chace of the Unicorn, were described at length and explained in detail. These wall-paintings may be seen in a church belonging to the ruined castle of Aunsenheim, near Metrei, in Tyrol, and, as they are unmentioned by either Baedeker or Murray, are probably unknown in England. Quotations were made from the Greek writers Tzetzes and Philes, from the mystic writer Henry Suso, from St. Basil and other fathers, in support of the interpretation given.—Mr. Hodgetts read a paper on "The Scandinavian Element in the English People," in which he pointed out that the early English were more closely allied to the Scandinavians than to the Low Germans.—The Rev. Precentor Venables exhibited a leaden impression of a seal belonging to some religious house. In the centre is an effigy of the Blessed Virgin Mary and Child, under a tabernacle of Gothic work. The legend is SIGILLVM CONVMNE STR MARIE DE . . . LCO. Also a parchment certificate, with a medal attached, professing to be a contemporary record of the landing of Cæsar; but it is needless to add that both certificate and medal are of a very different date to that assigned to them.

SOCIETY OF ANTIQUARIES.—(Thursday, May 1.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Scarth exhibited tracings of some tiles discovered at Minchin Barrow Priory, in Somerset. The priory is now an Elizabethan dwelling-house; an account of it will be found in the *Proceedings* of the Somerset Archaeological Society in 1863. Many of these tiles come from a tomb on the floor, and bear the arms of Acton, Rodney, Clare, Berkeley, and De Mohun.—Dr. Perceval exhibited and described a few deeds belonging to Mr. Everitt, which have been noticed in Carthew's *History of Launditch*. Among the seals were those of Thomas Percy, Bishop of Norwich, 1367, and of the Cluniac Priory of Wendham. A private seal bore a device of a wolf and a head, representing the miraculous finding of the head of St. Edmund, king and martyr—a device which occurs on the seal of the abbey of Bury St. Edmunds.—Mr. Seaton exhibited a bronze arm from a colossal statue, which was found in Seething Lane while excavating for the Inner Circle Railway, about twenty-five feet below the present surface of the ground.

ROYAL INSTITUTION.—(Annual Meeting, Thursday, May 1.)

THE DUKE OF NORTHUMBERLAND, President, in the Chair.—The Annual Report of the Committee of Visitors for the year 1883, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above £85,400, entirely derived from the contributions and donations of the members. Thirty-seven new members paid their admission fees, and sixty-three lectures and nineteen evening discourses were delivered in 1883. The books and pamphlets presented amounted to about 236 volumes, making, with 558 volumes (including periodicals bound) purchased by the managers, a total of 794 volumes added to the library in the year.—The following were elected officers for the ensuing year:—President, the Duke of Northumberland; treasurer, Mr.

George Busk; secretary, Sir William Bowman, Bart.

PHILOLOGICAL SOCIETY.—(Friday, May 2.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. H. Sweet read a paper by Prof. Powell, of University College, Cardiff—"Observations on some Celtic Etymologies, with reference to Prof. Skeat's *Etymological Dictionary*." The paper cited further analogies to certain of Prof. Skeat's derivations, and corrected the mistakes in others. Dr. Murray then gave an account of the history and origin of some *a-* words which he had lately investigated for the Society's Dictionary—*arria*, *art*, *ashlar*, &c.; and a very difficult set of *ask-* words, few earlier than the middle of the fifteenth century—*askance*, *askant*, *askoyle*, *askoynne*, *askoy*, *askew*, &c. For the latter, he hesitated to accept either an Italian or a Dutch origin, as other lexicographers had done.

ROYAL ASIATIC SOCIETY.—(Monday, May 6.)

SIR H. O. RAWLINSON in the Chair.—Mr. Clement Allen read a paper entitled "The *Shu-King* for English Readers," in which he showed that the work in question consisted of a collection of archaic poetry and verses, such as are found in all nations in their primitive stages of civilisation. Mr. Allen divided the poems into (1) Idylls; (2) War Songs; (3) Laudatory Odes; (4) Festival and Sacrificial Odes; (5) Satires, Lampoons, and Moral pieces; (6) Fragments and Corrupt pieces. He added his belief that the poems were all capable of translation into English verse, but argued that, in making the translations, it would be necessary to abide by the text, and not to be misled by the commentaries.

FINE ART.

THE ROYAL ACADEMY.

I.

THE present exhibition will be chiefly memorable as the first in which the average quality of the sculpture is higher than that of the painting. In imaginative work, there is nothing among the pictures to compare with Mr. Gilbert's "Icarus," Mr. Thornycroft's "Mower," or M. Rodin's "L'Age d'Airain;" and there are few painted portraits which reach the same level as the busts of Mr. Boehm. It is doubtful whether even the President's large and elaborate composition of "Cymon and Iphigenia" does not belong to the domain of sculpture rather than to the domain of painting. Of beauty of form and delicacy of modelling it contains much; of the beauties specially distinctive of painting—as apart from tinting and decorative arrangement of colours—little. Its colour, curious and luxurious, is surface colour; its textures are smooth as stone, or marble, or pasteboard, or paint. As an exhibition of Academic work generally the exhibition is very disappointing; and the space occupied on the line by pictures, both of Academicians and Associates, which have no claim whatever to rank as works of art is even unusually large. The case of "veterans" who have outlived their skill and do not know it is perhaps hopeless—there is no arrangement possible, it is to be feared, analogous to a *conseil de famille*, to prevent them from bringing ridicule on themselves and the body to which they belong; but is it hopeless in the case of younger men? Is it possible, for instance, that the painter of "Little Swansdown" can be content to be represented by such miserable work as "The Shy Lover" (35) and "The Peacemaker" (74), and that Mr. Briton Riviere can look with complacency on his works of the year? Judged only by their former selves, Messrs. Faed and Pettio, Phil Morris and Herkomer, Long and Davis, and even Millais, fail; and the fact that Mr. Millais, when not at his best, is much above the ordinary level does not make the fact less depressing. Mr. Alma Tadema and Mr. Peter Graham have large and important

works, and the pictures sent by Messrs. Poynter, Hodgson, Marks, Leslie, and Boughton are worthy of them; but what seem to me, for one reason or another, to be the most notable achievements by painters of the Academy are those of the President and Messrs. Hook, Orchardson, Oules, Brett, and E. J. Gregory.

The last-mentioned sends but one work, and it is remarkable not at all on account of its size, nor even of its subject, though that is a pretty one. It is called "The Intruders" (178), and shows us the flurry of some swans who find one of their favourite haunts occupied by a house-boat and peopled by pretty young ladies in coloured muslin. Its design and sentiment are charming, real enough but idyllic, the poetry found not invented, but still there, and its dexterous handling, brilliant sunshine, and gay effective colour make it one of the most notable works of the year. The portraits of Mr. Oules are remarkable for their colour, as well as for their character and refinement. That which combines these qualities most perfectly is, perhaps, his admirable likeness of his brother Academician, "Mr. J. E. Hodgson" (244), which deserves the epithet "masterly" in the fullest sense. Full of character and life and artistic beauties also are his heads of "Mr. Bancroft" (190) and "Mr. Henry Whiting" (490). Mr. Orchardson's "Mariage de Convenience" (341), a lamplight scene, in a large and luxurious dining-room, tells its story plainly—somewhat over-plainly perhaps. The distance which separates the ill-mated couple is very obviously figured in the long table at the opposite ends of which they are seated. The pomp for which she has sold herself, the majestic beauty which he has purchased (soul included), are set before us in no doubtful manner. But the power of the design is excelled by the brilliance of the painting. Luminous as all Mr. Orchardson's work is, it is doubtful whether he has ever produced anything so luminous as this, or a harmony so rich. It is also doubtful whether so large a room would be so perfectly illuminated by one lamp, and there is a gold reflection in the left-hand corner of it which seems specially miraculous; but we are content to be deceived a little to gain so much pleasure. On the opposite side of the gallery, and as opposite as possible to it in aim, is Sir Frederick Leighton's "Cymon and Iphigenia" (278), the only work of his this year that demands special notice. In this case we have to lament no real or apparent loss of power. Careful study, refined draughtsmanship, and well-considered composition are as apparent in this as in all the President's work. The beauty of Iphigenia is unquestionable, and the arrangement of the drapery is learned and elegant. The principal fault of the latter is perhaps its abundance. Little less praise is to be given to the figures of the sleeping attendants—the man with his head between his knees, the woman with the child pillowed on her side, are separately beautiful and fresh studies, charming not less by fineness of form than naturalness of pose. Cymon is less successful. He is too refined for his part—too motionless and emotionless. The contrast between the untutored hind and the sleeping beauty is lost. Nevertheless, analyse the work as you will, you come upon many and distinct beauties of delicate modelling and thorough draughtsmanship; and, if the different parts of the design do not blend into one perfect vision, it is a composition which very few artists now alive could excel. But, having achieved his design, the President has lighted and coloured it in such an unnatural manner that it seems a work of superfine artifice rather than fine art. The strange illumination which turns the beauty and her drapery into amber and ivory is very local in its effect, more like

what would be produced by a lamp than the dawn or the afterglow. Both it and the colouring, sweet and strange, are, no doubt, partly aesthetic, partly symbolical, and have been planned with care equal to that bestowed upon the design; but they are not natural, are not even what, surely, the most "ideal" design should be—suggestive of nature. A pamphlet has been published by the Fine Art Society, intended, apparently, to herald the advent of a photogravure of this picture. If it is not written in the best taste and best English, it is at least illustrated in the best possible way. It contains facsimiles from the beautiful chalk studies, and wood-engravings of the little figures which the artist made for his composition. It raises regret that so much loving care and rare skill should have had such imperfect fruition. The only consolation is that the picture will probably gain more than it loses by translation or retranslation into black and white. Another work showing very considerable imaginative power, though of a different order, is Mr. Waterhouse's "Consulting the Oracle" (559). In a low-lighted Oriental chamber a number of women are seated in a semi-circle waiting, with well-varied expressions of awe and expectation, the message of the diviner, who, with a face charged with a "fine frenzy," is standing with her ear applied to the hideous mummied head or Teraph. The contrast between the two heads is a "thrilling" one; and the gesture of the diviner is as fine as her face. Mr. Waterhouse has always been remarkable for the originality and effectiveness of his design, but this revelation of emotional imagination is surprising. The colour leaves much to be desired; it is rich and varied, but uncontrolled; and there is a want of space and air, due mainly, perhaps, to the heavy colour of the trellised wood-work which closes the farther side of the room. Far better in these respects is Mr. Seymour Lucas' "After Culloden: Rebel-hunting" (881), the only satisfactory purchase for the Chantrey bequest, if indeed it be not, as I think it is, the finest picture of the year. We see the interior of a smithy, with several stalwart smiths round an anvil on which one has just laid a horseshoe hissing hot, the centre of the light and colour of the picture, and in itself an admirable piece of true painting. Behind, some soldiers are entering, not apparently without hesitation as they confront these brawny fellows, one of whom, resting on his hammer, meets them with a fearless and somewhat defiant air; at the side a stair indicates a means of retreat of which the rebel has probably already availed himself. So the story tells itself perfectly. It is a thorough piece of good painter's art from beginning to end, worthy of the best traditions of our school, and owing nothing to foreign influence. Despite the horseshoe, and the ruddy glow of fire in the chimney, and the general prevalence of warm brown, the colour is not "hot;" and the gradual transition of light from the interior to the open air is managed with great skill. Nor should we omit to praise the painting of the dusky flesh of the men, or the fine drawing of the horse in the foreground, whose cool gray hide and dark markings are of the greatest value to the picture. A recent trip round the northern islands has furnished Mr. Brett with much excellent material, fruitful in many characteristic works; and the subject of one of these is so fine, and its treatment so impressive, that a "first notice" of the Academy would be incomplete without it. This is "MacLeod's Maidens, Skye (Natural Sculpture)" (395). These three strange isolated rocks, carved by the winds and the waves into the semblance of seated figures of stupendous size, like the gigantic sculptures of Egypt, have been painted with the usual skill and veracity of the artist. Their strange resemblance to

human figures, and to the work of human hands, gives just that touch of poetry to Mr. Brett's work for want of which it often fails to reach our sympathy. It is possible that in the first view of the Academy some works equally notable as these may have escaped attention, but the pictures I have mentioned seem to me at present to be those which, for some quality or another, are so distinguished that they will be always memorable. Many pictures of great merit I have undoubtedly passed by for the present, many able works by well-known hands, many promising works of new ones; and the achievements of foreign artists, which form a great attraction, I have intentionally postponed for future notice.

Subjecting the sculpture to the same test, I find that among English artists two works stand out prominently as "things of beauty." One of these is Mr. Alfred Gilbert's "Icarus" (1855), the other Mr. Hamo Thornycroft's "Mower" (1856). The latter, in purely English work, is the nearest approach to "Millet in marble" that I have seen. Millet often reached the statu- esque, Mr. Thornycroft here reaches humanity. Starting from different points, they have come near to one another, the one finding in art the means of expressing his profound sentiment for the honour of labour, the other in a labourer the material for the expression of a fresh artistic aim. And this statue is another proof of the rare width of Mr. Thornycroft's artistic sympathy. He has given us a Diana and a Teucer fine in style, but full of life. But that the essentials of art are always the same, no mode could be more different from the mode of these than that of his statuette of Lord Beaconsfield. It is a change from nature to custom, from the embodiment of beauty and strength to the incarnation of politeness, elderly and astute. And now he gives us a rustic (braceless, but by no means bootless), and makes artistic capital out of a yokel's slouch and uncompromising high- lows; but he keeps his style, and uses it to express the labour-moulded grace of an uncouth hind, the monumental dignity of untought strength. On more worn ground, but with a sure and individual step, treads Mr. Gilbert. It is in no academic attitude that his "Icarus" stands, pausing as he well may before he takes his fatal leap. It is well felt and well modelled throughout, a thing beautiful not so much by the supreme beauty of its type as by its admirable poise and sincere imagination. It is vital and impressive work. If there is any other English sculptor whose work seems to me to demand a notice in this very restricted article it is Mr. Boehm. Among many lifelike busts that of "Lord Wolseley" (1722) struck me most, probably because he has been "taken" so often, and neither in paint nor clay have I seen so true a likeness. Of both ideal and portraiture there is something memorable in this year's sculpture, and of cats as well as men. Mr. Thornycroft has a cat monumental but essential, and Miss Alice Chaplin has cats quite absurdly real. The one would guard the portal of a palace and you can almost hear the others purr.

COSMO MONKHOUSE.

THE GROSVENOR GALLERY.

I.

THE exhibition at the Grosvenor Gallery is one of average merit, and to a certain extent distinctive, because the pre-Raphaelite school, which in recent years had shown signs of diminished vigour, has this time endeavoured to re-assert its claims to notice. Unfortunately, there is no falling off in the number of crude amateurish works, admitted according to custom to the gallery, which in too many instances occupy prominent places. These greatly lower the character of the collection, and detract

from the pleasure to be derived from the many works deserving of serious consideration. The exhibition would certainly gain in interest, and still more strongly maintain its right to a separate existence, were an attempt made to introduce to the notice of the public some foreign painters who in their own country occupy debateable ground, and whose aims and method depart in some measure from the ordinary highways. Such, for instance, are Puvis de Chavannes and Gustave Moreau in France, and the Swiss painter Böcklin, whose beautiful but eccentric works have for years been as hotly discussed in Germany as in our own country those of Mr. Burne-Jones and the late D. G. Rossetti.

Mr. Burne-Jones exhibits this year a work, in his very best manner, which in point of technical skill and mastery of execution far transcends anything he has yet accomplished. This is "King Ophethus and the Beggar Maid" (69). The king, clad in a full suit of fantastically designed mail, over which he wears a rich, many-hued garment, kneels reverently before the maid on the steps of a magnificent throne or inner chamber, the walls and steps of which are overlaid with thin plates of beaten gold of strange, almost Assyrian design. He holds in both hands a jewelled crown, which he is about to place on the head of the maid, who sits in silent awe on the upper steps of the throne, wearing scanty, sad-coloured garments. Above, and looking over the back of the throne, are two youthful male figures, wearing the painter's favourite rainbow-coloured robes; and beyond is seen a door of semi-Egyptian pattern. As an imaginative design the picture has many noble and pathetic qualities, and would be completely satisfactory were it not that the countenance of the maid, which is in every respect the central point of the picture, lacks human interest and insufficiently expresses the painter's meaning. Mr. Burne-Jones has unfortunately been unable even here to break away from his favourite type of female beauty, with its expression of hopeless abstracted melancholy; and the picture suffers accordingly. Many portions, such as the armour, the golden walls with their curious reflections, and especially the king's shield, are treated with extraordinary technical skill and yet properly subordinated to the main design. There are also many of those exquisite passages of colour in which the painter delights. Exception may, perhaps, be taken to the garments of the maid, which are so hard in fold as to suggest metal rather than drapery. The whole work, and especially the noble figure of the king, has a strong flavour of Mantegna, without being an imitation of any work of that great painter. Mr. Burne-Jones's second contribution, "A Wood Nymph," is an agreeable, if somewhat monotonously coloured, decorative work in which varying shades of green are harmoniously treated.

Mr. Spencer Stanhope sends "Patience on a Monument smiling at Grief" (211), an eccentric example of the pseudo-quattrocentist school, in which the extraordinary angularity of the forms and draperies is not redeemed by real intensity of feeling or insight. His interpretation of the well-known lines has at any rate the merit of novelty, if it cannot be otherwise commended. The melancholy lady (or Patience?) sits on a mortuary monument in an Italian garden decorated with statues of dubious shape, smiling sadly on an embodied figure of Grief lying prone at her feet. Surely here is a strange confusion of the poet's meaning! Mr. Strudwick sends two designs similar in style to the foregoing, and with even less real intensity of purpose. These are "The Ten Virgins" (46) and "A Story Book" (193). By Mr. Walter Crane is "The Bridge of Life," an elaborate composition, con-

taining numerous figures, and evidently carefully thought out. Unfortunately, as a decorative work the picture does not fulfil its object; and it contains, besides, much very defective drawing of the nude, and, what is rarer with this artist, some inharmonious composition. Mr. Rooke cannot be said to have made an advance with his companion pictures, "Daphne flying from the Sun" (229) and "Clytie turning towards the Sun" (240), though both works contain some good drawing and careful painting. The conception is in neither case adequate, and real pathos is wanting, while the draperies are impossible in fold, and the treatment of the hair is almost precisely similar to that of the garments. Mr. Holman Hunt contributes a portrait of the late D. G. Rossetti (265), which is apparently an early work, and has a certain historical interest as being a portrait of one member of the original pre-Raphaelite brotherhood by another of the band.

M. A. Legros has "Women praying in a Church Porch" (216), a work which recalls an earlier and more complete one from the same hand, and which, notwithstanding its perfect sincerity and many noble qualities, cannot be said to attain the high level of excellence shown in other instances by the artist. "A Rocky Landscape" (209), by the same, is far more successful, and may take place as M. Legros' best landscape. Notwithstanding the extreme simplicity of the composition, its perfect truth and pathetic suggestiveness render it worthy to rank with the productions of the great French school of landscape represented by Millet, Corot, and Théodore Rousseau. A little more firmness in the foreground would perhaps add to the charm of the middle and far distance. M. Legros also exhibits works in bronze and marble, to which we hope to return later.

Mr. W. B. Richmond contributes a number of portraits of varying merit, some of which attain a high level of excellence, while others are of less interest, though in all there is evident a thoroughness of modelling and care in composition particularly grateful at the present time. He has been very happily inspired in his charming picture "May" (184), the portrait of a young and beautiful woman represented seated, with her hands on a keyed instrument, in the attitude of St. Cecilia. The arrangement of the lines of the picture, if somewhat studied, is yet exceedingly happy. It is, however, not quite clear why it should have been deemed necessary to make the tints of the flesh and hair, the dress, and the background almost identical; the composition certainly loses by this arrangement. The portrait of "Lord Cranborne" (205) is carefully modelled, but somewhat hard; while in the full-length of the "Hon. R. L. Melville" (37) the head is nobly drawn and treated, but the costume and accessories have undue prominence, and detract from the effect of the picture as a portrait. Among other portraits by the same artist may be cited that of "Miss Rose Mirless" (81), which has much simplicity and charm.

It was a somewhat bold venture on the part of Mr. Millais to have placed in juxtaposition his superb and well-remembered portrait of "Miss Nina Lehmann" (57), painted in 1869, and his new portrait of the same lady—now Lady Campbell—(62). The former is one of his most complete and admirable works, and is one to which Englishmen are glad to point as an example of perfect technique from the hand of one of their painters. The new portrait, though in it the master-hand is still visible, and there is much to admire—especially the elegant poise and treatment of the head—does not support comparison with the earlier one either as regards the painting of the flesh, the complete and harmonious rendering of the surroundings, or general charm and accomplishment. Mr. Millais shows besides in this gallery a

portrait of the "Marquis of Lorne" (106), in which the costume, including a richly furred pelisse, is treated with great breadth and skill: the head, on the other hand, is somewhat hard, and lacks refinement.

Mr. Watts has sent a group of portraits, two imaginative designs, and a large landscape study, of which the last-mentioned is, perhaps, the most completely successful. None of the portraits are entitled to take the first rank among the painter's long series of similar delineations, though all contain a measure of that large sympathy which in his works is never wanting, and which enables him to grasp and set forth the more noble and subtle characteristics, both mental and physical, of the men and women he represents—to suggest on the canvas the portrait of the mind as well as of the body. In this rarest of all gifts Mr. Watts has no rivals, or indeed emulators, among English painters, and but few among living Continental artists. Among the present series the portrait of "Earl Lytton" (134) is, perhaps, the most successful, though its harmony of tone is marred by the peculiar blue of the eyeball, which, in consequence of the low tone of the picture, acquires a somewhat unpleasant prominence. The landscape study, "Rain passing away," is beautiful and pathetic in the grand simplicity of its design, and would be almost completely successful from a technical point of view but for the attempt to represent a rainbow. It is strange that the only two examples of the highest order of landscape in the exhibition—the present picture and that of M. Legros, already referred to—should be the work of figure-painters.

Mr. Alma Tadema's contribution consists of three portraits painted on the larger scale to which he has of late accustomed us. The portrait of the Italian sculptor, "Sig. Amendola" (8), who is represented in studio dress, wearing a Turkish fez, and holding in his hand a statuette of silver and bronze, is a masterpiece of firm and searching modelling and successful characterisation. The painter has exhibited all his marvellous skill in rendering the accessories, and especially the statuette on which the sculptor is at work, while resisting the temptation to give them undue prominence. The painting of the flesh and treatment of the hair are perhaps not absolutely satisfactory on so large a scale, but even hypercriticism could scarcely find any other fault with this picture. Another remarkable portrait by the same artist is that of "Herr Löwenstam" (143), represented in the act of etching from a picture that hangs before him, half obscured by the penetrating rays of the sun, which enter from above. Here Mr. Alma Tadema has painted with greater breadth and lightness of touch—so much so, indeed, as to suggest at the first glance rather a production of the more modern French school than a work from his well-known hand.

CLAUDE PHILLIPS.

SALE OF ALBERT LEVY'S PICTURES.

THE collection of that well-known amateur, the late Albert Levy, was sold at Christie's on Saturday. It contained many excellent pictures and a few good drawings, and of the pictures many had the additional interest of having been formerly in the cabinets of famous owners. Of the David Cox drawings—most of which were of his later and freer period—we note "Caernarvon Castle," a brilliant sketch, which fetched 75 guineas; and "Stokesay Castle"—seen on a cloudy day in the year 1852—95 guineas. Of the oil pictures by the same master, we should chronicle "Going to the Hayfield," 135 guineas (Maclean), and "The Hayfield," from the Field Collection, 150 guineas. Both were small works. A fine and luminous example of Old Crome, "Hautbois

Common"—known sometimes as "The Clump of Trees"—sold for 415 guineas (Lesser); and "A Sea Piece," by the other important master of the Norwich school, John Sell Cotman, fetched 180 guineas, which was an advance upon the sum which it had realised not very long before in the sale of Mr. J. H. Anderton's effects. A striking and large sketch in oils by Gainsborough, "The Mushroom Gatherer," sold for 87 guineas; and by the same master—fascinating alike in landscape and in portraiture—there was a "Portrait of a Gentleman," whom Mr. Graves declared to be Mr. Donington Hunt. It fetched but 170 guineas, but was not, indeed, among the more charming instances of Gainsborough's art. For 490 guineas Mr. Permain became the purchaser of a sufficiently captivating portrait of "Perdita" (Mrs. Mary Robinson). We come now to the foreign pictures, of which the first of much interest was the vigorous and spirited sketch of "The Fiddler," by Frans Hals. It fetched 110 guineas. There were, in the day's sale, several pictures of Venice by one or other of that group of painters of whom Canaletto has, on the whole, been justly accounted the chief. Marieschi's "View on the Grand Canal," which fell to Mr. Agnew's bid of 170 guineas, was, in some respects, among the most interesting of these Venetian pictures. Next came a characteristic Brekelenkamp, refined and agreeable—"A Dutch Interior," with an old lady seated, and giving forth her instructions to a kitchen maid—35 guineas. "The Meeting of Jacob and Esau," from the Novar Collection, fetched 285 guineas, which was rather less than when it last changed hands. There was a truly delightful example of Nicholas Maes—an "Interior," with a group of figures, prominent among them a woman arranging a child's hair. It is described by Waagen in his now somewhat antiquated *Art Treasures of Great Britain*. It was then in the Novar Collection. At the sale of that assemblage of pictures it realised 450 guineas, and it is rather surprising that only 305 should have been paid for it under the hammer on Saturday. For 360 guineas there was sold "A Sunny Landscape" by Cuyp. This also had been among the Novar pictures. We have only three other pictures which it is essential to notice, two of them by that master of satire and of expressive painting, Jan Steen, the third by Rembrandt and a *chef d'œuvre* of his brush. By Jan Steen was "The Sick Lady," which Mr. Martin Colnaghi bought for 315 guineas. It must have been cheap, for it came from the Van Loon Collection, is described in Smith's *Catalogue raisonné*, and is, to boot, a good enough example of Steen's practice. It represents a medical man somewhat unnecessarily solicitous about the health of a young lady whose pulse he feels, and is one of the innumerable instances of the satirist's treatment of this suggestive theme. The second Jan Steen was called "The Proposal." A gentleman supposed to personate the artist—though why he should have given this account of himself it is difficult to say—approaches a pretty young woman with what is at least a word of gallantry. It sold for 290 guineas. The Rembrandt was the famous portrait of the master which until somewhat lately had belonged to Lord Portarlington. It fetched 1,800 guineas, Mr. Martin Colnaghi being the purchaser. The price was an advance of several hundred guineas upon the sum at which it had last changed hands, but, as Mr. Woods observed from the rostrum, such work is "outside commerce."

THE ARCHAEOLOGICAL MUSEUM AT CAMBRIDGE.

ON Tuesday last the new buildings at Cambridge which are intended to form a centre for the serious study of archaeology were offi-

cially opened by the Vice-Chancellor in the presence of a distinguished company. The architect is Mr. Basil Champneys, who has been wise enough to prefer appropriate decoration inside to external display. Besides a large lecture-room, a library, and the apartments of the curator, the museum is intended to accommodate two distinct collections: first, a series of casts from the antique which is undoubtedly the most representative that has yet been got together in this country; second, the local collection of the Cambridge Antiquarian Society and a miscellaneous collection of ethnological specimens mainly presented by Mr. Maudsley and Sir A. Gordon. The former will be under the charge of Mr. Charles Waldstein, the Director of the Fitzwilliam Museum, who succeeded Prof. Sidney Colvin last December; the latter will be under the charge of Baron von Hügel.

Instead of commenting upon the value of this new undertaking, we prefer to quote the following letter from Prof. Michaelis, of Strassburg, to Mr. Waldstein, which was read on the occasion:—

"You are going to celebrate the inauguration of your new museum of casts, the beginnings of which Prof. Colvin kindly showed me on my last visit to Cambridge. You know how deeply I am interested in whatever concerns your university, with which I feel happy to be connected in more than one way. On the present occasion this feeling is the stronger, as this latest improvement of your academical institutions deals with that department of studies to which I am particularly devoted. Cambridge has already the merit of being the first British university in which classical archaeology has obtained a fixed place in the scheme of classical teaching. Now Cambridge is making a further and not less important step towards the advancement of archaeological instruction by forming a museum of casts from ancient sculpture, dedicated in the first place to the use of students of ancient art. In Germany, since the days of the venerable Welcker, we are fully aware that such a museum is as necessary a supplement to archaeological lectures as a laboratory is to lectures on physics or chemistry, or as an hospital is to the oral instruction of medical students. I have little doubt that your example will soon be followed by the sister universities in your country, and that your museum of casts will in future days be regarded in Great Britain with a feeling of grateful veneration similar to that with which German archaeologists regard the museum of the Bonn University, founded about sixty years ago, in which many of our living archaeologists have acquired their first personal knowledge of the masterpieces of Greek art. It may be hoped that the opportunity now opened at Cambridge to students of classical art will gradually supply your country with a staff of young archaeologists who will be able by themselves to work up the immense riches of your public and private collections, so as to leave no opening for foreigners to intrude themselves, as it were, into your own department. Allow me, then, on this occasion very heartily to congratulate your university—to congratulate those who first formed the plan of founding such a museum, as well as those who have in one way or another assisted them and contributed to the promotion and completion of that scheme. I should be much obliged to you if you would be good enough to make yourself the interpreter of my sincere wishes and congratulations to the Vice-Chancellor and the other authorities of your university."

CORRESPONDENCE.

UNDESCRIBED DRAWINGS BY VITTOR PISANO.

British Museum: April 28, 1884.

Your readers may be interested to learn the existence at the British Museum of a hitherto unrecognised sheet of drawings, of great beauty and still greater historical interest, by the chief North Italian master of the early quattrocento, Vittor Pisano. The extant works of this distinguished Veronese artist are extremely few in

number. But his fame filled Italy in its day, and Latinists like his fellow-citizen Guarino and Tito Strozzi of Ferrara celebrated his performances in enthusiastic verse as throwing those of Zeuxis and Apelles into the shade. His life is comprised approximately between the dates 1380 and 1453 or 4; and the extant remains of his art, including his famous portrait medals in bronze and the drawings in the Vallardi collection at the Louvre, prove him to have been in truth one of the great pioneers among Italian artists in the study both of nature and of the antique, and to have possessed powers and attainments more than equal to those of any contemporary Florentine save Masaccio.

The drawings now in question are somewhat rubbed and faded, but otherwise intact. They cover both sides of a single sheet of paper 27 centimetres high by 18.5 wide (ten inches and three-quarters by seven and a-half) and bearing the water-mark of a forceps. Each is a composition of many figures, somewhat highly finished on a small scale, and is executed in pen and bistre on a prepared ground of a yellowish-pink colour. The sheet formed part of the Sloane collection, and has therefore been in the Museum since its foundation. But it had been oddly put away among the works of "anonymous Germans," in examining which the other day my friend Dr. Lippmann, of the Berlin Museum, called my attention to its obviously Italian character, and to the Venetian features of the architecture in one of the designs. I have since been able to identify it beyond doubt as by the hand of Vittor Pisano. Not only is the workmanship his, but the design on one side of the sheet is a careful preliminary study for perhaps the most famous of his lost pictures. It exhibits a Gothic colonnaded hall, with features freely adapted from the façade of the Ducal Palace at Venice. In the summit of a central arch hangs a shield bearing the device of the imperial eagle, and under this, in the middle of the composition, on a dais approached by a high flight of steps, sits a king robed and crowned. He extends his right hand to a young man kneeling on both knees at his side (to the spectator's left), who clasps it, while lower down on the steps, towards the opposite side, his companion does homage on one knee; higher up on the same side another companion stands in the attitude of respect; a little farther right, and higher up again, stands a priest; a crowd of courtiers or onlookers are grouped standing between and behind the columns of the hall to right and left; near the foot of the flight of steps two dogs are seen playing. The kneeling man and his companions wear pointed sleeves, tight-fitting hose, and plain jerkins adorned with a hood; they, as well as the king, are bearded, which was not at this time the fashion in Italy. The attendant personages to right and left are mostly dressed in long robes or gowns fitting close at the throat.

Now it is well known that immediately after (or, as some think, immediately before) the year 1422 the great Council of Venice employed the two most famous painters of their time in Italy, Gentile da Fabriano and Vittor Pisano, to decorate the walls of their great hall with frescoes.* The subjects of these paintings were

* See Bernasconi, *Studi sopra la Storia della Pittura italiana* (Verona, 1865), pp. 66, 67; Crowe and Cavalcaselle, *History of Painting in Italy*, iii., p. 98, note 4; Morelli, *Italian Masters in German Galleries*, p. 356, and note; and particularly Fr. Wickhoff, "Der Saal des grossen Rathes zu Venedig in seinem alten Schmucke," in the *Repertorium für bildende Kunst*, vol. vi. (1882), pp. 1 sqq.: for the whole history of his subject this writer makes excellent use of the original documents collected by Lorenzi, *Monumenti per servire alla Storia del Palazzo ducale di Venezia* (Venice, 1868).

the same as had already, it would appear, occupied the same places in the series painted nearly fifty years before by Guariento and his associates. They were chosen in order to illustrate the part played, or rather imagined by the patriotism of Venetian chroniclers to have been played, by the Republic in the wars between Frederic Barbarossa and Alexander III. in 1177. Gentile da Fabriano depicted the naval victory supposed to have been won by the Venetian fleet over that of Barbarossa commanded by his son Otho; Vittor Pisano, the arrival of the same Otho before his father after he had been taken prisoner and liberated on parole by the Venetian State. Both frescoes had in their turn fallen into decay within little more than half a century after they were finished, and were replaced by oil pictures of the same subjects, undertaken, in association with the Bellini, by Luigi Vivarini in 1488. The work of these younger masters perished in its turn in the conflagration of 1577. But several detailed accounts of Pisano's original painting have come down to us. The first is by his contemporary Pacio, who wrote before 1457:—

"Pinxit Venitiis in Palatio Fridericum Barbarusam Romanorum Imperatorem et ejusdem filium supplicem; magnum quoque ibidem comitum coetum Germanico corporis cultu orisque habitu: sacerdotem digitis os distortentem, et ob id ridentem pueros tanta suavitatem, ut aspicientes ad hilaritatem excitent" (Faciis, *De Viris Illustribus*, Florence, 1745, p. 47).

Another account is by Francesco Sansovino, who says, writing in the latter half of the sixteenth century:—

"Il quadro dove Otthone liberato della Rep. s'appresentava al padre, essendo prima stato dipinto dal Pisanello, con diversi ritratti, fra quali era quello d'Andrea Vendramino, che fu il più bello giovane di Venezia a suoi tempi, fu ricoperto da Luigi Vivarini" (Sansovino, *Venezia descritta*, Venice, 1581, p. 124).

The design of Vivarini, who in repainting the subject may be presumed to have followed in essentials the lines laid down by his predecessor, is thus described by Vasari:—

"Accanto a questo fece Ottone arrivato dinanzi al padre, che lo riceve lietamente, ed una prospettiva di casamenti bellissima; Barbarossa in sedia, a il figliuolo ginocchioni, che gli tocca la mano, accompagnato da molti gentiluomini Veneziani, ritratti da naturala," &c. (Vasari, ed. Milanese, iii. 157).

As the internal evidence of the British Museum drawing furnishes a sufficient warrant for its attribution to the hand of Vittor Pisano, the above accounts render it obvious that it is, as I began by stating, a study for the lost fresco which they describe. The priest, indeed, is not in our drawing perceptibly pulling a face, nor are there little boys to be observed laughing; neither can we tell in which of the figures was to be represented the likeness of the young Vendramino; but the general correspondence with the descriptions is unmistakable. It should be mentioned that one of the modern critics already referred to, Herr Wickhoff, has previously called attention to a much smaller and slighter sketch in the "Codex Vallardi" at the Louvre, which sets before us a different and apparently an earlier idea for the design of the same subject; the architecture resembles that in our drawing, but the Emperor is placed to the right of the composition instead of the centre, and his counsellors, instead of standing, are seated in two double rows facing each other in front of him (see Wickhoff, *op. cit.*, p. 21).

The drawing on the opposite side of the sheet at the British Museum is finer and better preserved, though of less historical interest, than that above described. It consists of a number of admirable studies, small, but of no

slight finish, for a battle in the neighbourhood of a camp. Most of the combatants are on horseback, and the horses are of the sturdy, roundlimbed, thickset, and short-eared type with which we are familiar in some other drawings of the master and in his medals; the heavily armed riders have also the same seat in their high-peaked saddles, with the legs stiffly advanced at a forward angle towards the stirrup. Both men and horses are drawn in every variety of vigorous action and foreshortening, not only with a rare fineness of style, but with a knowledge and a power of representing life and movement which are astonishing for the time, and distinctly in advance of the contemporary battle-pictures of the Florentine Paolo Uccello, with the spirit of which that of the work before us shows, for the rest, a close affinity. This example, even if it stood alone, would almost suffice to justify the enthusiasm with which writers like Guarino and Strozzi speak of Pisano's power of drawing animals and their movements. Whether it represents in whole or part the design for any picture actually carried out by the artist, in the Castello of Pavia or elsewhere, we have no means of knowing; but that he did somewhere paint a picture of a cavalry battle we may infer from the lines of Guarino:—

"hinnitus audire videmur
Bellatoris equi, clangorem horrere tubarum."

It may be remarked that the fashions both of armour and civil dress illustrated in these two designs are plainer and less fanciful than those which prevail in the later drawings and medals by the master, a difference probably due to changes of fashion, which, as we may gather from his personal description by the same Guarino—

"Moribus insignis, pulcroque insignis amictu"—

he would not have failed to follow with sympathy. Lastly, I would mention that, at the foot of the sheet, on the side last described, some German or Flemish owner to whom it belonged in the sixteenth century has scrawled words which read apparently *Hups Merten*, for Hübisch Martin—i.e., Martin Schongauer—showing that he ignorantly attributed the work to that Alsatian master. SIDNEY COLVIN.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. FRANK DADD, C. NAPIER HEMY, AND H. R. STEER have been elected members of the Royal Institute of Painters in Water-Colours.

THE *Magazine of Art* for June will contain the first of a series of illustrated articles on the exhibitions, with engravings of "The Declaration of War," by Mr. J. D. Linton; "After Culloden," by Mr. Seymour Lucas; "The Mower," by Mr. H. Thornycroft; and "The Gladiator's Wife," by Mr. E. Blair Leighton, which last will form the frontispiece to the number.

MR. T. WILSON, of Edinburgh, announces an annual series of summer exhibitions of the works of some selected Scottish artists, to be held in his galleries in George Street. He will begin this year with the late Sam Bough, and he has already obtained promises from several gentlemen who possess valuable collections of this painter.

MESSRS. TRÜBNER have published this week a volume containing the lectures on painting delivered at the Royal Academy by Mr. J. E. Hodgson. They form two sets of six lectures each, dealing with "Art as influenced by the Times" and "Artists of the Past."

A WORK dealing with the position of art in this country, and the system of training pursued at the Royal Academy, is about to be

published by Messrs. W. Swan Sonnenschein. Mr. J. Stanley Little is the author.

At a recent meeting of the Académie des Inscriptions a letter was read from M. Salomon Reinach giving a first report of his excavations on the site of Carthage in company with M. Babelon. It appears that the spot is still called "Carthagenna" by the natives. A well, four cisterns, and several foundations of walls have been exposed; and among the objects found are a piece of pottery with a Neo-Punic inscription written in ink, a terra-cotta mask almost exactly similar to one at the Louvre, an ivory bas-relief with the figure of a goddess, and a colossal marble statue of a Roman emperor.

THE STAGE.

"MADEMOISELLE DE BELLE ISLE" AT THE OPERA COMIQUE.

FANNY KEMBLE's highly decorous, yet not always very tasteful, adaptation of Alexandre Dumas's comedy, "*Mademoiselle de Belle Isle*," was played at the Opéra Comique on Wednesday afternoon, principally that Miss Edmiston, who has already played a good deal in the provinces, might be seen in London in an important part. The piece itself is curious. It is, much of it, as improbable as are most of the stories of adventure which it was the profitable pleasure of the elder Dumas to spin. The motive of the piece is a wager made by the Duc de Richelieu, who, coming back from Vienna, finds the French ladies seemingly more austere of conduct than was their wont when he left them. His friends assure him that this is indeed so. But the Duc declines to believe it, and he bets that he will yet make himself the accepted lover of the first woman whom he meets. We need not tell in detail here the distinctly unsavoury story of how he appears to win his wager. Suffice it to say that the first woman he meets is a *Mdlle. de Belle Isle*, whose father is in the Bastille, and that he offers her to begin with, not his love, but his friendship, and that circumstances arising which cause her to be absent from her rooms he enters them by a secret door and displays himself at the window. Thus he would appear to have won his wager, and the thought that he has done so is found gravely disturbing to the hitherto accepted lover of *Mdlle. de Belle Isle*. This long-established lover, on whom in reality, of course, all her affections are lavishly bestowed, upbraids her with her inconstancy. She denies the accusation, and is even astonished at it, but she is pledged by a vow not to explain to a soul that she was absent; for, in truth, the Duc de Richelieu's wife—or, in the French, his mistress—for purposes of private jealousy, had given *Mdlle. de Belle Isle* the chance of visiting her father in the Bastille, very secretly, when the Duc de Richelieu was in her rooms, and it was thus that the young lady had been absent and unaware of his visit. By a series of adroitly planned misunderstandings, Dumas prolongs the action of the play—a duel becomes imminent between the real and the pretended lover—but matters are at last put right by the Duke's wife avowing her part in the business, which, as we need not tell in detail, was very legitimate, though not very delicate. Miss Edmiston is a refined and capable actress, who understands the part, who is not without a certain flexibility and variety, and who has mastered many of the difficulties that arise in the delivery of the language of comedy and passion. But there are occasions when a want of spontaneity is manifested in her performance, and, yet more, a willingness to abandon herself to the tempest of emotion. In a comedy which is after all chiefly a melodrama, there is such a thing as husbanding one's efforts

a little too much. We would therefore counsel to Miss Edmiston, whose performances are never lacking in tastefulness, a greater measure of abandonment. She has worked hard already to acquire art, and with so much success that she may now fairly be invited to work yet harder to acquire more fully the appearance of nature. The air of great surprise was wanting to her, we fancied, when she read what Mdlle. de Belle Isle had never seen before, and must have been marvellously astonished to see—the Duc's mendacious and boastful letter. Volume and passion were sometimes absent from her voice when she would have gained by their employment, but her management of her effects at the end of the third act, when her lover absolutely refuses to believe her protestations any more, was both ingenious and skilled. Here, indeed, and in many other places besides, she fairly carried her audience with her. On the whole, she was well supported. Mr. Macklin, by his excellent presence, the quiet assurance of his carriage, his composure, and his undeniable acquaintance with stage resource, made a sufficient Duc de Richelieu; Mr. Mark Quinton, as the Chevalier Daubigny, the lover, was earnest, if not distinguished; and the lady who played the part of Richelieu's wife—she would appear to have been married to him only in secret in the English version, as she is styled "Marquise de Valcour"—made an upward move in her career. The lady is Miss Annie Robe, and she is playing habitually, it seems, a small part in the successful piece at the Adelphi. She has ease, grace, and a measure of genuine feeling, and, like Miss Edmiston herself, should shortly be visible in parts which may only be played by the intelligent, the studious, and the variously gifted. For a *matinée*, the whole performance was distinctly interesting, and we confess to the weakness of having attended to the acting all the more because of the absence of those luxurious accessories which somehow crush the spirit out of so many a dramatic performance. For a change, at all events, it was welcome—this old-fashioned poverty of scenic display.

MUSIC.

RECENT CONCERTS.

SEÑOR SARASATE gave his first concert last Wednesday week at St. James's Hall. For purity of tone and perfection of technique, this violinist is perhaps without a rival; and his wonderful performances of Fantasias, Dances, Mazurkas, always astonish the public, and secure for him receptions of the most enthusiastic kind. We have in past seasons spoken of the way in which he plays Mendelssohn's Violin Concerto, and it is still the same; we are listening to a finished and brilliant performance rather than to a noble interpretation of the work. Señor Sarasate provides for his audience a substantial programme; besides the Concerto, there was the "Jupiter" Symphony and the "Egmont" Overture, both conducted by Mr. W. G. Cousins. Señor Sarasate will give three more concerts during this month.

Mr. John Farmer gave a "recital" of his Fairy Opera, "Cinderella," last Friday week, at St. James's Hall. He describes it as "a Little Opera for Big Children, or a Big Opera for Little Children;" but we fear it is too little for the former, and too big for the latter. There are some cheerful tunes and amusing words, but it is impossible to say exactly what effect it would produce if given on the stage. Therefore we have merely to record a successful performance of "Cinderella" in the concert-room; it was well given and well received. The principal vocalists were Miss Mary Davies, Miss Clara Samuel, and Messrs. Lloyd and Pyatt. The composer conducted his work.

The third Richter concert, last Monday

evening, was well attended. The programme contained two novelties. The first was a so-called Concerto for Violoncello by M. Jules de Swert—a piece in one movement, a rhapsody, an improvisation, but certainly not a Concerto. It served (to quote the stereotyped remark) "to display the artist's executive powers;" more than this we cannot say. Herr Richter's novelties have not always proved interesting, but hitherto he has steered clear of mere virtuosity. The composer, a Belgian artist, performed the Concerto with considerable skill. The other novelty was Brahms' "Gesang der Parzen" for chorus and orchestra (op. 89). The words are taken from Goethe's "Iphigenia in Tauris." The picture of the all-ruling gods is stern and cruel, and Brahms has caught at times the true spirit of his theme; there are fine passages, but the music on the whole seems laboured. The work will soon be heard again, and we shall duly record second impressions. Another feature of the concert was the magnificent performance of Mr. A. C. Mackenzie's Ballad for Orchestra, "La belle Dame sans Merci." At the close the composer was twice summoned to the platform. We have already spoken of this tone-poem, which ranks among the best of its author's productions. The concert concluded with Schumann's "Rhenish" Symphony, but the interpretation was not all that could be desired. An interesting feature of next Monday's concert will be the first performance in England of Brahms' new Symphony in F.

Dr. Hans von Bülow gave his second pianoforte recital at St. James's Hall last Tuesday afternoon. It was, we think, a mistake to place Beethoven's Sonatas op. 110 and 111 at the end of the concert. The *Suite* in D minor by Raff was played with great energy; the opening "fantasia and fugue" is a fine piece of writing, the *Gigue* with variations ingenious, but in the two last movements the composer indulges far too much in *bravura* passages. At the close of the *March* the pianist's memory failed him for a moment. Playing without book is a somewhat risky proceeding; however, Dr. Bülow has a prodigious memory, and with him a slip does not cause disaster, as it might in the hands of less experienced players. The finest performance of the afternoon was Rheinberger's *Toccata* (op. 12); for an *encore* Dr. Bülow played one of the composer's clever pieces for the left hand. We would also notice the Brahms Variations on a Hungarian Song, and the *Capricci* and *Intermezzi* from op. 76. In the two Beethoven Sonatas the pianist was not altogether at his best; some portions were magnificently rendered, but in others his playing was somewhat exaggerated, and there were also signs that his powers of endurance had been severely taxed by the long and fatiguing programme.

Miss Margaret Gyde gave her pianoforte recital at the Steinway Hall last Wednesday afternoon. She showed, perhaps, courage rather than discretion in choosing Beethoven's long and difficult Sonata in B flat (op. 106). The performance was in many respects praiseworthy. The young lady has good command of the key-board, and plays with taste and intelligence; she needs only time, and the experience which it brings. She played also pieces by Bach, Mozart, Schumann, and Chopin, and was heard to advantage in some showy Thalberg music.

The fifth Philharmonic concert took place last Wednesday evening. The performance of Raff's Pianoforte Concerto in C minor by Dr. Hans von Bülow first deserves mention. The great pianist was in his best form, and the work dedicated to him enabled him to show off to the best advantage his marvellous dexterity and great strength of finger. The composition

is a fine specimen of Raff's workmanship. As music, the first two movements please us best; but it is throughout a remarkable and brilliant work. Dr. Bülow also played as solo Beethoven's Variations in E flat (op. 35), and obtained loud and enthusiastic applause. We must also notice the excellent conducting of Mr. F. Cowen; he had the orchestra well in hand, and seemed to have rehearsed with the utmost care. Beethoven's "Eroica" and the "Meistersinger" *Vorspiel* were the chief orchestral pieces. Mr. Santley was the vocalist; he sang an air of Handel, and a new *scena* by Mr. A. G. Thomas—a clever, graceful, if not very original work. J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Voice, Song, and Speech. By Lennox Browne and Emil Behnke. (Sampson Low.) This volume is a practical guide for singers and speakers from the combined view of vocal surgeon and voice trainer. The two authors are men of experience and authority, and each has already written on the subject of the human voice. Though treating of scientific matters, the language is clear and simple; and the book will probably become, as intended, a manual for all voice-users. The anatomy and physiology of the vocal organ, and the invention and use of the laryngoscope, occupy many pages, but there are other subjects of a practical nature, such as the hygienic aspect of the vocal apparatus, voice cultivation, and the daily life of the voice-user; also stammering and stuttering. There are numerous excellent illustrations by wood-engraving and photography.

Music and the Piano. By Mdlle. Viard-Louis. Translated from the French by Mrs. Warrington Smyth. (Griffith & Farran.) Mdlle. Viard-Louis treats, first, of the general history of the art of music; then, of the personal history of composers for the piano; and, lastly, gives advice on style and execution. The plan of the book is a good one, and it contains much useful and interesting information. However, we have come across statements that are not accurate. It is surely not correct to say that, after his death, Bach's immortal works remained unrecognised until 1788; some were never neglected, while others, and the most important, remained hidden treasures until a much later period. In the account of Haydn mention is made of Friedberg, leader of the orchestra of Prince Esterházy, but Pohl, in his *Life of Haydn*, tells us there was no such person. Again, Mozart is spoken of as finishing his "Requiem" on his death-bed. And why does the author invent a programme for Weber's Sonata in C, and not say anything about the programmes which Weber has himself given of his Sonata in E minor and the *Concertstück*? Mdlle. Viard-Louis pities Wagner "for having striven to pass the limits which nature has assigned to his art."

Berlioz. By Joseph Bennett. "Primers of Musical Biography." (Novello.) An interesting account of an interesting man. Mr. Bennett does not give us much of his own opinion about the celebrated French composer, but almost leaves Berlioz to speak for himself; there are copious extracts from his letters and from the *Mémoires*—one of the most sparkling and attractive of books.

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There are many interesting points in the history of London during the reigns of the Norman kings; but for the present we will leave "Godfrey the Portreeve" to Dr. Pring and the other learned authorities who are endeavouring to trace out the possibly Roman origin of the "port" and the "portoken" and the "port-rents," which seem to have some intimate connexion with the gates and suburbs of the City. The Lord Mayor's functions must be referred to another source. Notwithstanding certain ambiguous entries in the City records, there can be little doubt

that the first mayors were the heads of a democratic *Commune*, founded on the French model after the civic revolution which ended in the banishment of Longchamp. The establishment of this hated and much-feared institution was due to the fierceness of the Londoners and the apathy of Richard I., who had boasted that he would sell London itself if he could only find a purchaser. His charter is lost; but it was most probably dated in 1191, twenty-four years before King John granted to "the barons of London" that they might choose to themselves every year a mayor faithful and discreet, and fit for the government of the City.

The men of London, though still unincorporated, had been entitled to the shrievalty of Middlesex from the time of Henry I. The same office in London itself was granted to them at some ancient date, which cannot now be ascertained; and the sheriffs of London and Middlesex have ever since been deputies to perform the duties of the offices vested in the citizens. It will probably be necessary to make fresh provisions for these dignitaries, now that they are to cease to act as "the Lord Mayor's eyes;" and, when Middlesex for the first time gains a high-sheriff, it may be well to exalt the title of the elected sheriff of the new county of London.

The gratitude of the Londoners is due to Richard I. for giving them the Conservancy of the Thames from near the bridge at Staines to Gantlet Creek in the Medway. "Know ye all," says the King,

"that we for the health of our soul and for the health of our father's soul and those of all our ancestors, and also for the common weal of our City of London and of all our realm, have granted and steadfastly commanded that all weirs in the Thames be removed, wheresoever they shall be within the Thames."

Northouck maintained that the jurisdiction of the Corporation over obstructions and nuisances included "the whole river, from its junction with the sea so far westward as it is known by the name of Thames;" but in the course of many contests the limits of the Conservancy have been fixed as explained above. His editor refers the reader to Northouck's work "for an interesting note on the subject of the soil under the river, and its possession by the Corporation of London, made by Lord Burleigh;" and this document may throw some light on the vexed question as to the rights of the Crown and the privileges of the public in the King's "High Street of the Thames."

The Charters of Edward III. are interesting as containing the grant of the village of Southwark, a noted haunt of felons and thieves, whose wickedness required to be bridled, and as commencing that prohibition of holding fresh markets within seven miles of the City which was the foundation of one of the most valued privileges of the Corporation. By another charter it was declared that the aldermen were removeable by the Corporation, "and that every alderman should utterly and precisely cease from his office in every year at the Feast of St. Gregory the Pope, and should not be chosen again." It was long before the Commons would consent to the aldermen having a freehold in their offices; and the record of the perpetual strife must seem strange to those whose minds are

now disturbed at the attempt to extinguish this ancient magistracy.

The Insepeximus Charter of 1383 is omitted from this collection, with the exception of an unimportant clause in restraint of foreign merchants. It is a document, however, which will require careful consideration with reference to the new proposals of the Government. It is, in fact, the parliamentary confirmation of the legislative power given to the City by a charter of May 26, 1341, which is also omitted from the work before us. The clause dealing with legislation by Act of Common Council is to the following effect:—

"We have granted to the Mayor and Aldermen that if any customs in the said City hitherto held and used shall be in any part difficult or defective, or any matters in the same City newly arising shall need amendment for which a remedy was not before ordained, the same Mayor and Aldermen, and their heirs and successors, with the assent of the Commonalty of the same City, may appoint and ordain, so often as, and when, to them it shall seem expedient, a suitable remedy, consonant with good faith and reason, for the common profit of the citizens of the said City and other our liege people resorting thereto; provided, however, that such ordinance shall be profitable to us and our people, and consonant with good faith and reason as aforesaid."

The reign of Edward IV., who was himself, above all things, a merchant, was marked by the grant of numerous privileges, by which the old Corporation has laid up some store of wealth for the enjoyment of the new statutory citizens. "Sic vos non vobis mellificatis, apes!" The City acquired from this King the offices of packing merchandise, garbling of spices, gauging and landing of wines, and other monopolies, which were supplemented under the Stuarts by the still more valuable rights under which the Metage Dues are levied in the port of London.

It may be worth noticing that James I. did not think it necessary to obtain the sanction of Parliament when he extended the boundaries of the City over Blackfriars and Whitefriars and the liberty of Cold Harbour, or "the inn of Cold Herberge;" the inhabitants of the included districts were exempted from certain rates and taxes, but became eligible, like other freemen, for the offices of the City and wards.

There is no space left to deal with the subject of the London suburbs. In a wilderness of bricks and mortar it is pleasant to think of the tall elms of Smithfield and the village games at Clerkenwell, of the Moorfields granted on condition that they should lie open for public use. And it seems strange, nowadays, to read of the riot when encroachments were made on the commons near Shore-ditch and Ratcliffe Highway,

"and a turner in a fool's coat came crying through the City, 'Shovels and spades! shovels and spades!' and so many of the people followed that it was a wonder to behold, and within a short space all the hedges about the City were cast down, such was the diligence of those workmen."

One would like, too, to hear more of the ordinances by which the schools of the much decayed University of the Law were removed from the bustling streets and set down in a quiet neighbourhood near the Temple and

Chancery Lane, not far from the spot which Johnson long afterwards chose for watching the flow of "the full tide of human existence."

CHARLES ELTON.

The New Arcadia, and other Poems. By A. Mary F. Robinson. (Ellis & White.)

ONE prime essential of poetry is sincerity. Whether the poet is telling us what is passing in his own heart or what he sees going on in the world without, we must at least ask of him to be perfectly sincere. And this does not mean only that he must have the intention, it means that he must also have the power of sincerity, the power to put his thought or emotion into words which shall adequately represent it, and to paint things as they really are. With the choice of his subjects the poet alone is concerned; so long as the sight is keen and true and the expression perfect, we others must be content.

And therefore from the *New Arcadia* to which Miss Robinson would lead us the critic has no right to turn away on any other ground than that these conditions of poetry are not fulfilled—no, not even though the people he may meet there are distasteful to him. For, indeed, although this *Arcadia* is full of the sweet asphodel meadows we know so well, meadows where "the feet of joy might wander all day long and never tire," the inhabitants are not such as we expected to find. Battus and Corydon and Daphnis and Menalcas have emigrated, and their place is filled by forms well enough known elsewhere, but to whom meeting them here we cannot but put the astonished question, "Et tu in *Arcadia*?" There is a wife who has at last consented to go into "the House" though at the cost of severance from her husband, a scapegoat child who bears in her own sin the sins of her fathers, an idiot-girl (the one innocent in a village) who succeeds in drowning a deserter who looked to her to save him, a squire's daughter who is a murderess, a farmer's daughter who is murdered, an organ-grinder, and a church-going cripple who neglects his family. Such are the persons of these modern idylls. It will at once be judged that Miss Robinson's purpose is not that of "the idle singer" to "enchant us or beguile;" on the contrary, it is to make us "learn and shudder and sorrow," as she has sorrowed, for the shame which she has seen in the world. The following verses from a prologue of great passion and beauty give us the motive of the poem:—

"Alas! not all the greenness of the leaves,
Not all their delicate tremble in the air,
Can pluck one stab from a fierce heart that grieves.
The harvest moon slants on as sordid care
As wears its heart out under attic eaves;
And though all round those folded mountains sleep,
Think you that sin and heart-break are less deep?"

"They cover it up with leaves, they make a show
Of Maypole garlands over; but there shall be
A wind to scatter their gauds, and a wind to blow
And purify the hidden dreaded thing
Festered underneath; and so I sing."

The first idyll seems by way of palinode, and on this we must dwell a little. The ringers are ringing in Christmas on the grass outside, within the house the fire leaps red and blue.

On drawing the curtain, the ringers are seen in a shadowy row, dim and brown, each face at first no more than a faint red blur in the night; then slowly the figures grow human and the faces clear; but all the time the room within is reflected on the window-pane, and mingles with the sight of the outer world; so hard is it to see things as they really are. And anyone who knows Miss Robinson's *Handful of Honeysuckle* will know at what a sacrifice she must have passed from the old to the new *Arcadia*, from the world within to the world without. If we understand her aright, she speaks of the old inner past as of a "dead child." "My child was gentle visions, and all were wrong." But that a vision does not correspond with a present reality does not prove it wrong; rather it may be that revelation which is spoken of by the prophet Joel. And anyone whose faculty it is to see visions and dream dreams should surely not complain if their glory and freshness refuse to fade altogether into the light of common day.

Now, there would seem to be this distinction among poets—that in some the faculty divine is in their outlook on the world, in others the vision of the spirit within; and, though these may be endowments of the same person, for the most part they are separate gifts. If this is so, we should venture upon the assertion that Miss Robinson, notwithstanding her palinode, belongs, after all, to the dreamers of dreams. And for this reason. Theory apart, the one test of a poet is his poetry; and these poems of *New Arcadia* are wanting in the power of sincerity; the figures are blurred; things are not rendered by "the unique word, the word which is a discovery;" and it is noticeable that Miss Robinson's verse rises from an equable flow which it always has to a certain incommunicable rareness of music in those lyrical passages where she speaks out her own thoughts from her own lips. In other words, she is a lyric, and not a dramatic, poet, and that is why these dramatic lyrics touch us so little.

But the last of these poems is a lyric proper. It is about the school-children, which even in the *Arcadia* of our days have not lost all their original brightness; and here Miss Robinson's verse once more gains "style," and the words sing. She tells of a vision that came to David Joris, a Flemish painter, the vision of an array of world-weary kings, who met a band of children and laid their crowns at their feet.

"Very sad and over-worn,
Pale and very old,
Look the solemn brows that mourn
Under crowns of gold,
Grown too heavy to be borne.

"Kings and priests and all so gray,
All so faint and wan,
Drifting past in still array,
Ever drifting on
Till at length he saw them stay.

"Till at length, as when a breeze
Bends the rushes well,
Captains, kings, great sovereignties
Bent and bowed and fell,
Kneeling all upon their knees."

Before passing on, let us repeat that we must not be understood to blame in any way Miss Robinson's choice of subjects. "Sunt lacrimae rerum et mentem mortalia tangunt."

What we feel is, that we are far more deeply touched by the prologue and epilogue, and the poems where the poet sings from her own intuition, than by any of the poems where she speaks in character.

And yet, perhaps, though true in spirit, such a proposition is not altogether true in the letter, for the poem called "Loss" is in form a "dramatic lyric." The difference is that there the emotion is such as would not be foreign to the poet herself, and so, as in the case of a few of Mr. Browning's, it has successfully transfused the material. Nothing could be better than the remembered landscapes in this poem. They have Miss Robinson's individual tone. "Tuscan Olives" is a sequence of seven *rispetti*, full of the sentiment of the South. There follow a few *stornelli* and *strambotti*, very sad and strange.

"Flowers in the hay!

My heart and all the fields are full of flowers;
So tall they grow before the mowing-day."

(May we, within brackets, recommend the *stornello*, to any who do not scorn the epigram, as a possible middle way between the over-conciseness of the couplet and the over-diffuseness of the quatrain?) "Love among the Saints" tells of a fresco at Assisi representing the marriage of Francis and St. Poverty, in which Love crouches a naked captive, and may not enter in to the feast. It is a beautiful instance of Miss Robinson's imaginative insight and of the simple sweetness of her verse. We have the same power and the same melody in "Jützi Schultheiss," the story of a mediæval mystic, and in "Laus Deo," which is a song of Pantheism, though whether "higher" or lower we cannot say. There remain "Apprehension," "Love and Vision," and "The Conquest of Fairyland." "Love and Vision" has just a touch of Mr. Browning in it, but not enough to make it an imitation. It is full of moorland wind and heather. At the close of all comes a song beginning

"I have lost my singing-voice,
My hey-day's over,"

which, if it be intended as a confession, comes well at the end; for the reader, by the time he reaches it, has abundant evidence for denying its truth. H. C. BEECHING.

Spanish and Portuguese South America during the Colonial Period. By Robert Grant Watson, &c.*

"In a work of this description I find considerable difficulty in giving due regard to the unities of time, &c." (ii. 216). Capt. Watson thus modestly excuses the shortcomings of his two volumes, whose subject ranges from Columbia to Patagonia, from Brazil to Ecuador; and which begins with Columbus and ends with the unfortunate of whom was said:—

"My first is an emblem of purity:
My second's a thing of security;
My whole is a name, which if yours were the same,
You would blush to hand down to futurity."

* Two vols., post 8vo (London: Trübner), pp. xvi.—306 and 319; happily no illustrations: a good pocket map for good eyes. Wanted, a single page map on verso, not, as happens too often, printed on recto, where its back faces the discomforted reader.

There is no forgetting Whitelocke's ignominious defeat; had it not happened, England would now have been sole mistress of the whole South-temperates. As it is, her place in Argentine-land is taken by the Italian, who makes money and returns home, and by the Basque, who marries and settles, and is gradually reproducing the classic "Celtiberian." Yet one has a conviction that, somehow or other, Madam Britannia will not drop her old design.

Capt. Watson is a more interesting figure than his book. The "Statement of Services" in the Foreign Office List shows that after leaving the Bombay Army he has been employed diplomatically between Constantinople and Jedo, Copenhagen and Patagonia; and that he served some five years (1865-69) on the continent of which he treats. He was first known as a Persian scholar, and his "History" (London: Smith & Elder, 1866) was most useful to students. His next venture was *Murray's Handbook of Greece*, which has run through sundry editions; and that his energies are not exhausted we see by his latest journey, in February, to Paraguay, as Commissioner of the Council of Foreign Bondholders, to settle a debt which should never have been incurred. He is expected home in July, and it is believed that he will offer himself as M.P. during the coming elections.

The book is a compendium of South American history during about three centuries. It fills up a gap and abstracts the contents of a host of folios and quartos, unfortunately neglecting Herrera, Ercilla, and Piedrohita. Reviewers and readers complain that it is dull; but how can it be otherwise? South American annals, after the brilliant and romantic period of the "Conquistadores," are as heavy and uninteresting as those of Dalmatia and Croatia—I can say no more. But is not Capt. Watson unduly severe to these explorer-conquerors? (i. 66-68). Has he wholly forgotten what were the early English in India, *tetræ belluæ ac Molossis suis ferociores*? Did not the destruction of native life in "Van Diemen's Land" rival that of Hayti? And does not the Australian aborigine still disappear at an appalling rate—corrosive sublimation being one of the causes? The truth is that all nations live in glass-houses, and are very foolish to stone one another.

I cannot part from these volumes without a line concerning their publisher—the lamented Nicholas Trübner. We first became acquainted in 1852 when he was studying "bibliopolism" at Messrs. Longmans'; and he ever proved himself an active and cordial friend. His career is not a little instructive, showing how the German "eats up" the Britisher on the latter's own ground. With his wider views he soon distanced the sleepy old firms of "printers and publishers" which, in 1860, still dreamed that they were in A.D. 1300; his London house at once became a "focus of American and Oriental literature," and his agencies ramified over either hemisphere. He has left many friends to deplore his death. S.T.T.L.

RICHARD F. BURTON.

The Philosophy of Theism. By the late William George Ward. (Kegan Paul, Trench, & Co.)

THE ancient Mexicans, when a brave enemy fell into their hands, had a strange way of showing their respect. They tied him by the leg to the sacrificial stone, and told off a number of their best men to engage him in succession: if he disabled them all, he was free; if he succumbed, he was thrown down and his heart torn out. Dr. Ward defending free-will against Mr. Mill, Dr. Bain, and Mr. Shadworth Hodgson somehow recalls such a champion; he does not advance, he is precluded from shifting his ground, and he gives a very good account of every enemy who comes within reach. It is the same with the great truth that all trilaterals are triangular, which, like other mathematical axioms, Mr. Mill fondly believed to be learnt by repeated observation, while, as no observations even seemed to tell upon the other side, the principle of association invested them with an apparent character of necessity. As against this it is quite unanswerable that whoever hears the statement for the first time receives it at once as new and self-evident. But it is doubtful whether the certainty proves anything against the "phenomenist" school of philosophy. Catholic philosophers, Dr. Ward tells us, call such judgments as all trilaterals are triangular, two straight lines cannot enclose a space, two and nine are equal to three and eight, "analytical;" and the name really seems to be happy. If one has the notion of a given geometrical figure, one may analyse it and affirm its correlative properties, beginning with which we please; if one has the notion of a straight line, one may affirm that any two which intersect must go on diverging; if one has the notion of eleven,* one may analyse it into the equivalent notions of three and eight, and two and nine; but these three fundamental notions of a straight line, of a figure, and of eleven may all be due to experience, and to nothing else. If so, a quadrangular trilateral is a notion no better and no worse than our old friend the sideroxylon. And this suggests a further question—in what sense is mathematical truth more necessary than other truth? Perhaps it is nearly enough that it deals with very clear and simple notions which may be perfectly formed, so far as we know, from either of two senses; one might look at a bit of wood for ever without knowing that it would float in water, at a bit of iron without knowing it would sink; and our notions of iron and wood are generally formed before the experiment. No one who has an adequate scientific notion of wood, water, and iron can doubt the truth any more than one with a competent knowledge of anatomy can imagine a centaur if he recollects that there would have to be something inside.

Nor is the polemic about the veracity of memory and the uniformity of nature much more fruitful. Dr. Ward's argument is—Our faculties affirm the veracity of memory and the uniformity of nature; it is impossible to stir a step without assuming them; if you assume them on the affirmation of our faculties, you are bound to assume anything else

that our faculties, "duly interrogated," affirm. As to the veracity of memory, it is to be wished that Dr. Ward had examined the matter in the light of his own essay on explicit and implicit thought. We do not judge, intuitively, that memory is trustworthy, and then proceed to trust it. We trust it a long time before it occurs to notice that we do so. We notice that we do trust our memory of recent experience implicitly, and not (as Dr. Ward observes himself) our unconfirmed memory of remote experience; it seems that our certainty about recent experience is a sort of continuation of our certainty about present experience, all the more because nothing varies more than the extent of this certainty in different persons, except, perhaps, the owner's right to it. Lord Campbell did not trust his memory more than Lord Macaulay, but it played him more tricks. Again, an absent-minded man or an old man has not a trustworthy memory for even very recent events. Why is that, if the trustworthiness of memory in general is, or may be, known by intuition? As soon as we begin to test our impressions by physiology, especially the physiology of attention, we know where to look for an answer, though it may be long before physiology is advanced enough to give one.

Again, if the uniformity of nature be known by intuition, how is it that the knowledge is confined to special classes even in England to-day? An accomplished man of science knows the uniformity of nature in just the same way as a devout experienced theist knows the faithfulness of God. Ingenuity like Dr. Ward's is equal to suggesting the same possibilities that the confidence of either is vain. Whatever it is worth, the confidence of both comes by experience, and grows by it. And yet, no doubt, all experience, scientific or religious, in a way presupposes the principle which is learnt by it. How would it be possible to observe or endeavour or pray if one believed in a reign of pure caprice? On the other hand, it might be expected that those who actually live under a stable and abiding order would be influenced by it in their conduct and their expectations long before they attain any conscious apprehension of it as a whole.

Then if it were quite certain that we assume the uniformity of nature and the veracity of memory prior to experience, and that we distinctly understand our assumption, it does not follow that, because these two assumptions are legitimate and indispensable, all assumptions to which our minds are equally prone are legitimate too; for, in whatever sense these two assumptions are prior to experience, it is clear that they are confirmed by it. Nor, again, does it follow, if all the assumptions were legitimate which Dr. Ward thinks so, that any considerable part of our knowledge would consist of deductions like those of geometry from the analysis and combination of fundamental notions; for it is obviously necessary that notions which are to be so treated should be clear, and even, in some sense, adequate, while the fundamental notions of theology and philosophy are obscure and mysterious.* It is therefore perfectly

* Or nine may be analysed into eight and one, three into two and one; "two and one and eight equal two and one and eight" is a self-evident, because an identical proposition.

* Dr. Ward observes that the "simplicity of God," which he takes to be known by reason, is to the full as "mysterious" as the Trinity, which is only known by revelation.

possible that they only yield "implicit" knowledge imprisoned, if so be, or enshrined in "a form of sound words," while the great growing body of "explicit" knowledge might consist of observations of, and inferences from, phenomena which would admit both of precise statement and indefinite extension, though both might always, in strict theory, remain subject to *a priori* certainties. Such a theory of knowledge would leave room for an historical revelation, but not for such a system as scholastic theology; and it was a vestibule for the temple of scholastic theology which Dr. Ward was labouring up to his death to build. The scheme seems to have consisted of the following parts—a demonstration that necessary truth exists (this was substantially completed); that it rests upon the eternal nature of God (this was not touched); that the Being of God is proved chiefly by the principle of causation (here we get as good a criticism of Mr. Mill's version of Hume's theory as is possible without employing the doctrine of energy*); and by the "categorical imperative," as a preliminary to which we have a dissertation on free-will, which, with rejoinders and surrejoinders, occupies quite half the book.

Dr. Ward, as we learn from the Preface, did not think very much of the "argument from design," because, standing alone, it did not prove a Being whose attributes are infinite. In fact, his view of the effect of the argument in the present state of our knowledge is curiously like Mr. Mill's: "The number of things intrinsically impossible, or, to use Juarez' phrase, 'extra objectum omnipotentiae,' might well, he thought, be far larger than is apparent to our limited intelligence and knowledge." It would have been interesting to know how this opinion was combined with the assertion that our intelligence and knowledge are adequate to establish a creation *ex nihilo* a finite number of ages ago.

There is little strictly original in the treatment of the two chief arguments upon which Dr. Ward relies, though one is obliged to him for pointing out that three such different thinkers as Card. Newman, Card. Franzelin, and himself were disposed "to consider the argument from the 'categorical imperative' as the palmary" argument. It is certainly easier for a theist than for an atheist to explain the phenomena of "conscience," but it is a long way from this to Dr. Ward's "intuition" about disobedience to a holy Creator. Most people sometimes have a sense of keeping a command when they do right and of breaking a command when they do wrong, and this may well be due to an obscure feeling of the fact that they live under an order established by a Personal Will; but it is to be remembered that we all learn to behave by being bidden and forbidden, and that many of the best people now (like most of the best people among the Greeks and Romans) seem to think more of virtue than of duty; their motive is not to fulfil a law, but to

realise an ideal—to be what they admire, not necessarily that they may admire themselves. Again, as "conscience" becomes enlightened there is a strong tendency to resolve all duty into duty to one's neighbours; "intuitions" about a God who needs nothing and yet requires something beside the service of creatures that need much are becoming increasingly questionable. If the argument from "conscience" were clearer than it is it would certainly fail to make the truth of theism certain to all serious and decent people. The same experience which suggests such an impressive theory to a Butler or a Newman is expressed by a Zulu in terms of Ugovana (the bad man in us with a loud, blustering voice) and Unanbeza (the good man in us with a little, tiny voice).

Upon the question of free-will, Dr. Ward certainly threw fresh light. He illustrated and re-illustrated with inexhaustible precision and variety the important and undeniable thesis that men actually try to do one thing when, upon the whole, they really are inclined to do another; and proved that a man's inclination is much more easily calculated than his action with the same knowledge. When he had done this he thought he had established free-will, the rather that he believed that in nine cases out of ten all people, except the best theists, do act upon inclination, and held that in acting from habit we act upon the balance of pleasure and pain. He did not investigate the question whether habits have not sometimes more affinity with effort than with inclination, and, if so, whether efforts may not be calculable to adequate finite knowledge as the effects of habit would be. Again, though the distinction between "congenial" and "anti-impulsive effort" (as shown, say, by a brave soldier exerting himself in battle, and refraining himself under insult) is certainly important, Dr. Ward exaggerated it, for it is plain that a call for effort which is bracing to one is paralysing to another. To a barbarian of a high type it is a congenial effort to fight at close quarters till he drops; a barbarian of a low type comes to the end of his power of congenial effort in brandishing his weapons at a distance. Yet this barbarian might, by exerting himself, rise, or, at any rate, raise his descendants, to the higher type. One looks for light, on topics like this, to an essay on the "Extent of Free-will," but one looks in vain; it is occupied with a discussion of whether conscious deliberation is necessary to free-will. This question is decided in the negative, among other reasons because the two most meritorious of created beings never deliberated, though their action being meritorious was free. Yet, elsewhere, we are told that, though free, it was absolutely certain beforehand what they would do, as they were not in a state of probation; and so we are led to ask to what end could a loving Creator ordain a state of probation, since the most perfect merit is possible without. Another, perhaps a more legitimate, question is, whether Mr. Shadworth Hodgson was not consistent in asserting both determinism and freedom, or, at least, responsibility. Remorse in proportion as the conscience is tender and enlightened (unless there has been something special in the training) fastens before all things upon "inbred sin;" the permanent evil tendency

which he cannot help torments the devotee increasingly the fewer acts which he can help are left to torment himself about; it is the more tormenting precisely because he cannot help it, because it is a part of him inseparable from his very self, which evil acts are not; so these, though he could help them, he soon learns to commit to the mercy of the Merciful. Another way of expressing the same facts is that, when a man contemplates himself in himself, he is horrified at his own evil; when he looks at himself objectively as a term in a series without visible beginning or end, he pardons everything. So, according to Philo, the Logos makes atonement for all creaturely shortcomings by transfiguring them, by presenting them in a general view.

The essay on "Science, Prayer, Free-will, and Miracles" is full of most ingenious speculations, generally hard to reconcile with what one supposes to be orthodox doctrine about the divine simplicity and eternity. It is impossible not to regret that Dr. Ward is no longer here to carry on the discussion of the questions he has raised. G. A. SIMCOX.

The Court of the Tuileries from the Restoration to the Flight of Louis-Philippe. By Catherine Charlotte, Lady Jackson. In 2 vols. (Bentley.)

It is very difficult to estimate the exact value of this book. To historians or historical students it is, of course, of no use whatever for the author lays no claim to the investigation of original authorities. To readers of French letters and memoirs of the period of the Restoration it will appear stale, because she has only betaken herself to ordinary materials, and has made no attempt to arrange her information. To seekers after anecdotes and *bon mots* it will be of little value, because it has no index; and to lovers of good literature it will be repugnant from the looseness of its style. Yet, in spite of its lack of historical knowledge, its staleness, its bad arrangement, and bad style, the book deserves to be read, because it is amusing. It is a very *pot pourri* of historical jokes and good stories, and is never for a moment dull. And, further, despite innumerable mistakes in detail, it contains a real picture of the years of the Restoration from 1815 to 1830, when France discontentedly acquiesced in the rule of Louis XVIII. l'Inévitable and Charles X. l'Étourdi. The serene complacency and self-satisfaction of Louis XVIII., the obstinacy and bigotry of Charles X., the severe and revengeful austerity of the daughter of Marie-Antoinette, and the wild gaiety of the Duchesse de Berry are admirably shown rather by anecdotes than in the author's own words. Nor are the minor characters less lifelike; Benjamin Constant, M^{me}. Récamier, Talleyrand, and Chateaubriand, whom Lady Jackson persists in styling the Chevalier de Chateaubriand throughout her first volume, are all painted to the life.

But, after giving this unstinted praise to Lady Jackson's powers of entertaining, it is necessary to point out that her book is as weak, both from an historical and a literary point of view, as it is amusing. To begin with, the very title is misleading, for, while Lady Jackson devotes forty-five chapters to

* Why is the sun the cause of day? Because his energy warms and illuminates the hemisphere exposed. Why is night not the cause of day? Because the energy spent in warming and lighting Pekin is not transferred to Lisbon, but Lisbon is warmed and lighted, when its turn comes, by fresh energy from the sun.

a minute description of the Court of the Restoration, she only gives four to Louis-Philippe. Yet in itself the Court of Louis-Philippe is quite as worthy of minute investigation. There are not, indeed, so many good stories to be picked up about it, but its importance is fully as great for the political and social history of France. No mention is made of the King's Belgian schemes, and very little of the Spanish marriages. There is no allusion whatever to George Sand and the remarkable group which gathered round her, though page after page is devoted to Mme. Récamier. While the name of Chateaubriand occurs on nearly every page, that of Lamartine is entirely omitted. The real title of the book should have been "The Court of the Tuileries under the Restoration." Even on this period there occur extraordinary mistakes, and still more extraordinary omissions. Victor Duke of Belluno is termed Duke of Belluna; Mortier is mentioned as an old soldier of the army of Italy, whereas he served in Germany alone; Correggio and Carracci are mis-spelt Corregio and Canachi. Still more curious is the omission of the scene which took place at the funeral of the Duc de la Rochefoucauld in 1827, when the illiberal King refused to allow the mourners to follow the hearse of the real introducer of vaccination into France, and the coffin was knocked off and trampled in the mud. And though the book does not profess to be historical, surely some mention ought to have been made of Boissy d'Anglas, of the administration in 1814 of the Department of the Interior by the abbé de Montesquieu-Fézeusac, and of Napoleon's attempt to rally the old Republican party round him in the Hundred Days, when he nominated Carnot to the War Office. The use of authorities is also strange, for while the untrustworthy memoirs of the Duchesse d'Abrantes are frequently cited, the remarkable letters of Sismondi, written from Paris during Napoleon's short reign in 1815, which were recently published in the *Revue historique*, are left unquoted.

The style also is deplorable. The author leaps from the present to the past tense with total disregard of grammar, and abounds in such paragraphs as "Already he meditates a new campaign," and "Ah! what grim folly! It makes one shudder!" A good specimen of the vicious style, which is made use of in an attempt to be vigorous and graphic, is the description of Murat's Italian campaign:—

"The superb King Joachim, in satin doublet, embroidered mantle, and flowing white plumes, flourishing his riding whip or brandishing his sword, is received with enthusiasm. He asks permission to pass through Rome. His Holiness refuses, and Joachim passes without it. . . . Several battles, however, ensue. Joachim's courage and daring are unfailing; but with his ever decreasing army he is constantly beaten, and compelled to fight while retreating—for he is hotly pursued; but though recklessly risking his life and courting death as it were, as the bullets fly thickly around him, he yet remains wholly unharmed" (i. 234, 235).

Although this sort of thing is largely indulged in, Lady Jackson can, nevertheless, be commended for the point with which she tells the numerous anecdotes that give her book vitality. H. MORSE STEPHENS.

A BIOGRAPHY OF HIS UNCLE BY THE
SPANISH PREMIER.

"*El Solitario*" y su tiempo: Biografía de Don Serafín Estebanez Calderón, y crítica de sus obras. Por Don A. Cánovas del Castillo. In 2 vols. (Madrid: Dubrull.)

THIS work is the payment of a debt of gratitude from a nephew to a deceased uncle—"a debt," says the writer, "which, unsatisfied, would have positively saddened the close of my life. . . . He is the only person in the world to whom I have owed assistance and protection. All the rest I have obtained or conquered absolutely without owing it to anyone, save only to myself."

These words are the key to the whole book. It will be read by posterity at least as much for the autobiography which it gives of the Prime Minister of Spain as for the life of Estebanez Calderón. Uncle and nephew were both of Malaga, and one charm of the book consists in the intense local patriotism which is so piquant and salient a trait in the character of many a Spaniard. In Estebanez this feature existed in the highest degree, and was only surpassed by his still more intense love and veneration for Spain. A thorough-going optimist as regards everything Spanish, his love was more ardent than wise, and it singularly limited his intellectual horizon. It might almost be said that for him the world beyond the Pyrenees and the coasts of Morocco did not exist. In this respect the opinions of uncle and nephew are in contrast. In literary matters the nephew looks up to the uncle as to a master whose excellence he can never hope to approach. In practical and political matters, though dealing most tenderly with the errors of the man he loved, he still lets it be seen how widely he differs from him—so widely that he can afford to smile at his mischievous exaggerations and political anachronisms with the gentleness with which we deal with the physical eccentricities of an intimate friend.

Señor Cánovas del Castillo believes that his relative has been unduly neglected by his literary countrymen; that his works ought to be far more highly appreciated than they are; and that they should attain, at least among the educated, a popularity hitherto lacked. The purpose of the book is to justify this belief. Is the justification a valid one? It is evident that it is impossible for a foreigner to determine this; yet to shrink from giving an opinion (though with all diffidence, and subject to correction) is to abandon the duty of a critic. It seems to us that the future fame of Estebanez Calderón will depend almost wholly upon his essays. He may, perhaps, be regarded as the Charles Lamb of Spain; his verse, though pleasing, will never place him high among the poets. The only instance in which he shows a spark of higher genius is in the satirical sonnet against Gallardo, the thievish bibliophile. Compare this with Milton's two against his literary detractors, and the superiority of the Spaniard is, we think, evident. In prose it is quite otherwise. The individuality of Estebanez is felt in every line; quotations from him light up the pages of Cánovas with rare brilliance. Of no other writer can it be more truly said that the style is the man. The severest of literary Puritans, he would not suffer a word

which was not either classical Spanish or taken from the lips of the people; and in handling this language there is no constraint. It is no Saul's armour that he has arrayed himself in. If anyone wishes to become acquainted with the marvellous flexibility and exuberance of the Spanish language in satire and in description, he cannot do better than study the *Artículos de Costumbres* of "El Solitario." Yet it is this very exuberance of epithet of the *gamin* of Malaga, joined with his classical purism, which perhaps hinders his popularity. Even to a Spaniard we suspect his works must be more difficult reading than those of his rivals—Larra and Mesonero Romanos. We have dealt chiefly with these essays, for in other styles the works of Estebanez (with the exception of what may be called his official ones) scarcely went beyond projects. His studies in Arabic were undertaken solely with a view to entering more deeply into the romance of Moorish Andalusian history. His fragments show that he might have excelled in picturesque description, but he totally lacked the powers of steady application and patient research necessary for the historian. Of his political and official life we do not speak. In spite of flashes of fierce Andalusian energy, it must be pronounced a failure; but the comments of his biographer on it may constitute for posterity the most valuable portions of this work.

Of the contemporaries of "El Solitario" we have some most delightful sketches. The greatest revelation is of course the almost unconscious one of the biographer himself. Portraits of Gens. Cordova, Narvaez, and Espartero (the object of especial dislike) are delineated here; while we have a side of the character of Usoz y Rio unmentioned by either Wiffen or by Boehmer. The details of the quarrel with Gallardo—like Estebanez, a Spaniard of the Spaniards—are most amusing. The correspondence and friendship with Gayangos, who is characterised as almost an Englishman for steadiness of purpose, who was the fellow-student with Estebanez in Arabic, and both his rival and assistant as a bibliophile, are among the most delightful pages of a book whose only fault is that, in vol. i., it is sometimes too long. "Had I had time, I would have made it shorter," may perhaps be the excuse of one whose more important occupations must press hard upon the time he can devote to literary production.

WENTWORTH WEBSTER.

NEW NOVELS.

Down the Way. By Miss Hope Stanford. In 3 vols. (J. & R. Maxwell.)

The Man She Cared For. By F. W. Robinson. In 3 vols. (Hurst & Blackett.)

Torwood's Trust. By Miss E. Everett-Green. In 3 vols. (Bentley.)

Her Washington Season. By Jeanie Gould Lincoln. (Trübner.)

For Ever and Never. By J. Palgrave Simpson. In 2 vols. (Chapman & Hall.)

Gold and Silver. By Mrs. Sale Lloyd. In 2 vols. (White.)

MISS HOPE STANFORD has chosen for her hero a not unfamiliar type of the young man of the

period who belongs to the over-educated classes. He indulges a tendency to speculation, is ignorant in two or three foreign languages, and admits only the severest literature into his sanctum. Whether such a character is likely to make a good hero or not, even in a novel, is perhaps an open question. But Geoffrey, in *Down the Way*, is but a conventional portrait, and there are none of those little touches which give life. As he invariably treats young ladies with deliberate contempt, he generally excites a tender interest in the female bosom. So is it with Laura, a much fresher and more natural character, described somewhat after the manner of Miss Broughton's heroines. She is awkward and ugly, that is to say, at the beginning of the book, though at the end she has apparently become gracious and beautiful. She is also the ill-treated one in a large family of girls, and has brought upon herself much of the neglect with which she is visited by her own peevishness and jealousy. Geoffrey treats her with unusual condescension, because he feels that he can "widen her life," and to do this is apparently his vocation. Of course the reader knows what will happen; but, unfortunately, Geoffrey is beset by searchings of heart and the beauty of Laura's elder sister, whose life he has also been "widening." He prefers playing a hazardous game of hide-and-seek to being openly engaged, and things drift to a very pretty pass. Here, however, the *deus ex machina* drops from heaven in the shape of a robust doctor who uses severe words (they are not nearly severe enough) to Geoffrey's sensibility. The padding of the three volumes is made up of sundry sketches which seem taken more directly from literature than from life. *Down the Way* has evidently been written with care, but the style is monotonous and stiff.

The Man She Cared For is a provoking book. The author has got hold of a fairly good plot, but keeps the *dénouement* concealed long after it is inevitable, not without nudging the reader in the ribs continually and whispering him what to expect. It was a little naïve of Hamilton Redelove to walk about the streets of Liverpool for an evening in order to discover an erring waif of humanity, but he was the nephew of a Peer and had been brought up in expectations. Liverpool, he discovered, was a large and intricate place with many streets; however, next day he wisely had recourse to the police. The plot turns upon the concealment of some papers proving a first marriage, and the history of their concealment is sufficiently improbable. There is a wicked old lord in the background who pulls the strings. Why or how he contrived to ruin Aggie Challis is left a good deal to the reader's imagination; but he is certainly wicked, and marries a young lady of the Opéra Drolatique at an advanced age. Aggie Challis is the best character in the book; her companions are very shadowy, though Mrs. Dangerfield's dread and jealousy is told with some power. The Birmingham mechanic is not like most mechanics in ordinary life; and Hamilton Redelove is assuredly to be congratulated on recovering and "living happily ever afterwards" when he had "crushed in" his skull against an iron fender.

Torwood's Trust, allowing for some large

improbabilities, is a good book, and has a good hero. It would indeed be difficult to avoid being heroic if one was bronzed and bearded, six feet two, possessed of a competence, and moreover called Torrington Torwood. Miss Everett-Green manages her plot, in spite of its intricacy, with genuine skill, and there is plenty of incident and surprise. But we wish she had been content to bring her novel to a close when the *divagations* were complete, and our excitement at its height. For the interest really ceases at this point, and the concluding chapters form rather a tedious epilogue. The villains are unsatisfactory; they do not seem part and parcel of the author's experience, as Maud certainly does. The deception Torwood practises is certainly perilous, but perhaps possible; and (to take a liberty with the poet) "out of this nettle, danger," Miss Green has "plucked the flower, success." The conversations are, without doubt, the best thing in the book; they are neither clever nor epigrammatic, but easy and natural, and to say this is high praise. The document appended at the end of the third volume is unnecessary, and the practice is not one to be commended. Stories generally do not gain credibility because you have witnesses prepared to swear to them. The phenomenon in *Torwood's Trust* is quite credible to the ordinary reader; and, if it were not, it would be the art of the novelist which should make it so. The *Lifted Veil* would gain nothing as a story by the affidavit of several physicians.

The only merit of *Her Washington Season* is that it is extremely well printed. The story, so far as there is a story, is impossible, and the characters unreal. The author says in her Preface that "it would ill become her to give to that outer world, which has received so many unpleasant and overdrawn pictures of so-called 'Washington Society,' the other side of the mirror with the fidelity of truth as well as the kindly criticism that looking beneath the rose finds much to praise and admire." What is the other side of the mirror? And what would one be likely to see if one "looked beneath a rose"? So far as it is possible to read any meaning at all into this astounding sentence, the writer apparently wishes to say that Washington society has hitherto been misrepresented. It may be so. But never, not even in *Democracy*, was it represented so silly and vulgar as it is in this book. Of course there is an inevitable British aristocrat in the story, whom the ladies speak of as "the Hon. Geoff," and who exists for the purpose of being outshone by Mr. Alan Fairfax, a growth of native gentility, to whose brilliant witticisms he can only reply, "Ah! there now, don't chaff a fellow." It is just, however, to say that Miss Lincoln is more correct in her French than many female novelists, trifling slips like "*cheveux de frise*" being the extent of her misdeeds in that language.

Ouida and the author of *Guy Livingstone* must answer between them for having turned Mr. Simpson's head. Never Baronet trod the boards in a transpontine melodrama so wicked and melodramatic as Sir Cyril Norton, the centre of an admiring throng of young guardians who assemble nightly at the "Flutterers" after mispending their even-

ings at the Gaiety. (Mr. Simpson, by-the-way, stigmatises Mr. Hollingshead's theatre with some asperity as "that fleshly paradise of the modern swell.") The manager of the Gaiety should look to it.) This *jeunesse dorée* interlards its conversation with scraps of French and Italian as guardsmen are wont to do in Ouida's pages. They also talk of their female acquaintance as "the Redmayne," &c., which is also peculiar to the guardsman as Ouida knows him. Sir Cyril, among other things, is in league with a burglar, tries to abduct the heroine in a four-wheeler—so it appears—commits a murder, and is killed in a duel. There is also a poet in the story who apostrophises the heroine he loves and betrays as "a lily-angel of the Annunciation," but at that moment the sun was falling on her hair and "forming a perfect coronal of stars." *Omne ignotum pro mirifico* is not a bad variant, but Mr. Simpson should look to his quotations, and sedulously eschew Ouida.

Except for two or three digressions Mrs. Sale Lloyd tells her story simply enough. Lady Baxindale, a very disagreeable and rather exaggerated character, has apparently married her husband in order to show him what a miserable and monotonous thing matrimony may be made. Sir Henry picks up a blind and starving baby on his doorstep and educates her in spite of his wife's disparagement. Of course his *protégée* turns out to be no unknown castaway, but a De Vere, related to the worthy baronet's family. Lady Baxindale's heart is very properly softened on her death-bed, she commends the baronet's gray hairs to the care of the blind girl, and all ends as it should end. There is a difference of opinion in the book between two doctors in the country, and Mrs. Sale Lloyd brings down an eminent London physician to decide the point. It is rather a mistake to bring down Sir William Gill. A little more invention could not have cost Mrs. Lloyd much. The titles of some of the chapters are a little too sensational, and out of keeping with the quiet tenor of the book. C. E. DAWKINS.

CURRENT LITERATURE.

Memoirs of Life and Work. By C. J. B. Williams. (Smith, Elder, & Co.) Dr. Williams has deserved well of the public and of medicine, not least for this vigorous and interesting autobiography. Born more than eighty years ago of good Welsh stock, whose fire and energy never desert him, he was, while still a very young man, a favoured pupil of the famous Laennec, the inventor of the stethoscope, whose lessons he in his turn taught, systematised, and developed. Early proficiency in a novel method of investigation soon brought him fame and fees, but, as he justly complains, overshadowed in the eyes of the world his genuine title to be considered a general physician with a specialty, rather than a specialist pure and simple. Highly distinguished and trusted by his own profession, he never became the toy and confidant of society, a fashionable physician; and it is partly at least to this that we may ascribe the absence here of anecdotes and reminiscences of dead and even living celebrities which are generally of the essence of modern autobiography. Only in the notable instances of John Stuart Mill and the first Lord Lytton does he depart from his professional attitude, and his impressions of them confirm the popular views of their character. But the avowed object of these memoirs is to vindicate or re-state the claims of their author

as an original explorer and discoverer in the region of general pathology and physical diagnosis. As a matter of fact, these claims have never been contested, though they may have been ignored in the forced brevity of modern cram-books. Still, it is at all times well for the members of a profession which more than most needs the stimulus of personal enthusiasm and the pious incitement of great examples to be reminded of the names and titles to respect of its past and present heroes, among whom Dr. Williams will most certainly be counted. Such an end and purpose compel and justify the character of this work—at once personal and technical—its grave disquisitions and precise details, which, however, are constantly enlivened by references to subjects of scientific or general interest, and especially by counterblasts against tobacco and scepticism, for Dr. Williams is a dogmatist not in medicine only.

"*Scenes in the Commons.*" By David Anderson. (Kegan Paul, Trench, & Co.) Mr. Anderson has chosen a felicitous title, and his book deserves to sell. Had we space or inclination, it would afford an excellent text for comment upon modern journalism. Of the matter it is enough to state that it is mainly concerned with "The Bradlaugh Scandal" and with "Irish Obstruction." The manner is more to our purpose. Macaulay has suffered at the hands of journalists the same fate which he somewhere himself records of Pope. The trick of the Corinthian style, when once found out, is as easy as the trick of the heroic couplet. We do not say that Mr. Anderson is worse than a hundred of his brethren, but only that he has challenged criticism by putting his crude newspaper periods into a bound volume. It must be added that he has not avoided the journalist's besetting sin of inaccuracy, even when he has had time to correct his proofs. On p. 22 "Chiltern" is printed for "the Chiltern Hills," and "Henly" for "Henley." On p. 24 Sir Stafford Northcote is described as "C.B." instead of "G.C.B.;" and on the following page we are told that "he was third in mathematics." On p. 26 we have "Col. Stanhope" where "Col. Stanley" is clearly intended. Sir W. Vernon Harcourt is twice called the son of a "dean," and is said to have been returned to Parliament for the "University" of Oxford (p. 48). Yet we would not be understood to deny that Mr. Anderson has written a readable, and even an interesting, book.

Sussex Folk and Sussex Ways: Stray Studies in the Wealden Formation of Human Nature. By the Rev. J. Coker Egerton, Rector of Burwash. (Trübner.) The author hopes that he has not been ill-advised in reprinting these papers from the *Leisure Hour* and the *Sussex Advertiser*. We can assure him that we would not exchange his modest volume of 140 pages for a barrowload of the literature that cumbers our table. For Mr. Egerton is the very country parson we have long been looking for, to do for his own parish what Dr. Jessopp has done for the Eastern counties. He has embalmed in this book the social life of one of the most secluded corners of England. We cannot dwell upon the traditions of the old people who remember the great war, the days of smuggling, and the Poor Law riots, nor upon the balance-sheet of the cottager who managed well upon fifteen shillings a week. What we want to insist on is that the rustics of George Eliot and Mr. Thomas Hardy are here to be found not in fiction, but in fact—with their homely wisdom, their grim humour, their keen enjoyment of repartee. Hardly a page of this book but contains some good things that would make the reputation of a professional story-teller. Where all is excellent, we will not run the risk of making extracts. Our readers must take our

word for it that they will not regret to have laid out two shillings upon the purchase of so much genuine enjoyment.

Our Golden Key. By Lady Hope. (Seecoy.) The literature of so-called "Outcast London" is growing apace. Lady Hope's "golden key" to the great social problem of the day is "conversion" through the agency of the London City Mission. Without depreciating the work which is being done, and which Lady Hope describes in somewhat sensational language, we may venture to express a doubt whether religion, in the ordinary narrow acceptance of the term, be the one remedy for the multiform evils with which we have to deal. These, at any rate, are terribly real, and are presented to us without disguise. Sometimes also we come across the mention of manners and customs which might well belong to some alien race. A drunken woman has died from the combined effects of a fight and a fall. "Her relations," we are told, "laid out the body, placed beside it a plate of tobacco, a plate of snuff, and a plate of money. Were these intended to meet her requirements in an after world?" We have little doubt that the survivors had in their minds some such notion, though it is hard to say from whence they derived it.

In the Slums. By the Rev. D. Rice-Jones. (Nisbet.) There is a wholesomer tone about Mr. Rice-Jones's experiences of life "in the slums." His field of observation was a district in St. Giles's parish inhabited by the poorest of the poor. How they live amid surroundings inimical to life, and upon materials ill able to support it, is told with a considerable degree of power and with evident truth. Drunkenness is the characteristic of the place; but how far drink is the cause and how far the effect of the prevailing misery it is impossible to say. Nor must one leave out of account the difficulty in procuring palatable water in the wretched overcrowded houses where one little cistern, communicating with the closets, and itself the receptacle for rubbish, is thought sufficient to supply the wants of half-a-dozen different families. Mr. Rice-Jones gladly recognises the few bright features that enliven the general gloom of the situation. During fourteen years spent among the poor of London, and especially in St. Giles's, he never met with any personal insult, but was invariably treated with the greatest civility. He found many warm hearts under rough exteriors, and noticed—as one can scarcely fail to do—the wonderful amount of "neighbourliness" among even the most degraded. He puts in a plea for patience and hope in the treatment of the difficulty that is now perplexing us. Measures which promise an immediate cure are but too likely to aggravate the existing misery. His suggestions are worth consideration, and his little book is thoroughly readable.

Binko's Blues: a Tale for Children of all Growths. By Herman Charles Merivale. Illustrated by Edgar Giberne. (Chapman & Hall.) There is room for a fairy tale—even out of the Christmas season—which should take the public fancy; and Mr. Herman Merivale has some of the qualifications for writing it. But he has not written such a fairy tale in *Binko's Blues*. Whoever has read aloud to children Kingsley's immortal *Water Babies* will recollect how the satirical interludes puzzled his hearers. Even the inimitable "Lewis Carroll" is not entirely free from the same cause of offence. In *Binko's Blues* the satirical element predominates throughout, though not to such a degree as to allow us to regard the book as pure satire. We have managed to read it ourselves—with muscles unmoved; but we must decline to submit it to the adjudication of a juvenile audience. The generally uncomfortable character of the contents is typified by the

blue cover and the blue edging of the leaves. Nor can we commend the achievement of Mr. Giberne's pencil.

Biographies of Working Men. By Grant Allen. (S. P. C. K.) This is the first of a new series entitled "The People's Library," which testifies to the energy of the general literary manager of the S. P. C. K. The two next volumes will deal with Health and Thrift, and are to be written by Dr. Richardson and the Rev. W. L. Blackley. We observe that both paper and binding are less handsome than with most of the publications of the society, as a set-off to which it should be stated that the price asked for nearly two hundred pages is only one shilling. We would also call attention to a deplorable misprint in the Preface. The "working men" commemorated are seven in number—Telford, Stephenson, Gibson, Herschel, Millet, Garfield, and Edward. With the single exception of the last, it will be seen that the object has been to choose working men who have risen. Though the sources of his material are open to all, Mr. Grant Allen has not done his work in the spirit of the mere compiler. By the brightness of his literary style, and still more by the value of his comments and digressions, he has added a fresh attraction to what must always be an interesting subject.

The Indo-Chinese Opium Trade. By J. Spencer Hill. (Frowde.) Though printed at Oxford, this is an essay which obtained the Maitland prize at Cambridge in 1882. It is right to remark that the subject had specially to be considered "in relation to its history, morality, expediency, and its influence on Christian missions." It should also be stated that the writer "commenced with a strong prejudice against the anti-opium agitators," but investigation forced him to the conclusion that "our connexion with the traffic is wholly unjustifiable." Mr. Hill has shown considerable skill in arranging his materials, and in treating afresh so worn a topic. His book would have been of real value if he had added a bibliography. We commend this suggestion to those whose duty it is to form regulations for such prizes.

English Channel Ports, and the Estate of the East and West India Dock Company. By W. Clark Russell. (Sampson Low.) This is the sequel to a volume which we did not happen to see, treating of "The North-East Ports and Bristol Channel;" and the substance of it has already appeared in the *Daily Telegraph*. We yield to none in admiration of Mr. Clark Russell's genius both as novelist and a spinner of short yarns. But we must be allowed to think, and to say, that this genius has lost its wings when compelled to work in the harness of a "special commissioner." The maps and plans remind us of those with which promoters adorn their prospectuses.

The Gold-Seekers: a Sequel to "The Crusoes of Guiana." By Louis Bousсенard. (Sampson Low.) M. Bousсенard, as we have observed before, is a follower of M. Jules Verne; and, having read two of his books, we are not prepared to dispute that he is a worthy follower—at least of his master's second manner. Indeed, if M. Verne had not written *The Giant Raft* in two parts, it may be doubted whether M. Bousсенard would have written the two volumes of which the second is before us. We have reason to suspect that there is a third yet to come; and, though we promise to read it, we can wait without undue excitement.

Cheshire Gleanings. By W. F. A. Axon (Simpkin, Marshall, & Co.) Like *Lancashire Gleanings* by the same author, this is a reprint of miscellaneous articles, strung together by a somewhat slender thread of local association.

NOTES AND NEWS.

SOME interesting discoveries have recently been made by Mr. E. A. Petherick, who is writing a History of European Enterprise in Australasia for the *Melbourne Review*. It appears that the name of "New Guinea" was originally given, not to the great Papuan island, but to the North-eastern part of Australia, now known as Queensland, by the commander of a Spanish vessel which passed through Torres Strait in the year 1545, sixty years before Torres came there. This voyage carries back authenticated Australian discoveries sixty-one years. But Mr. Petherick has also shown that the West coast was sighted by the survivors of Magellan's expedition on their return from the Moluccas in February and March 1522; and he is inclined to believe that both the East and West coasts of Australia were explored in the first decade of the sixteenth century by the Portuguese. All claims put forward during the present century on behalf of French navigators to these discoveries are set aside by the further discovery of a *Mappe-monde* (dated 1568), by a Frenchman, in which, while taking credit for the discoveries of his own countrymen in North and South America, he marks Australia (*i.e.*, Jave le Grand) with three Portuguese flags.

MISS ETHEL HARRADEN has set for the Browning Society's musical evening in June the following lines from "Paracelsus," which it is interesting to be assured are Gen. Gordon's favourite lines in all Mr. Browning's works:—

"I go to prove my soul!
I see my way as birds their trackless way.
I shall arrive! what time, what circuit first,
I ask not; but unless God send His hail
Or blinding fireballs, sleet, or stifling snow,
In some time, His good time, I shall arrive:
He guides me and the bird. In His good time!"

MESSRS. W. H. ALLEN & Co. are about to bring out, under the title of *The Victorian Era*, a dictionary of all persons of note and eminence who are still living, or have lived during the reign of her Majesty. It will be from the pen of Mr. Edward Walford, formerly editor of the *Gentleman's* and now editor of the *Antiquarian Magazine*, who is understood to have written many of the biographies in the *Times* during the past quarter of a century. The work will occupy three or perhaps four large octavo volumes, and will be published in instalments.

MESSRS. MACLEHOSE & SONS, of Glasgow, will issue in a few days a new work which the author of *Olrig Grange* has had in preparation for some time. The title will be *Kildrostan*; and, like *Olrig Grange*, it will contain one complete poem, but, unlike any other work of the same author, this will be in dramatic form.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish immediately a volume by Mr. Sutherst, entitled *Death and Disease Behind the Counter*. It is an exhaustive treatise on the evils of long hours and overwork in shops and warehouses, and contains the Bill for shortening the hours of labour which Sir John Lubbock will shortly introduce into the House of Commons.

A REVISED edition of Sir Travers Twiss's work on *The Law of Nations in Time of Peace* will soon be published by the Clarendon Press. Several chapters have been entirely rewritten to bring the work up to the level of the existing State-System of Christendom and of the changes in the international relations of the Mahommedan world.

MRS. W. DAVENPORT ADAMS will shortly publish, through Messrs. Suttaby & Co., a volume entitled *Flower and Leaf*: their Teachings from the Poets. The selection, which ranges from Chaucer to Tennyson, includes

many copyright pieces, reproduced by permission of the authors and publishers.

A SMALL book on *Sporting Firearms for Bush and Jungle*, by Capt. F. Burgess, of the Bengal Staff Corps, will be issued shortly by Messrs. W. H. Allen & Co.

THE same publishers also announce Col. Malleon's *Battlefields of Germany*, reprinted from the *Army and Navy Magazine*.

MESSRS. THURGATE & SONS will publish this month a work, in two volumes, by Mr. Frederick A. Hoffmann, entitled *Poetry, its Origin, Nature, and History*, being a general sketch of poetic and dramatic literature, with a compendium of the works of the poets of all times and countries.

THE Bishop of Bedford will contribute a paper on "Church Work in East London" to an early number of the *Quiver*.

A NEW story of English country life, by Mr. Frank Barrett, will be commenced in the June number of *Cassell's Magazine*. The title is "John Ford: his Faults and Follies, and What Came of Them."

THE first number of the *Train*, a weekly "journal for railway workers, travellers, and traders," will be published on Friday next, May 23. The editor is Mr. F. W. Evans, for many years secretary of the Railway Servants' Society.

MESSRS. CLOWES, the publishers to the International Health Exhibition, have already issued two out of a large number of shilling handbooks that are projected. These are *Our Duty in Regard to Health*, by Dr. G. V. Poore, and *Legal Obligations in Respect to the Dwellings of the Poor*, by Mr. H. Duff. Several of those to come are to be illustrated.

At the meeting of the Royal Geographical Society last Monday it was announced that the gold medals for the year had been awarded to Mr. A. Colquhoun for his travels in Indo-China, and to Dr. Julius Haast for his exploration of the Southern islands of New Zealand. Money grants also have been made to Mr. W. W. McNair for his exploration among the passes of the Hindu Kush; to Emil Boss, the Swiss guide of the Rev. W. S. Green in New Zealand; and to Mr. W. O. McEwan.

At a meeting of the London Library on Monday the following were elected to serve on the committee:—The Dean of Westminster, Prof. Sidney Colvin, Mr. E. W. Gosse, and Mr. E. Peacock.

PROF. HENRIOT has resigned the Chair of Applied Mathematics at University College, London; and Mr. B. H. Gunion, who was before only Lecturer, has been appointed Professor of Sanskrit.

THE Rev. Alexander J. D. D'Orsey, who has been for twenty years Lecturer on Public Reading at King's College, London, was last week appointed full Professor by the council.

THE library of the late Dr. Court, which was dispersed at the Salle Drouot, in Paris, on May 8, 9, and 10, was a very small one; but, as regards the rare books on American history and geography, it was of exceptional importance. The chief was a little volume printed about 1505, containing the original Italian text of Amerigo Vespucci's narrative of his four voyages. This is the book of which it was formerly supposed that only ten copies were printed—one for each of the sovereign princes of Europe. In any case it is so rare that only some four copies are believed to be now in existence. Mr. Quaritch bought the copy at the Salle Drouot for 13,100 frs. (£524), in spite of fierce opposition from the holders of American commissions.

THE *Revue internationale* of April 10 contains an article by Señor Castelar on "The Voyage

of Ignatius Loyola to Jerusalem," which is an extract from a work he has in the press to be entitled *La Revolucion religiosa*.

A CORRECTION.—In the second of Mrs. Pfeiffer's Sonnets printed in the ACADEMY of last week, the third line ought to run "The verdure that is herald of the rose," and not "The verdure that is the herald of the rose."

FRENCH JOTTINGS.

THE Comte de Paris has interrupted his monumental History of the Civil War in America in order to write a sort of political apology for his grandfather, which will be published shortly by M. Plon under the title of *Histoire du Règne de Louis-Philippe*.

THE Duc d'Aumale has sent to the printers the third and fourth volumes of his History of the House of Condé.

M. PAUL LACROIX ("bibliophile Jacob") is now engaged, together with a friend, in preparing a volume of the correspondence of Paul de Saint-Victor, which will be published after the appearance of his book on Victor Hugo.

LAST month the Municipality of Bordeaux bought a large collection of papers which had belonged to M. de Lamontaigne, the last secretary of the now defunct Bordeaux Academy. Among them were some thirty-two inedited letters of Montesquieu relating to the business of the academy, to the war in Bohemia, and more especially to the writing of the *Esprit des Lois*. In one of these letters Montesquieu says that he is engaged eight hours each day upon his book, and that every hour not so employed is lost. He is overjoyed to see his work progressing—"J'en suis enthousiasmé; je suis mon premier admirateur. Je ne sais si je serai le dernier." The letters are to be published immediately at Bordeaux in a little volume edited by M. Céléste, the sub-librarian of the town, who has been able to add several fresh details about Montesquieu—biographical and bibliographical—from the same collection of papers.

John Bull's Neighbour in her True Light, the not very good-tempered reply to John Bull et son Ile, is to be published immediately in a French translation.

MR. FAWCETT has been elected a corresponding member of the Académie des Sciences morales et politiques, in the department of political economy.

IN order to do justice to the printing of the *Corpus Inscriptionum Semiticarum*, the Imprimerie nationale has had four new sets of type engraved under the direction of MM. Renan and de Vogüé. These are—(1) Classical Phœnician; (2) Ancient Phœnician; (3) Neo-Punic; and (4) Hebrew; the three first are based upon photographs of the inscriptions, the last upon the characters in Robert Estienne's Bible. The same establishment is now having engraved a fount of Turkish type under the direction of M. Barbier de Meynard.

THE name of M. Barbey d'Aureville having been mentioned among the candidates for the vacancy at the Académie française, he has contradicted the report in the following letter:—

"L'Intransigeant s'est trompé; je ne pose point ma candidature à l'Académie et je ne la poserai jamais. Les groupes littéraires ne me tentent pas et je n'ai jamais ambitionné d'en faire partie. Ce n'est là ni de l'orgueil ni de la modestie. Je ne suis ni au-dessus ni au-dessous. Je suis à côté."

THE following letter from M. Alphonse Daudet is also interesting:—

"Vous rappelez-vous le docteur Rivals de Jack? Il vient de mourir, le vaillant homme, et on le porte aujourd'hui dans le petit cimetière de Draveil,

où il dormira sous son nom de saint et de héros—
'Docteur Rouffy, médecin de campagne.' Faites
quelques lignes sur lui vous-même! Il n'y a pas
de grand homme qui les ait méritées plus que
celui-là. Vous savez que tous les détails sur lui,
son cheval, sa voiture, ses notes jamais payées,
étaient absolument vrais."

ORIGINAL VERSE.

NATURE'S VOICES.

THE bee goes humming 'mid the honied bells;
The bird of morning, as he upward soars,
High at the gate of paradise outpours
His matin melody; the breezy dells
Are carol-haunted; hark, the cuckoo tells
Of faery worlds unseen; past cottage doors
The rill scarce whispers, while full loudly roars
The thundering torrent down the echoing falls.
And these are Nature's voices, these the choir
That bid the poet join their band and sing!
Thrice-happy choristers, no poet's lyre
Should mar the rapture that your voices bring:
Sing on, O sing, and let our sole desire
Be, at your feet, to still lie listening.

SAMUEL WADDINGTON.

OBITUARY.

H. A. BRIGHT.

THE death of Mr. Henry Arthur Bright removes a remarkable example of the combination of commercial with literary ability. Such instances are not so few as is sometimes supposed, though it may well be, with the greater extension of professional authorship, they will become rarer. Mr. Bright was born at Liverpool in 1830, of Unitarian parentage. He was sent to Rugby, and thence to the Universities of Cambridge and London, of both of which he was a graduate. He was a member of the firm of Gibbs, Bright, & Co., and took an active part in philanthropic and magisterial work in his native town. Besides being an occasional contributor to many periodicals, he wrote for *Fraser's Magazine* on the American Presidential Election (1852) and on Canada (1853) under the pseudonym of "A Cambridge Man," which he also used in his pamphlet on *Free Blacks and Slaves* (1853). Notices from his pen of Thomas Moore and of De Quincey appeared in the *Westminster* of 1854. Some of his works were privately printed. Thus he brought out in 1874 *Some Account of the Glenriddell MS. of Burns' Poems*, and edited a diary of M^{me}. Roland and some letters of Coleridge for the Philobiblon Society. For the Roxburghe Club he edited the poems of Sir Kenelm Digby. In 1874 he wrote for the *Gardener's Chronicle* some monthly observations of his own garden, of which in the following year he printed fifty copies for presentation to his friends. The *Year in a Lancashire Garden* was so warmly welcomed that, acting upon urgent advice, he decided to issue the book to the world at large. This, not without some reluctance, was done in 1879, and it was as favourably received by the larger as by the smaller circle. In 1881 a companion to it appeared in an essay on *The English Flower Garden*, which was amplified from an article in the *Quarterly*. It is on these two small volumes that Mr. Bright's reputation must rest. They show him to have been a man of fine sensibility and high cultivation. Without making the least pretension to a scientific standpoint, his observations are keen and accurate. The value of the book is as literature. The flowers of the garden have in his eyes an intellectual interest, due to poetical and historical associations, superadded to the pleasure to be derived from their beauty of form and colour. There are many personal touches in these books, as, for instance, his acquaintance with Hawthorne, who, on his part, has left some notices of his

Lancashire friend. Mr. Bright's amiable character, joined to his ability and acquirements, gained him a host of friends. Many of the most active workers in the literary world were known to him by personal or epistolary intercourse. His sympathies were warm, and increased the admiration and regard in which he was held.
WILLIAM E. A. AXON.

IN MEMORIAM

CHARLES OLD GOODFORD, D.D., PROVOST OF ETON.

It would ill become a journal like this to pass over in silence the death of any scholar who had attained so distinguished a position as that of Provost of Eton. It is doubly well to say a few words on Dr. Goodford's death, because special knowledge of the man was confined to a comparative few, and because in days of unrest and change we are apt to forget those whose main work in life has been ended some years before the life itself is closed.

It is forty-three years, almost to a day, that the present writer, entering Eton somewhat later in "the half" than the gathering of the school after Easter, became a pupil of Mr. Goodford, then one of the younger masters. He gained a friend with whom cordial relations continued to the last, while for some years circumstances brought him into a very special nearness and intimacy with his former tutor, then head-master, enabled him to know better than most a somewhat reserved and cautious man, and developed a respectful liking into a sincere affection. It has seemed a duty to place on record somewhat of the character and life of his friend.

Charles Old Goodford, born in 1812, the younger son of Mr. Goodford, of Chilton Cantelo, near Yeovil, himself an Eton man, was entered at an early age as a King's Scholar at that school. He became in due time scholar and fellow of King's, Cambridge, and a master at Eton while still an undergraduate. This was, however, of no importance, since there was no selection possible of men based on their standing in the class lists. King's College at Cambridge, as New College at Oxford, had the privilege of presenting its men for degrees without the university examinations; and Mr. Goodford, with many others, was therefore unable to prove in the schools the soundness of the scholarship he had gained, as full and excellent in his case as it was lacking in some others who had passed through the same training and attained the same position.

Young as Mr. Goodford was on becoming a master, and even when in a year or two he had charge of a large and important house, succeeding his tutor, Mr. Wilder, who still survives him as a fellow of the college, he never gave his pupils the impression that he was a young man. There was about him a grave and stately dignity, which the plainness of his features and want of grace in his person never impaired; there was a gentlemanlike and high-bred tone about all that he said and did, from which a strong West-country accent did not detract. Forty years ago, accent and dialect were less conformed than now to a London pattern, and it may be doubted if it be a gain to the language to have so far smoothed away linguistic differences. As a tutor, Dr. Goodford had few equals. Accurate, painstaking, patient, always ready to invent, or reproduce from others, little aids to memory for grammatical niceties, insisting on accuracy and painstaking in his pupils, they came to know that difficulties must be faced, not shirked, and to conform in a degree to their tutor's standard. He was in the habit of stating paradoxes, which at the time he meant, as if a boy made a mistake, "Did you look out that word, Jones?" "No, sir; please,

sir, I thought—" "Never think till you are in the sixth form—till then, look out every word." This is said, however, of boys who had some turn at least for work, some intellect to cultivate. No man knew better than he did that there were some boys who could not write themes and do verses, for whom Latin and Greek would ever remain dead languages, whose only reading through life would be the sporting papers, for whom the advantages of Eton, if any, were that they should become a shade less loutish than Tony Lumpkin, the native growths of too many West-country homes. A large proportion of his pupils came from his own county and those adjacent. When such lads were under his charge he did not attempt the impossible or break his heart over their dullness; he let them be, minimising in such ways as he could their harmful example. To a responsive boy he showed boundless zeal, allowed him to borrow books from his own excellent library, explained or laid down a course of English literature, encouraged the study of modern languages and mathematics—in those days no part of school work. There are many of his pupils who feel that they owed to him their first introduction and stimulus to whatever literary culture they now possess.

As a form-master he was not so good. The real work of Eton was then generally done in the pupil room; the school lesson was often treated as a mere repetition to see if the work were correctly known, illustration or explanation being purposely left on one side. Boys used to think that Goodford slept through most of the lessons as fourth-form or remove master—he certainly always closed his eyes—but he woke into immediate vigour and liveliness at the sound of a mistranslation or a false quantity. It is but fair to teachers of those distant days to record that there were other masters who took a different view of the school work, and that the lessons given, for instance, by Carter, the present Fellow of Eton, and Cookeley, a true genius, however perverse and erratic, were no mere hearing of tasks, but real and brilliant teaching. And Goodford as head-master, when he took the sixth-form boys, who are to a large extent emancipated from tutorial supervision, showed himself the able and scholarly teacher, sound if not always inspiring, his pupils had known him to be.

As a house-master Goodford was eminently liberal and kind. He was, perhaps, too unsuspicious, too eager to believe in all boys the moral excellence which had been his own as a boy, and to hope for amendment where it was hopeless. He kept many a pupil in his house in this trust when a more far-seeing and rigid kindness would have demanded removal. Hence there was a time when the tone of his house was indifferent, because he never thought that any evils could exist beyond the trivial ones, which he scented out with extreme vigilance, of an occasional rubber of whist in the evening or a stealthy cigar behind a hedge.

In 1853 he became head-master in succession to Dr. Hawtrey, then elected Provost, and the school at once felt the good effects of the change. Few more graceful *éloges* of a public man have ever been written than that on Hawtrey in Mr. Maxwell Lyte's *History of Eton*, which is said to have proceeded from the pen of one long an assistant-master under him, and which carries great weight. But there is another side. Hawtrey, who began his head-mastership as an eager reformer, had grown reactionary after twenty years of work. Rightly confident of the efficiency of his own reforms, he could not see that more still were needed; his teaching had become mechanical and his discipline lax. He gave

those who were in his form the impression of a tired man who had had too long a tenure of office. But this does not contradict the more enthusiastic feeling about him when he was in his prime, an able and energetic head-master. The details of changes introduced by Goodford would not interest any at this day, but they were many and far-reaching. It is not true, though it has been so said, that in any intellectual matters his instincts were conservative. He aimed at a very complete reconstruction of the system of teaching; he made discipline a reality, while he abolished many vexatious shams which had needlessly restricted liberty. If his plans were but imperfectly carried out, the fault was not his, but Provost Hawtrey's; for the Provost had a veto on almost everything done at Eton, while the head-master, and not the Provost, was ostensibly responsible. Goodford always maintained that in school matters the head-master should be alone responsible; that there was no more friction in the working of the school than really existed was owing to the new head-master's patience, persistence, and loyalty—always a most distinguishing characteristic.

The work of head-master is unquestionably less laborious than that of a tutor, and places more time at his disposal. Dr. Goodford, as he now became, used his leisure time for greater study. He was one of those fortunate persons who could rise early and go to bed late. He had two rooms which composed his library, and used them alternately, descending as soon as he rose in the morning to light his own fire in that which had been tidied for him the night before, that it might burn up while he was dressing. He was rarely in bed after half-past five, and for a long period timed his rising by the step of a labourer who passed under his window at that hour on his way to work at Slough. He then warmed a cup of cocoa in an Etna, and sat down to hard work at German or Italian, both of which languages he studied deeply and thoroughly after he became head-master. Of all literature in all languages known to him he was a most diligent student, as conscientious with himself as he had been with his pupils in earlier days. Holding his own views, those of a moderate High Churchman of the pre-Ritualistic school, he had the widest toleration for those of others, and he read with delight and large acquiescence Prof. Jowett's essay on the interpretation of Scripture in *Essays and Reviews*. In these studies he followed learning for learning's sake, and made her her own great reward; for he never wrote, or apparently desired to write, anything but his sermons—unless the edition of Terence, which he printed to give as a "leaving book" to his sixth-form boys, be considered an exception. The sermons were well written; but he was a singularly monotonous and ungraceful reader; the eloquence of Jeremy Taylor would have been destroyed had it been delivered by the Provost.

When Hawtrey died, the Public Schools Commission was preparing; Goodford was in the vigour of his life, and took the greatest interest in the work of the Commission, looking forward to it to aid his own and other reforms. He had no desire to quit the post he filled so well, and his nomination by the Crown to the Provostship was an unmitigated distress to him. Lord Palmerston, who knew nothing of Eton politics, had named him to the Queen, as it afterwards appeared, solely because he thought, erroneously, that he was following invariable precedent; and Goodford acquiesced because he would not harass her Majesty, then recently left a widow, by giving her the trouble of another selection. His exceeding loyalty led him to do violence to his own feelings, and take an office which shelved him, which he did not want, and which he could ill afford. The death

of his elder brother, which not long after gave him possession of the family estates, seemed then far distant, and the renunciation of about two-thirds of the income he had had as headmaster was a sign of the loyal and obedient spirit which always characterised him.

His successor's rule was as narrow and pedantic as, however thwarted, his own had been large and liberal. Whatever was done by Dr. Balston to meet the demands of the time was grudgingly and unwillingly performed. So far as in him lay, he undid whatever of reform had been introduced. It is, however, but fair to say that the office was forced on Dr. Balston, and that he gave it up, as he said he should, at the end of six years. He was a stop-gap, and perhaps too modest to regard himself in any other light. And no doubt great allowance must be made for a man who had already retired, and who was dragged from the leisured conservatism of the Eton cloisters to take a post which he did not like. The fact yet remains that he filled it ill. There were those who, knowing how much Hawtrey had done to neutralise Goodford, hoped that Goodford as a reforming Provost might neutralise Balston. But they little knew the consistency and logical honesty of the Provost. To one who expressed this hope he said, in effect: "How can I possibly interfere? Do you not know that for nine years I have constantly said that the head-master ought to be independent of the Provost in all school affairs? How can I stultify myself, how unsay what I have said, and violate this principle to carry out what I wish? To uphold the head-master is in the long run the best, as well as the most honest, policy." But he knew he was laid by; the Public Schools Act made him a mere chairman of a Governing Body the majority of whom know no more of the real working of Eton than if they were Hindus. To them also he was loyal; and, if he grew more and more conservative, it was as perhaps the only mode of preserving the old traditions of Eton, and retaining the continuity of the school, without which, as it seems to many, reform would be of scant value. The Provost's course in Dr. Balston's time has naturally been continued under the colourless régime of Dr. Hornby, of which we need not here speak.

For many years Dr. Goodford's health had been far from good. He kept up his old studious habits, but the want of a regular occupation laid on him from outside irked him, and perhaps made him less able to resist the encroachments of illness. The foundation of the complaints from which he died dated, however, from a chill contracted many years since, when on a wet day he gave his overcoat to a lady on the outside of a coach. He long suffered acute pain at times without complaining.

With the Provost will pass away a host of old-world legends of Eton. He and his father before him had excellent memories, and the recollections of the two combined, and as related by the son, went far back into the last century. He was a good narrator; and his "after-dinner talk, across the walnuts and the wine," would bring vividly before the hearers the Fellows of old days, whose very ghosts can now scarce care to haunt the cloisters which belong to a mere Governing Body.

This is no place to speak of the Provost's happy family life, save to say one word of sympathy with those who have lost a tender husband, father, and friend. Those admitted to the inner circle of Dr. Goodford's companionship were probably few; he was a man of domestic rather than expansive affections. And of late he has been known less than of old in a changing Eton—more, perhaps, in Somerset as a squire and country rector, though his nook of

Somerset is still remote from the larger world. But all who knew him, even in a slight degree, saw in him a man of sincere piety, probity, humility, and truth; those who were his pupils knew the true scholar and man of letters, the kind, indulgent guide and friend.

MAGAZINES AND REVIEWS.

Macmillan's Magazine for May contains Mr. Matthew Arnold's address on "Emerson" which he delivered in America. It is full of happy sayings, and to the readers of Mr. Arnold will rank among his most suggestive contributions to criticism. In writing about "F. D. Maurice," the Warden of Keble College has attempted to be so generous and so judicious that he has added to the nebulousity of the character which he treats. "A Chapter on French Geography" deals with an interesting subject in a very disjointed manner; the writer might have reserved what he had to say till he had time to put it into shape.

Blackwood's Magazine continues to be devoted to politics and travel, save for a dialogue on "Fashionable Philosophy," which is slashing enough, but sadly lacks lightness of touch. Sarcasm without humour is not a very effective weapon.

La Revue de Droit international et de Législation comparée contains four principal articles. The first is on the rights of belligerents on the high seas since the Declaration of Paris, 1856, by Sir Travers Twiss. The writer, having explained the conflict of maritime law which led up to that Declaration, examines the interpretations which have been given to its four articles in reference more particularly to contraband of war and the law of blockade; and he concludes with vindicating the resolutions adopted by the Institute of International Law, at its last session at Turin, on the subject of "La Course," against the hostile criticism of M. Arthur Desjardins, avocat-général to the Cour de Cassation at Paris. The second paper is on certain interesting points of Belgian jurisprudence in matters of private international law, by Prof. Van der Rest, of Brussels. The third is by Prof. Alberic Rolin, of Ghent, on "Les Infractions politiques," more particularly with reference to Belgian legislation on the subject. This article is in continuation of a previous one, and will be further continued. The fourth is by Judge Nys, of Brussels, on the beginnings of diplomacy and the right of embassy down to the time of Grotius. This article is of great historical interest, and the learned judge completes his investigation of a subject already handled by him in two previous articles. He has not overlooked a famous treatise, published by our countryman, Dr. Richard Zouche, in 1657, on the subject of the dispute between the Protector Oliver Cromwell and the Portuguese Government as to the right of the Protector to order the execution of Don Pantaleon Sa, the brother of the Portuguese ambassador at London, upon his conviction for the murder of a British subject within the Royal Exchange. Dr. Zouche, in his short treatise, reviewed the works of the leading authorities on the subject of ambassadorial privileges; Judge Nys has added very much to our knowledge of the jurists who have written on this important subject, although he has failed to discover the author of the treatise entitled *Quæstio Vetus et Nova*, to which Dr. Zouche's work was a reply. The *Revue* concludes with a notice of recent Austro-Hungarian treaties, &c., by Prof. Strisower, and of French legislation, by Prof. Louis Renault.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUERBACH, Berthold. Briefe an seinen Freund Jacob Auerbach. Ein biograph. Denkmal. Frankfurt-a-M.: Lit. Anstalt. 18 M.
- BRITANNICA zur Kenntnis der russischen Armee. Hannover: Helwing. 4 M.
- CERAMARIS du Mariage de Figaro de Caron de Beaumarchais. Bruxelles: Gay. 5 fr.
- CRUGER, J. Die erste Gesamtausgabe der Nibelungen. Frankfurt-a-M.: Lit. Anstalt. 3 M.
- GÖTTKE-JAHREBUCH. Hrg. v. L. Geiger. 5. Bd. Frankfurt-a-M.: Lit. Anstalt. 12 M.
- JOORE, J. Aperçu politique et économique sur les Colonies néerlandaises aux Indes orientales. Bruxelles: Muquardt. 2 fr. 50 c.
- LAVALLÉE, E. de. Nouvelles Lettres d'Italie (1833-34). Bruxelles: Muquardt. 3 fr.
- MARCO, G. di. J. Gagini e la Scultura in Sicilia nel Secolo XVI. Verona: Münster. 130 L.
- MELCHIOR de Voûte, Le V^e O. Le Fils de Pierre le Grand, etc. Paris: Calmann Lévy. 3 fr. 50 c.
- MÜLLER, R. Die deutsche Bücherillustration der Gothik u. Frührenaissance (1480-1580). 5. Lfg. München: Hirth. 30 M.
- SIEVERS, W. Ueb. die Abhängigkeit der jetzigen Consonantenverteilung in Südwestdeutschland v. den früheren Territorialgrenzen. Göttingen: Peppmüller. 4 M.
- WEILIN, A. V. Shakespeares Vorpel zu der Wildspitzigen Zähmung. Frankfurt-a-M.: Lit. Anstalt. 2 M.

THEOLOGY.

- SELIGMANN, O. Das Buch der Weisheit d. Jesus Sirach in seinem Verhältnis zu den salomonischen Sprüchen u. seiner historischen Bedeutung. Breslau: Pruss. 1 M. 90 Pf.
- WEITENBERG, W. Zur Auslegung der Stelle Philippi II. 5-11. Zugleich ein Beitrag zur palästinischen Christologie. Karlsruhe: Reuter. 1 M. 90 Pf.

HISTORY.

- BROGLIE, E. de. Fénelon à Cambrai d'après sa Correspondance. Paris: Plon. 7 fr. 50 c.
- DRUFFEL, A. V. Monumenta Tridentina. Beiträge zur Geschichte d. Concils v. Trient. 1. Hft. Jan.-Mai 1545. München: Franz. 3 M. 50 Pf.
- MEYER, M. Geschichte der preussischen Handwerkerpolitik. 1. Bd. Die Handwerkerpolitik d. Grossen Kurfürsten u. König Friedrichs I. (1640-1718.) Minden: Bruns. 12 M.
- REUTER, K. Die Römer im Mattiakerland. Wiesbaden: Nieder. 2 M. 40 Pf.
- WACHENFELD, G. Die politischen Beziehungen zwischen den Fürsten v. Brandenburg u. Hessen-Kassel bis zum Anfange d. dreissigjährigen Krieges. Herfeld: Hoeh. 1 M.
- WENDT, G. Die Germanisierung der Länder östlich v. der Elbe. Th. I. 780-1137. Liegnitz: Reissner. 1 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. Allgemeine Grundzüge der Ethnologie. Berlin: Reimer. 8 M.
- BOEHMIS, L. Beiträge zur Kenntnis d. Centralnervensystems einiger pulmonaten Gasteropoden. Leipzig: Fock. 3 M.
- BOGDANOW, M. Conspectus avium imperii rossici. Fasc. 1. St. Petersburg. 8 M. 80 Pf.
- BRECHKE, C. G. A. u. G. ZADDACH. Beobachtungen üb. die Arten der Blatt- u. Holzwespen. Berlin: Friedländer. 2 M. 40 Pf.
- JACQUILLIOT, L. Histoire naturelle et sociale de l'Humanité. T. 1. La Genèse de la Terre et de l'Homme. Paris: Marpon. 8 fr.
- OVERLOOP, E. van. Sur une Méthode à suivre dans les Etudes préhistoriques. Bruxelles: Muquardt. 6 fr.
- PRELLE, A. v. Brasilische Säugethiere. Resultate von Joh. Natterers Reisen in den J. 1817 bis 1835. Wien. 2 M.
- REICH, E. Die Geschichte der Seele, die Hygiene d. Geisteslebens u. die Civilisation. Minden: Bruns. 10 M.
- WEYBAUGH, J. J. Theorie elastischer Körper. Leipzig: Teubner. 7 M. 20 Pf.

PHILOLOGY.

- FORSTER, W., u. E. KOSCHWITZ. Alttranssilesisches Uebungsbuch. 1. Thl. Die ältesten Sprachdenkmäler. Heilbronn: Henninger. 8 M.
- FREYKNECHT, H. De Aeschylis supplicum choro. Leipzig: Fock. 1 M. 50 Pf.
- KAISER, P. De fontibus Vellei Patercul. Berlin: Mayer & Müller. 1 M.
- MAYER, M. De Euripidis mythopoeia capita duo. Berlin: Mayer & Müller. 1 M. 50 Pf.
- MÜLLER, E. Beiträge zur Erklärung u. Kritik d. Königs Oedipus d. Sophokles. 1 u. 2. Grimma: Gensel. 2 M.
- PRANTORIUS, E. De legibus Platonicis a Philippo Opuntio retractatis. Bonn: Behrendt. 1 M.
- SAMUELSON, G. Griechischen Dialekt-Inschriften. Hrg. v. E. Collitz. 3. Hft. Die boeotischen Inschriften. v. R. Meister. 5. Hft. Göttingen: Vandenhoeck.
- SERMONS du 12^e Siècle en vieux provençal, publiés par F. Armatage. Heilbronn: Henninger. 3 M.

CORRESPONDENCE.

THE SOURCES OF PROF. JEBB'S INFORMATION.

Queen's College, Oxford: May 10, 1884.

My friend Prof. Robertson Smith has misunderstood me. In complaining of the way

in which Prof. Jebb has compiled, without acknowledgment, a large part of his account of early Greek archaeology from a letter and a magazine article of mine, I had not the slightest intention of reflecting on the editorial management of the *Encyclopaedia Britannica*. I am fully aware that the authors of the signed articles in the new and splendid edition of the *Encyclopaedia* are alone responsible for what they write; and the editors naturally expect that the scholars to whom they have entrusted them will not offend against the rules of literary courtesy or publish the work of others as if it were their own.

As it is clear that Prof. Robertson Smith has no idea of the extent to which Prof. Jebb has appropriated my facts, theories, and words, and as it is probable that others also will be reluctant to believe that a scholar of his reputation can have gone quite so far as I have asserted, I will print my original text and Prof. Jebb's reproduction of it in parallel columns. It will be seen from this that he has not only laid hands on the facts and theories I have quoted from other writers, combining them as I have done, putting my interpretation upon them, and omitting everything that I have omitted, but that he has also silently appropriated the conclusions which, so far as I know, I have been the first to arrive at, such as the use of the term Pelasgian in the sense of "prehistoric," the older character of the two Homeric passages in which the word denotes a Thessalian tribe, the existence of two periods of Phoenician influence upon early Greece, the diffusion of the Phoenician alphabet through Greece at the end of the ninth century B.C., the Achaean origin of the so-called Cypriote syllabary, and one or two other points which will at once strike the reader.

After saying that "language indicates that there must have been a period during which the forefathers of the Greeks and Italians, after the Celts had parted from them, lived together as one people"—a piece of information which will be new to comparative philologists, and for which I am not responsible—Prof. Jebb proceeds as follows:—

My Letter in the ACADEMY of Feb. 1, 1879.

"Greek writers from Homer and Hesiod downward mention Pelasgians; but, if we examine their statements, we find that the term is used in two (or perhaps three) senses: firstly, as denoting a certain Greek tribe which inhabited Thessaly during the heroic age; and, secondly, as equivalent to our own term 'prehistoric.' In the first sense it is used twice in the *Iliad*—ii. 681, and xvi. 233. In two other Homeric passages of later date (*Il.* x. 429, *Od.* xix. 177) the name has passed into the region of mythology, and a way has accordingly been prepared for the use of it by later writers to denote those populations of Greece and its neighbourhood which we should now call prehistoric, or whose origin and relationship were unknown. (For this employment of the word, see Herodotus i. 146, i. 56, ii. 56, viii. 44, vii. 94, ii. 51, v. 26, vi. 138.) . . . In the oldest pas-

sages of Homer where it occurs it is applied to Achaean Greeks, not to barbarous Thracians; in later Greek literature, it is merely synonymous with 'prehistoric.'"

"Hence Pischel's etymology, which makes *πelasγός* a compound of the roots we have in *πelas* and *εμυ* (*μα*), and so meaning 'the further-goers' or 'emigrants,' becomes very probable."

My Article in the CONTEMPORARY REVIEW, Dec. 1878.

"Phoenicia, *Keft*, as it was called by the Egyptians, had been brought into relation with the monarchy of the Nile at a remote date; and among the Semitic settlers in the Delta or 'Isle of Caphtor' must have been natives of Sidon and the neighbouring towns. . . . As early as the 16th century B.C., therefore, we may conclude that the Phoenicians were a great commercial people. . . . Cyprus, in fact, lay midway between Greece and Phoenicia, and was shared to the last between an Aryan and a Semitic population."

"Two distinct periods in the history of the Aegean thus seem to lie unfolded before us; one in which Eastern influence was more or less indirect, content to communicate the seeds of civilisation and culture, and to import such objects as a barbarous race would prize; and another in which the East was, as it were, transported into the West, and the development of Greek art was interrupted by the introduction of foreign workmen and foreign beliefs. This second period was the period of Phoenician colonisation as distinct from that of mere trading voyages—the period, in fact, when Thabes was made a Phoenician fortress, and the Phoenician alphabet diffused throughout the Greek world."

"The Phoenician alphabet, originally derived from the alphabet of the

"It has been conjectured that in *Pelasgos* we have combined the roots of *πelas* and *εμυ* (*μα*). The name would then mean 'the further-goer,' 'the emigrant.' It would thus be appropriate as the name given by the Hellenes, who had remained behind in Phrygia, to the kinsmen who had passed over into Europe before them" (!).

Ibid.

"Phoenicia, called 'Keft' by the Egyptians, had at a remote period contributed Semitic settlers to the Delta, or 'Isle of Caphtor,' and it would appear from the evidence of the Egyptian monuments that the *Kefa*, or Phoenicians, were a great commercial people as early as the sixteenth century B.C. Cyprus, visible from the heights of Lebanon, was the first stage of the Phoenician advance into the Western waters; and to the last there was in Cyprus a Semitic element side by side with the Indo-European."

"Two periods of Phoenician influence on early Greece may be distinguished: first, a period during which they were brought into intercourse with the Greeks merely by traffic in occasional voyages; secondly, a period of Phoenician trading settlements in the islands or on the coasts of the Greek seas, when their influence became more penetrating and thorough. It was probably early in this second period—perhaps about the end of the ninth century B.C.—that the Phoenician alphabet became diffused through Greece. This alphabet was itself derived from the alphabet of the Egyptian hieroglyphics, which was brought into Phoenicia by the Phoenician settlers in the Delta. It was imported into Greece, probably by the Aramaeans, Phoenicians of the Gulf of Antioch—not by the Phoe-

* Of course I wrote *ya*, but Prof. Jebb has carefully copied the misprint. I have come across other blunders of his in comparative philology which are quite as portentous. In fact, whenever Prof. Jebb strays into the province of the comparative philologist—and he is rather fond of doing so—he generally contrives to make some elementary mistake. I should not have noticed these errors in what might seem to lie outside his special subject had he not once claimed to sit in judgment on certain Homeric questions which involved a knowledge of the latest and most minute researches in scientific philology (see *ACADEMY*, November 19, 1881, p. 385).

Egyptian hieroglyphics, and imported into their mother-country by the Phœnician settlers of the Delta, was brought to Greece, not probably by the Phœnicians of Tyre and Sidon, but by the Aramaeans of the Gulf of Antioch. . . . Before the introduction of the simpler Phœnician alphabet, the inhabitants of Asia Minor and the neighbouring islands appear to have used a syllabary of some seventy characters, which continued to be employed in conservative Cyprus down to a very late date; but, so far as we know at present, the Greeks of the mainland were unacquainted with writing before the Aramaeo-Phœnicians had taught them their phonetic symbols."

"We may infer that the alphabet of Kadmus was brought to the West at a date not very remote from that of Mesha and Ahab, perhaps about 800 B.C."

"Phœnician influence continued to be felt up to the end of the seventh century B.C."

"In art, as in mythology and religion, Phœnicia was but a carrier and intermediary between East and West."

"Phœnician art, . . . though based on both Egyptian and Assyrian models, owed far more to Assyria than it did to Egypt. . . . To understand Assyrian art . . . we must go back to . . . primeval Babylonia."

"The whole cycle of myths grouped about the name of Herakles points as clearly to a Semitic source as does the myth of Aphrodite and Adonis; and the extravagant lamentations that accompanied the worship of the Akhaean Demeter (Herod. v. 61) came as certainly from the East," &c.

I have italicised some of the passages in order to facilitate comparison. They will serve to show that, when Prof. Jebb did me the honour of copying out the very expressions I had used, he treated me somewhat hardly in not following the example of his two coadjutors in the article on Greek history (Mr. Tozer and Dr. Donaldson), who mention the authorities from whom they have derived, not, indeed, their turns of expression, but their general facts. I can now understand why Prof. Jebb accuses me in the *Edinburgh Review* of being a plagiarist, who pilfers without acknowledgment, and does not always pilfer correctly.*

A. H. SAYCE.

* I feel grateful to Prof. Jebb for drawing my attention to the complaint made against me by Dr. Hinrichs, which I had not previously seen. Had I done so, I should long ago have publicly asked his pardon for an omission which was altogether accidental. Owing to absence in Egypt, I was unable to revise the proofs of my Appendix to Prof. Mahaffy's *History of Greek Literature*, the

Phœnicians of Tyre and Sidon—and seems to have superseded, in Asia Minor and the islands, a syllabary of some seventy characters, which continued to be used in Cyprus down to a late time. The direct Phœnician influence on Greece lasted to about 600 B.C. Commerce and navigation were the provinces in which the Phœnician influence, strictly so called, was most felt by the Greeks. In art and science, in everything that concerned the higher culture, the Phœnicians seem to have been little more than carriers from east to west of Egyptian, Assyrian, or Babylonian ideas."

THE RETORT OF PLAGIARISM.

Sorayingham Rectory, York: May 8, 1884.

I venture to think that the letter in which Mr. Sayce retorts on Mr. Jebb the charge of plagiarism must have caused not a little pain to many readers. Here are two professors, with a great and, we may suppose, well-earned reputation, charging each the other with unacknowledged appropriation of a systematic sort, if not with downright theft. Mr. Sayce's retort is provoked by an article on his edition of *Herodotos* in the current number of the *Edinburgh Review*; and this unsigned article he ascribes to Mr. Jebb, the authorship being, as he affirms, an open secret. The measure is, to say the least, a strong one; but his letter does no more than assert that Mr. Jebb ventures on unfamiliar ground, and therefore blunders when he deals with Egyptology and Eastern learning generally, and, further, that Mr. Jebb's articles on early Greek history contributed to the new edition of the *Encyclopædia Britannica* are largely borrowed, without acknowledgment, from writings of Mr. Sayce.

It is hard to see how such a counter-charge is any refutation of the indictment brought against Mr. Sayce in the *Edinburgh Review*. There can surely be not the least doubt that some of Mr. Sayce's translations given by the reviewer (p. 325) are wrong? There is also no doubt that Mr. Sayce has brought against Herodotos some charges which are directly refuted by the words of Herodotos himself. Mr. Sayce maintains, for instance, that "The tale of the Phoenix, which he plagiarised from Hekataeos, is a convincing proof how little he cared for really first-hand evidence, and how ready he was to insert any legend which pleased his fancy, and to make himself responsible for its truth." But this story is one of those for which Herodotos distinctly disclaims all responsibility; in fact, he says that he does not believe it (ii. 73). It is not easy to understand how unfairness and misrepresentation could go much beyond this, or how the transgression of one scholar can be atoned by asserting, or even proving, that another is not less guilty. I confess, for myself, that I read with no little surprise the chapters on "Myths and Mythology" in Mr. Sayce's *Introduction to the Science of Language*, in which he seemed to deal with me after the fashion in which he complains that he has been dealt with by Mr. Jebb. To this surprise I gave some expression in p. 570 of the last edition of my *Mythology of the Aryan Nations*.

The habit and the temper shown in these controversies seem deplorable; nor can recrimination do much towards mending matters. The remedy may be found in the old way of giving too many, rather than too few, references; but it is high time that both the plagiarism and the charges of plagiarism should come to an end.

GEORGE W. COX.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 19, 4 p.m. Asiatic: Anniversary Meeting.
7.30 p.m. Education: "The Training of the Imagination," by Mr. James Sully.
8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," II., by Prof. W. Noel Hartley.
8 p.m. Aristotelian: "Hume's Treatise of Human Nature" (concluded), by Mr. C. Cave.
8 p.m. Victoria Institute: "Evolution," by Mr. J. Hassell.
TUESDAY, May 20, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," III., by Prof. Gæmge.

result being that several of the references and numerals contained in it were incorrect, and that the reference to Dr. Hinrichs's admirable monograph was omitted. But all these shortcomings have been rectified in the new edition of the book published a year ago, where I have specially recorded my obligations to the German scholar.

7.45 p.m. Statistical: "A Statistical Review of Canada, including its Confederate Provinces," by Mr. C. Walford.

8 p.m. Civil Engineers: "The Progress of Upland Water through a Tidal Estuary," by Mr. R. W. Peregrine Birch.

8.30 p.m. Zoological: "The Isopoda collected during the Voyage of the Challenger—L. The Genus *Serolis*," by Mr. F. E. Boddard; "The Mollusca procured during the *Lightning* and *Porcupine* Expeditions," VIII., by Dr. J. Gwyn Jeffreys; "The Structural Characters of the Cotton Spinner (*Holothuria nigra*), especially of its Overlaid Organs," by Prof. Ball; "Hybrids among the Salmonidae," II., by Mr. F. Day.

WEDNESDAY, May 21, 8 p.m. British Archaeological: "The Ancient Port of Lun, Italy," by Signora Campion.

8 p.m. Society of Arts: "Telegraph Tariffs," by Lieut.-Col. Webber.

THURSDAY, May 22, 8 p.m. Royal Institution: "Flame and Oxidation," IV., by Prof. Dewar.

8 p.m. Society of Arts: "Economic Applications of Seaweed," by Mr. E. C. Stanford.

8 p.m. Telegraph Engineers: "The Electrical Congresses of Paris," by Mr. W. H. Preece.

FRIDAY, May 23, 8 p.m. Browning Society.

8 p.m. Quaker.

8 p.m. Royal Institution: "The Distances of the Fixed Stars," by Mr. David Gill.

SATURDAY, May 24, 8 p.m. Linnean: Anniversary Meeting; Election of Council.

8 p.m. Royal Institution: "Microscopical Geology," II., by Prof. Bonney.

8 p.m. Physical: "An Immersion Galvanometer and Kohlbraun's Metro Bridges for Alternating Currents," by Dr. W. H. Stone; "A Speed Indicator," by Mr. Walter Baily; "Eutaxia, or Lowest Temperatures of Fusion," by Dr. Guthrie.

7 p.m. Essex Field Club.

SCIENCE.

RECENT WORKS ON LUCILIUS.

IN *Luciliana* (Berlin: Calvary) Lucian Müller reviews two recent publications on Lucilius—one by Kleinschmitt, of Marburg (1883), the other by Marx, of Bonn. Of Kleinschmitt's "gekürzte Preisauflage," which falls into three heads—(1) Grammatical Forms, (2) Syntax, (3) Tropes and Figures—he speaks in a tone of mingled admiration at its subtle remarks on Old-Latin usages, and surprise at its incredible errors. To the former belongs the remark that the elision of final *s* in *us* and *is* appears predominantly in the fifth foot of the Lucilian hexameter; the other cases are mostly in the first and second. Again, that not a few Lucilian words are found only in Cicero besides; a remark which naturally applies primarily to the letters—in which many points of contact, as is well known, may be traced, not only with Lucilius, but with the Satires and Epistles of Horace. Kleinschmitt, as also Marx, is praised for his Latin; yet with some reservation, and the observation that the best model for dissertations is that adopted by Lachmann in his Commentary on Lucretius, an imitation of the old Latin grammarians. Lucian Müller takes occasion to pass a damnatory sentence on Leo, who, it seems, has reviewed Kleinschmitt with severity.

Marx differs from Kleinschmitt in a perverse incapacity for finding L. Müller's edition of Lucilius final, and appealing to Lachmann's edition in cases where L. Müller fails to satisfy reasonable criticism. It is not doubtful that Lachmann's edition (a posthumous work which Haupt shrank from editing, and which Munro, one of Lachmann's greatest admirers, can only partially praise) leaves much to be desiderated. But this is no reason why Marx should be accused of ignorance for quoting Lachmann's readings; nor for the repeated and contemptuous allusions which L. Müller has thought fit to make to the edition as "the book *C. Lucili Saturnarum*," even if it does justify the particularising summary, given on pp. 13-15, of the principal errors it contains, and the very precise numeration of twelve new emendations which may, he thinks, be accepted as worth consideration.

Marx's own work is divided into seven chapters: (1) critical and exegetical; (2) (3) on books i., ii., xiii., xiv.; (6) chronological; (7) i. 3. It is praised for its industry and

research; and special remarks are quoted with approval. The conjectures are condemned. I should add that its title is *Studia Luciliana*; Kleinschmit's is *De Lucili Saturarum genere dicendi*.
R. ELLIS.

OBITUARY.

ADOLPHE WURTZ.

BUT a month has elapsed since the death of Dumas, and now another great French chemist is gone. Charles-Adolphe Wurtz was born at Strassburg on November 26, 1817; he died at Paris on May 12, 1884. His first chemical appointments were in connexion with the Faculty of Medicine in his native town. After his arrival in Paris in 1845 he worked and lectured in the Ecole des Arts et Manufactures and in the Institut agronomique at Versailles. He was elected a foreign member of the Royal Society in 1864; he was also a foreign member of the Chemical Society. He received the Faraday medal of the latter body in 1878. The Royal Society awarded him a Copley medal in 1881. Only last year the Royal Society of Edinburgh elected him a foreign member. He was also a member of the Institut and of the Académie de Médecine. The industry and ingenuity of Wurtz in the branches of chemical research which he had made his own were very great. The Royal Society Catalogue of Scientific Papers gives a list of 104 memoirs, most of them of considerable importance, which he had published up to the year 1879. His researches on alcohol-derivatives and on the compound-ammonias are particularly noteworthy. His discovery, in 1856, of glycol, the first diatomic alcohol, was of great interest. Two of Wurtz's books, his *Leçons élémentaires de Chimie moderne* and his *Théorie atomique*, are well known in England. So is his monumental *Dictionnaire de Chimie pure et appliquée*. In this work he was assisted by a large number of fellow-workers. The volumes, five in number, are full of excellent illustrations, and contain between four and five thousand pages of closely printed text in double columns. A Supplement, which has already extended to more than 1,100 pages, and goes down to the letter O, was begun shortly after the completion of the Dictionary. This Supplement does not ignore the work of English chemists and mineralogists to anything like the extent to which the original Dictionary, in some of its articles, ignored them, and it is really brought down to the present time.

DR. ANGUS SMITH.

A SCOTCH chemist, well known for his investigations into the influence of manufacturing operations upon the composition of the air and rain, has passed away—Robert Angus Smith. He was born near Glasgow on February 15, 1817, and died on May 12 at Colwyn Bay, where he was staying for the benefit of his health. He held the appointment of Inspector-General of Alkali Works during the last ten years, fulfilling the difficult duties of that office with great tact and skill. Dr. Angus Smith was elected a Fellow of the Royal Society in 1857; in 1882 the University of Edinburgh conferred upon him the honorary degree of LL.D. He was the author of many papers and reports upon the subject of chemical climatology, a science which he may be said to have created. In 1875, in conjunction with Mr. Thomas Young, he edited the collected papers of Thomas Graham, a magnificent tribute of affection and esteem to the memory of that distinguished chemist and physicist.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

Cambridge: May 10, 1884.

I am glad to notice from Dr. Buddensieg's reply that my criticism on his Wiclif volumes has not ruffled his temper. An answer on my part is necessary, though, of course, I need not say anything regarding the strange distinction he draws between "unfamiliarity" and "not very familiar."

First, as to Dr. Buddensieg's concluding paragraph, in which he remarks that I did "not touch upon the main question as to the MSS., their examination, appreciation, comparison, their families, scribes, glosses, correctors, &c." I think it will appear quite natural to everyone that I did not do so, as nearly all the MSS. are far away from me, either at Vienna or at Prague; only one, and that the least valuable, is in this country—in the possession of Lord Ashburnham. It was, therefore, out of my power to say anything on this point. Moreover, I gladly accepted Dr. Buddensieg's decision as to that main (I use his own word) question, as he appeared to me eminently qualified to deal with it. Again, so far as I am personally concerned, an editor is welcome to take as the basis for his text any MS. he likes, so long as he gives the exact readings of the MSS., either in the text or in foot-notes. These readings are usually a criterion whereby we may know the age or, at any rate, the value of the MSS. Any additional disquisition of the editor has, no doubt, its importance, and may even be indispensable; but, for my part, I prefer the actual readings of the MSS.

Here we naturally come back again to the only question which I touched upon, and the only one which concerns me for the present—namely, the question of orthography. Dr. Buddensieg says I asked him what are "faults of the scribe" and "evident mistakes." Dr. Buddensieg is in error; I asked nothing of the kind. His Preface had sufficiently shown me what sort of spellings he considered to be "faults of the scribe" and "evident mistakes;" and, so far from asking him for a further explanation, I said, as emphatically as politeness on my part would allow me, that I did not agree with him—that I regarded the forms which he had discarded and omitted from his edition as very precious. I even invited Dr. Buddensieg to study Du Cange, Diefenbach, and a host of other lexicons a little closely, which would soon convince him that some of the spellings which he regarded as "faults of the scribe," "evident mistakes," or "vagaries," had occurred in very respectable numbers, had lived through ages and in all regions, had produced endless forms and new words, and required careful handling.

Dr. Buddensieg now, in order to answer a question which I never asked, produces a fresh list of what he calls "vagaries." None of these instances, however, differ, in their character, from those quoted in his Preface; therefore my reply to that Preface, quoted above, still holds good. But he now adds that, "with nearly all the mediaevalists of Germany, he considers these vagaries of no value either for characterising the handwriting of a certain period of mediaeval Latinity, or for the development of our present language; for they owe their origin, not to the *Sprachgeist* of the time, but to the negligence of the copyist."

Dr. Buddensieg speaks here as we might expect a German to speak who is, perhaps, not a philologist. The German language owes very little to Latin, least of all to Latin of Wiclif's time. Therefore, a German who makes no study of Old French and Old English cannot easily realise to what a great extent the

"vagaries," or the "faults" and "evident mistakes," which Dr. Buddensieg so heartily despises, have influenced the French and English languages. In my former letter I referred to the word *surround*—a form which, with its Old-French originals, owes its origin to the same "vagary" which produced the form "dupplicitas," quoted by Dr. Buddensieg, and "duplicare," which he may find in the *Catholicon Anglicum* (of 1483), p. 105. I might give numerous other instances, but Dr. Buddensieg will, no doubt, allow me, for the sake of brevity on my part, and for better information on his own, to refer him again and again to Du Cange and Diefenbach, those vast storehouses of the very "vagaries, faults, and evident mistakes" which he wishes us to discard and neglect. A considerable portion of Diefenbach's closely printed quarto volume of 644 pages, with three columns to a page, is nothing but a record of such vagaries (!), faults (!), and mistakes (!), all carefully culled by Diefenbach from the numerous *Vocabularii*, the *Gemmas*, *Gemmulae*, &c., which were the actual dictionaries of Wiclif's period and the two succeeding centuries. In this Diefenbach record Dr. Buddensieg may also find, for instance, the form *encheridion*, which he now quotes as a "vagary," and which he would probably omit in his next Wiclif volume.

Editors are apt to regard these forms as mistakes of the scribes. But they really mark a period of the Latin language. Just as the Latin of Marculf's *Formulae* (not to speak of numerous other documents) marks the Merovingian period, so does the Latin of the Wiclif MSS. mark the fourteenth and fifteenth centuries. Many years ago Marculf's Latin was also altered and "corrected" by his editors in a manner which would have satisfied all those "poor theologians and dogmatists" in whose behalf Mr. Karl Pearson made his appeal for "critical" texts in the ACADEMY of April 26. But when, a little more than forty years ago, a more careful study of mediaeval history, and a sounder knowledge of language, prompted editors to a more rigorous examination and a more scientific editing of mediaeval texts, it was found that none of the existing editions was satisfactory. The desire for "emending" texts, which has existed as long as texts have existed, now tries to vent itself on the later mediaeval authors. Surely, says Dr. Buddensieg and other editors, if we are not allowed to correct Marculf, and the documents of his period, let us then have some later authors and documents; we must have something to exercise our "critical" faculty upon. And so we are, day after day, presented with so-called critical texts, so critically prepared that they can render no service to philology. I have already, on more than one occasion, pointed to the Master of the Rolls' volumes as being edited in this manner. And we now find that the same plan is adopted for works like those of Wiclif, the doctoring of whose language is still more serious than that of historians. Dr. Buddensieg denies that he has edited his volumes on the principle laid down for the Rolls Series. But I do not quite see how he can deny it in the face of his own Preface, where he devotes nearly five pages to an explanation of the mode which he has adopted with regard to the orthography. Dr. Buddensieg's criticisms may differ in the quantity; they may also differ in the quality; but yet he has altered the forms of his MSS., and he has omitted readings of the MSS. He says so himself. Now this is exactly what is done with the Master of the Rolls' Series.

But, says Dr. Buddensieg, if an editor has merely to reproduce his MSS., he becomes a mere copyist or a mere photographer. No doubt a learned man like Dr. Buddensieg wishes to take up a more congenial position;

he wishes to exercise his "judgment" occasionally, or his "critical" faculty. In fact, he wishes to decide between a "fault," or an "evident mistake," and a "correct reading." But here I repeat what I said already in my first letter, that the only question is whether the editor is competent to decide between a "fault," or an "evident mistake," and a "correct reading." Let me take Dr. Buddensieg himself as an example. We could, probably, not find in any part of the globe a better trained Latin scholar or a more accomplished editor than he is. Well! On p. 23 of his first volume, in l. 17, he inserts into his text the word *commensaciones* (with two m's), a form which is not in any of his MSS.; whereas three of his best MSS. have the not uncommon and better form *comensaciones*; three others have *comensaciones*, and the remaining one *comensaciones*. What induced Dr. Buddensieg to depart from the correct reading of three of his best MSS., and to put into his text a form which is not in any of his MSS., not even in the most worthless one? Of course, he thought that *comensaciones* of three MSS. was a scribal "vagary," and, as the four other MSS. had *com-*, he quietly printed *comensaciones*, thereby not only departing from the reading of three of his best MSS., but actually inserting a form which, though it occurs elsewhere, must yet be condemned when we have regard to the etymology of the word. Surely Dr. Buddensieg would not call this a "critical" emendation? To me it shows that even such a learned editor as Dr. Buddensieg undoubtedly is may sometimes not see far enough, and fail to distinguish a "fault" from a "correct reading." Nor would I call it a "critical" emendation to give in l. 19 of the same page *consecuntur*, which is in none of the MSS.; while four MSS. read *consequuntur*, the three others *consequentur*. Such "critical" alterations are utterly useless; in my former letter I called them irritating. Dr. Buddensieg's "critical" faculty should, in my opinion, have been exercised on p. 30, l. 13, where he prints (from 2 Pet. ii. 9): "Novit dominos [for dominus] pios de temptatione eripere." Perhaps this is a printer's error, and should not be charged to the editor; so also *peccata* (on p. 43, l. 11) is perhaps a printer's error; it bears witness to the great minuteness with which Dr. Buddensieg prepared his text. He there prints in l. 7 *elemosina*, and in the accompanying note he tells us that "*elemosina* (is in MSS.) CDEFG *elemosina* (the first e cr. out) j." This minuteness is delightful; but is it not deplorable that an editor capable of such minuteness should have started with the erroneous idea that he could deal with certain forms as he pleased, and alter or omit them as he thought proper?

A few words more with regard to Dr. Buddensieg's assertion that, "as to the editing of mediæval texts, we have now in Germany strict, and generally accepted, rules which exclude any idiosyncrasy of an editor." I knew they had certain rules in Germany with respect to this point. That they were *strict*, I did not know; certainly Dr. Buddensieg himself does not evince great obedience to them in his Preface where he speaks of Sicking's mode of printing documents. But, however this may be, I am by no means prepared to admit that these rules "exclude any idiosyncrasy of an editor." On the contrary, they appear to me to give free scope to all sorts of idiosyncrasies; in fact, the very same idiosyncrasies which we discern in Dr. Buddensieg's volumes. Even Sicking, the great German diplomatist, informs us in the Preface from which Dr. Buddensieg quoted that he will not give us all the variants of his documents, but only those which he thinks would be of importance to his readers. Boretius, the editor of the *Capitularia*, gives us merely a

selection of the different readings of his MSS.; and Prof. Sohm, reviewing this new edition of the *Capitularia*, distinctly pointed to this feature of Prof. Boretius' work as most meritorious. These editors, Sicking, Boretius, Sohm, are editors of early mediæval documents, but what difference is there between them and Dr. Buddensieg? Is Prof. Boretius more certain to select the proper readings of his MSS. than Dr. Buddensieg, who failed to do so in at least one instance? I could tell Dr. Buddensieg more about this, if space and time would allow me. Let me only now remark that, far from thinking that German diplomatists are proceeding according to strict or sound rules in editing historical documents, I have long intended to address Prof. Waitz on the lax and unsatisfactory editing of some of the volumes of the *Monumenta*. No doubt Dr. Buddensieg, in his Preface and in his letter to the ACADEMY, is endeavouring to impress upon us the difference between English and German editing, and very naturally comes to the conclusion that the latter is far superior to the former. I am not defending English editing at all; I know it is not what it should be. But it is not for Dr. Buddensieg to boast of the superiority of German editing. He seems to be acquainted with the rules in Germany, but he appears to know nothing of the exceptions to these rules. No fault could be found with the rules; the exceptions are the obnoxious part of the business.

I hope Dr. Buddensieg will understand me. I am not charging him with any shortcomings as to the estimate he has formed of his MSS.; nor am I charging him with any mistakes in the deciphering of his MSS., and even if I find occasionally that he has erred (I have only read till p. 50) I should scarcely like to say so publicly. I know the difficulty of these Wyclif MSS., and I could never hope to have done the work better myself. All that I have said is directed against that practice, that mischievous, gratuitous, and utterly unnecessary practice, of editors altering the plain letter of their MSS., or omitting readings in the idea that they are mere scribal "vagaries."

When Dr. Buddensieg has gained a little more experience of the handwriting of Wyclif's period, and more especially of the *Spracheist* of Wyclif's period and the two succeeding centuries—then I feel sure he will never again speak of scribal "vagaries," nor of "evident mistakes;" or, if he does, he will acknowledge that, in the interest of science, they must be studied, and not simply discarded. In what condition would philology be now if men like Du Cange, Diefenbach, and others had shared Dr. Buddensieg's notions and omitted from their lexicons all those forms which, according to these notions, might have been regarded as vagaries or evident mistakes? Or in what condition will philology be a few years hence if Dr. Buddensieg's notions (which he says he entertains in common with nearly all the mediævalists of his country) should happen to gain ground? I hope such a contingency need not yet be contemplated!

Mr. Karl Pearson will no doubt excuse me if I do not reply directly to his appeal for the continued operations of our editorial cooks. I feel sure that, as soon as we can obtain a few undoctored texts, he will find nothing "uncanny" in forms like *edus* (even now a very common form), *disficiones*, &c. Meantime, it would be well if he abandoned the position he has taken up. To express such an undefined desire for "critical" texts, without showing that "uncritical" texts are inconvenient or worthless, is not exactly what one would expect from him. He should not forget that he is a member of the Cambridge Board for modern and mediæval languages, an office which, I

imagine, forbids him to, at least publicly, ask for mediæval texts which, altered and trimmed by nineteenth-century editors, can, at best, only be uncertain guides to his "poor theologians and dogmatists," and must decidedly do harm to that other class of men who wish to exercise their own judgment, and more especially to those who wish to study Wyclif and his contemporaries, and not nineteenth-century editors.
J. H. HESSELS.

Oxford: May 11, 1884.

It is, perhaps, a fortunate coincidence that my letter explaining the way in which I am editing Wycliffe's book *De Civili Dominio* should appear in the ACADEMY side by side with Dr. Buddensieg's letter, from which it might otherwise be inferred that I adopted an exactly opposite method. If Dr. Buddensieg's remarks concerned myself alone, I should be very reluctant to occupy your space by a personal defence; but it is clearly my duty to vindicate the Wyclif Society from the suspicion of having appointed an editor whose principles and practice are directly at variance. The explanation is very simple. The opinion which Dr. Buddensieg quotes from me refers to a quite distinct matter from the question raised by Mr. Hesseles, and it is to the latter that I supposed (I think rightly) the correspondence in the ACADEMY to be limited. Mr. Hesseles' contention, with which I entirely agree, is that in printing from a MS. one should make no change, even of a letter, without saying so; in other words, one must be scrupulously faithful to one's original. Dr. Buddensieg's extract from a short article of mine in the *Modern Review* introduces another question altogether—namely, whether it is necessary, in the case of works of relatively slight intrinsic value, to make an exhaustive collation of all known MSS. It is not a question which touches me individually, since we possess but one single MS. of the book I am editing; nor did I express my opinion in anything like the positive form in which Dr. Buddensieg quotes my words. "Possibly," I said, after speaking of the number of MSS. which he collated for his edition,

"those who are not such enthusiastic Wycliffites as Dr. Buddensieg may doubt whether the tracts were worthy of an unstinted devotion commonly paid only to literature of which the style as well as the matter is of importance. The English reader, for whom Dr. Buddensieg loses no opportunity of expressing his immense contempt, will be apt to think that a fair text, printed from any MS. that is complete as regards any particular tract, with occasional corrections and selected various readings from any other available copies, would have satisfied the requirements of the theological student," &c. (*Modern Review*, vol. v., p. 384; April 1884).

Dr. Buddensieg begins his extract with "a fair text," and leaves it to be inferred that my remarks related not to the collation of MSS., but to the treatment of any particular MS. As a matter of fact, I did not mention the latter point at all. I omitted it because there were some other features of Dr. Buddensieg's volumes on which I felt bound to make adverse criticisms, and these appeared to me to be ones about which the readers of the *Modern Review* would be more desirous of obtaining information than points of palæographical detail. Indeed, though I agree with Mr. Hesseles, I cannot truly say that I consider this question of orthography to be of very great moment. My own practice is to follow any MS. minutely; but I should be disinclined to hold with Mr. Hesseles that an edition like Dr. Buddensieg's is vitiated to any material degree by the adoption of a different plan. Thus, in spite of the scorn with which Dr. Buddensieg regards my views—in spite also of the heat which he has, it seems to me unnecessarily,

introduced into the controversy—I am unable to abate the praise which I felt, and feel, to be due to a work of signal merit.

R. L. POOLE.

SCIENCE NOTES.

PROF. BONNEY, President of the Geological Society, will give the first of four lectures on "The Bearing of Microscopical Research on Some Large Geological Problems" this afternoon (Saturday) at the Royal Institution.

THE articles on "Blow-pipe Analysis" by Lieut.-Col. Ross which recently appeared in the *English Mechanic* will shortly be published in book-form by Messrs. Crosby Lockwood & Co., under the title of *The Blow-pipe in Chemistry, Mineralogy, and Geology*, with many additional tables and illustrations, and about forty analyses of minerals from the note-book of a student at Freiberg, with a parallel analysis on Col. Ross's new system appended to each.

MESSRS. CROSBY LOCKWOOD & Co. also announce *A Treatise on Earthy and other Minerals and Mining*, by Mr. D. C. Davies, uniform with the same author's *Treatise on Metalliferous Minerals and Mining*; and *Stone-working Machinery*, and the Rapid and Economical Conversion of Stone, with Hints on the Arrangement and Management of Stone-works, by Mr. M. Powis Bale.

THE following new volumes in "Weale's Rudimentary Series" will shortly be issued by Messrs. Crosby Lockwood & Co.:—*Burn Implements and Machines*, treating of the application of power to the operations of agriculture, and of the various machines used in the threshing-barn, stock-yard, dairy, &c., forming the fifth volume of Prof. Scott's "Farm Engineering Text-books"; *Brickwork: a Practical Treatise*, embodying the General and Higher Principles of Bricklaying, Cutting, and Setting, with the Application of Geometry to Roof-tiling, &c., by Mr. F. Walker; and *Steam and Machinery Management: a Guide to the Arrangement and Economical Management of Machinery*, with Hints on Construction and Selection, by Mr. M. Powis Bale.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Thursday, May 8.)

PROF. C. T. NEWTON, V.-P., in the Chair.—Mr. Theodore Bent gave an account of a recent tour among the Cyclades, dwelling more particularly upon the abundant traces to be found there of a prehistoric empire. He exhibited some rude marble images and pottery dug up from graves in the island of Antiparos. There was reason to believe that these and similar objects found at Santorin—the ancient Thera—belonged to a period not later than the sixteenth century B.C. Mr. Bent also gave some interesting facts to show what an excellent field these islands afforded for the study of modern Greek language, character, and customs in their purest and most primitive form.—The Chairman, in thanking Mr. Bent for his valuable memoir, expressed the hope that he would carry his researches further. He said that the marble images were of special interest for the gradation shown in artistic skill, and also because they were here found for the first time in conjunction with pottery of the very rudest character.—After some remarks from Prof. Jebb, Mr. Munro, the Provost of Oriel, read a paper on the Epic Cycle, giving a summary of the *Aethiopis* and *Iliou Persis* of Arctinus, and of the little *Iliad*, and showing how they carried on the story of the *Iliad* with interesting deviations, and additions of distinctly post-Homeric character.—The Chairman dwelt upon the importance of the several poems of the Epic Cycle to the study of vases, the subjects represented thereupon being hardly less often taken from the other cyclic poems than from Homer.—Prof. Jebb pointed out that the chronology of the later poems of the cycle was of extreme importance

as giving the only clue to the inferior limit of the date of the Homeric poems.

SOCIETY OF ANTIQUARIES.—(Thursday, May 8.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Waller, Vicar of Hunstanton, exhibited a chalice, with a cover used as a paten, belonging to his church, bearing the mark for the year 1551-2.—Mr. Wylie sent an account of a prehistoric road in the Ancholme Valley, near Gleanford Brigg, Lincolnshire. The road was found in the lower stratum of peat, and was composed of oak planks laid on yew branches.—Mr. R. Brown sent some specimens of Samian ware with huntmen and wild animals found at New Holland, near Barton-on-Humber.—The Secretary read an account of a British hearth discovered in a sandpit at Sutton, in Suffolk. The hearth was built of blocks of burnt crag. Some fragments of coarse pottery, worked flints, and bone were found in it.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, May 9.)

DR. THOMAS MUIR, President, in the Chair.—Prof. Crum Brown delivered an address, interesting alike to mathematicians and to chemists, on "The Hypothesis of Le Bel and van't Hoff."—Dr. Muir gave a preliminary account of a treatise on Determinants, published in 1825, and overlooked by all writers on the history of the subject.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olegraphs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KEMS, 115, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

II.

MR. ALMA TADEMA's large canvas (245) stands by right of size and workmanship at the head of that class of archaeological *genre* into which he has poured so much new life. Though full of subtle and successful painting, and marked by more than usual ingenuity of composition, it is scarcely a success. Its subject is "Hadrian in England visiting a Romano-British Pottery." At the top of the picture the Emperor and his suite are looking at the finished work. From the gallery of the show-room a staircase descends to the bottom of the picture, which it crosses, and on its steps are two men, very lightly clad, bearing trays of vases for the imperial inspection; under the gallery is seen a room where potters are shaping and decorating unbaked ware. This room is seen on a very small scale compared to that of the rest of the picture. It is like a peep-show, attracting the attention immediately; and, once arrested, the eye finds nothing in the rest of the picture of equal charm. Instead of advancing as we ascend the staircase, the interest, if it were not for the excellent painting of still-life—the heavy-hanging cluster of ivy leaves, the onions in the niche, and other fine pieces of detail—would steadily decline. The workers intent on their labour with well-varied motives, and their sensitive touch on the clay, are pleasanter than the comparatively giant figures of the men carrying the trays; and these, again, well designed and natural, and with their flesh painted with living effect, compete in reality to the disadvantage of the distinguished company above. These figures are not only less forcible, but more modern, and the illusion suffers as well as the pictorial effect as we ascend. We are reminded too much of the aesthetic showman of Bond Street, too much of the British matron at the stores. But the picture is without any rival in its way. The delicate, rapt sentiment of the girls listening to Mr. Millais' bravely attired piper scarcely seems a natural response to the shrill piping of the very unromantic musician. The charmer is but a bumpkin veneered with a little drill and a coat (and hat) of many colours; the "charmed" are well-bred little ladies in poor raiment. As a

matter of painting, the drummer has it all his own way, and kills the rest of the picture not less by force of colour than execution. In short, the different parts of this composition, boys and girls, figures and landscape, have the appearance of separate studies ill-fitted together, and are harmonious neither in colour nor sentiment. Mr. Millais has been subject to occasional fallings off, and therefore we may well hope that this picture, which is called "An Idyll, 1745," is but the accident of a "bad year." He cannot be said to be successful in his portrait of "Miss Scott" (331), nor in the flat and poorly painted profile of "Mr. Irving" (372); there is, however, distinction in the latter, and in his portrait of "Fleetwood Wilson, Esq." (132), he is more like his usual self. It is a bad year, too, for Mr. Pettie, whose two large canvases, "The Vigil" (359) and "Site of an Early English Altar" (410), are quite unworthy of him. Why his brother Academicians should have chosen such an empty and uninspired composition as the former for purchase under the Chantry bequest is best known to themselves. The decision seems neither fair to the nation nor just to Mr. Pettie's reputation. The only work in which he shows anything like his usual "form" is "A Redutio ad Absurdum" (307), a small picture clever in suggestive gesture and with some richness of colour; but this is sketchy, and the hands are imperfectly drawn. The less said about the pictures of Mr. Herbert and Mr. T. S. Cooper the better; nor is there any special commendation due to any other figure-painter among the Academicians, except, perhaps, Mr. Leslie and Mr. Marks. Mr. Goodall's gigantic and very empty picture of the "Flight into Egypt" takes up space that may well be grudged by artists, both English and foreign, who find themselves "skied" for no other reason than the abused privileges of Academicians; and his other works are but average productions of his well-known talent. Mr. Calderon, in his "Night" (340), fails to elevate an ill-posed model to the region of idea, but gives us two pretty panels of "Cherries" (402) and "Currants" (588), with bright English faces laughing between the leaves. Mr. Yeames sends a pleasant, but rather stiffly composed, scene from social and literary history, "The Toast of the Kitcat Club" (332), with Addison, Congreve, Steele, and others drinking to the little Lady Mary Pierrepont (afterwards Lady Mary Wortley Montagu). Mr. Holl has several life-like and well-painted, but heavy, portraits, and a portrait-study of an unhealthy looking boy with a sword across his knees asking his father if he ever killed anybody (67). Mr. Poynter has one nice small study of "Diadumené" (368), and a portrait of "Bishop Barry" (847) which seems to show that his talent does not lie in this direction, and also some medals, of which hereafter. Mr. Armitage's design of "Faith" (463), though not appealing to the sense of colour or beauty of form, is marked by elevation of sentiment and dignity of design worthy of its subject; and Mr. Hodgson, though for his large picture he has chosen a subject of little pictorial attraction—"Church Afloat" (484)—shows in several smaller pictures of Egyptian subjects that careful painting and drawing, and in one—"Flat Perjury" (66)—that character and humour, which we expect from him; his colour, if still a little hot, is pleasanter than usual. Of Mr. Marks and Mr. Leslie, if we have no important work, we have at least work thoroughly English—of its kind difficult to surpass. The former's "Thames Roses" shows us but a pretty young English girl with her feet up on a sunny window-seat by the side of the Thames, but it has his own peculiar charm of sentiment and colour, and is as good as English air can make it; while Mr. Marks' "Entomologist" (526) is admirable.

Of the Associates, none has come out so strongly as Mr. Fildes, but he is too strong. To paint Van Haanen subjects life-size is surely a mistake—unless, indeed, it be done by a great master of colour; and this Mr. Fildes is not. Gay, and daring, and ingenious his colour may be, but it is not fine. Gaudy even as a decoration, it clashes and flashes with crude contrasts unblended and inharmonious. But it is strong, and so is the force with which the artist presents his Venetian beauties; and, in design, both his large group, "Venetian Life" (390), and his single figure, "A Venetian Flower-girl" (747), are picturesque and clever. Unfortunately, Mr. Van Haanen's contribution, "Afternoon Coffee" (721), is unusually scattered and confused in composition, and the figures at the end of the room are ill-relieved; but it is full of painting of high skill. Better as pictures, but not so masterly in execution or refined in feeling, are "After Church" (423) and "Secrets" (839), by M. de Blaas, the latter of which is humorous and life-like; but, on the whole, the palm for pictures of this kind rests this year with Mr. Woods, who, without any ambitious effort or popular appeal, shows in several bright little pictures of Venetian life and Venetian sunlight a growing skill, a sure and untroubled aim, and a sense of colour that are the best augury for his future. "Venetian Cloisters" (448) is, perhaps, the best of these charming little pictures. As usual, scenes of "foreign parts" are very numerous. Mr. Boughton sends a vigorously drawn "Field-handmaiden, Brabant" (80), with her head against a warm pearly sky, one of his best studies of the kind; an unsentimentalised, but withal a graceful figure, painted (as her green and red cabbages are) with breadth and refinement, and surrounded with that moist Northern air he knows so well how to render. His "Village below the Sand-dunes, Walcheren" (458), is a sincere study of clouds and sea and sand; but the houses in the village seem too small. Though it were a pity, perhaps, that Mr. Woods should desert Venice or Mr. Boughton desert Holland altogether, there is too much, not only of foreign countries, but of foreign influence, in the pictures of the year, especially those by younger artists. Mr. Blandford Fletcher's scenes from France are certainly very clever; his "Leader of Public Opinion" (405) is well drawn and well studied in character, and his other works are full of promise; but we are getting tired of French grays and greens. French blue, as seen in Mr. Stanhope Forbes' "Preparations for the Market, Quimperle," is still more tiresome. Miss Clara Montalba's shadeless "Middelburg" is, indeed, luminous enough and to spare; and Mr. Clausen's picture of very solid labourers (124) seated on very unsubstantial ground is no doubt very cleverly painted—almost as good and as ugly as a Bastien Lepage. Nor can it be denied that Mr. John Reid, in his "Ugly Customer" (669), has gone almost as far as possible towards the abolition of shade, though scarcely equally successful in preserving a sense of distance. All these things are more or less due to foreign influence, and not the best foreign influence. Our young artists seem to be doing their best to denationalise themselves, especially in the rendering of light and air, in which their best models are to be found in England and in English painters. Even in this poor "Academy" the best work by English artists is the most English work. The best picture of "beauty" is Mr. Albert Moore's exquisite "Reading Aloud" (416), and it is best because he does not pretend to be a Greek, but gives us English girls and Spanish lace and all the most beautiful things that he, in England, in the nineteenth century finds to admire; the best dramatic pictures are Mr. Orchardson's "Mariage de Convenience" and Mr. Lucas's

"After Culloden" (noticed last week), both as English as they can be; and the best landscapes are Mr. Hook's and Mr. Peter Graham's. Moreover, the attempt to denationalise is never successful. Even when painting nature, an artist is seldom authentic except at home, and Mr. Mesdag's gray seas and skies of Holland are more to be trusted (if the hanging committee would only have the courtesy to hang them where they can be seen) than those of a foreigner. Not that our artists have not learnt much, and may not learn much more, from foreign artists, but it should be in things in which our school is weak, not in which it is strong. They may learn style from M. Bougereau, tone from M. Fantin, execution from M. Van de Beers, gain vividness from Impressionists, and improve their technical skill from a hundred foreign sources; but the attempt to rival such masters, or, indeed, any real masters, on their own ground is fruitless, and the tendency to adopt their manners can only end in the destruction of native impulse and the product of a hybrid art.

COSMO MONKHOUSE.

THE GROSVENOR GALLERY.

II.

AMONG the most remarkable portraits of the year are those of Mr. Hubert Herkomer, who has acquired an increased power of characterisation with a certain sympathetic quality which is often wanting in the otherwise powerful and highly successful works in portraiture of Mr. Oulless and Mr. Frank Holl. There may be specially cited the portrait of "R. C. Beavan, Esq.," an admirable half-length, largely and brilliantly painted, but which suffers, on closer inspection, from the looseness and insufficiency of the modelling. Most of this painter's works are open to the same reproach, though, perhaps, in a less degree than in former years. Another fine and sympathetic portrait is the full-length of "C. S. Parker, Esq." (42), where, however, the head is the only portion of the canvas in which the painter has taken any special interest, even the hands being rendered in somewhat summary fashion. Mr. Philip Calderon has made a new departure with his "Aphrodite" (38)—a picture which has many merits, among which cannot certainly be classed its title. His divinity may be "fresh as the foam," but she is not "Italian Aphrodite beautiful;" the goddess, in her lightest mood, should not be so entirely human—nay, modern and Parisian—in aspect. As a study from the nude the picture has much to recommend it, and deserves the more notice as being a success in a branch of art upon which English painters too rarely venture. The foreshortening of the torso is remarkably skilful, and the entire abandon of the pose well rendered. The deep brilliant azure of the sea is not sufficiently relieved by the vibrations of colour which the strong movement of the waves would naturally produce, neither is the idea of palpitating, ever-varying movement sufficiently indicated.

Mr. Orchardson exhibits a picture painted in 1881, "The Farmers' Daughter" (85)—a young girl clothed in light-coloured rustic garments, feeding, with evident delight, a flock of pigeons, of which one special favourite perches on her left arm, while others at her feet cover the foreground of the picture. The girl's figure is charming in its freshness and unstudied grace, and her face especially should be noticed as a rare example of real mobility and animation of expression, unmarred by consciousness or affectation. The drawing and painting of the right arm do not appear quite in harmony with the youthful elasticity of the figure. The two pictures of Mr. R. W. Macbeth again demonstrate his desire to emulate

the successes of Mr. Orchardson, whose influence is strongly felt in the style and execution of both works. "A Rose in June" (189) represents a young lady in a morning gown of white, dreamily gazing at a full-blown rose which she holds. This is by far the more successful of the two pictures, and has much charm both in the simplicity of the conception and the breadth and directness of much of the execution. Less agreeable is "Far from the Madding Crowd" (214), another young lady, whose garments are somewhat complicated and inharmoniously arranged, standing alone in the glade of a park, in painting the background of which Mr. Macbeth seems to have been fired with a sudden desire to rival the achievements of the "Impressioniste" school—without success, however, except in respect of incompleteness, for he does not apparently possess their peculiar quality of realising an effect or "impression" at a certain distance. The gallery contains three works by Mr. John Collier, of which the most important is the portrait of "Mrs. George Peck" (95), who is represented standing upright against a curtain of white on very light gray, wearing a dress of white brocade, relieved with a few touches of a brilliant dark red. The technical difficulties of this combination have been happily overcome, and the figure stands out well; the rich material of the white dress, with its changing reflections, being especially well rendered. On the other hand, the painting of the head is open to the charge of lack of charm, and a certain paintiness in the carnations. A study by Mrs. John Collier (223), painted almost in monochrome, of a youthful female figure, entirely nude, lying on a low sandy shore, is very carefully drawn and modelled, and is altogether a work of promise. Mr. Whistler has this year, in his own peculiar style, produced an admirable work, the portrait of "Lady Archibald Campbell" (150). Many portions of the picture are worthy of the highest praise, and once more prove, on the painter's part, a close study of the art of Velasquez. Particularly noticeable are the arrested onward motion of the little, graceful figure, and the natural action of the gloved hands, which are rendered with extraordinary skill. The curious tones and reflections of the otter-skin cape worn by the lady are also felicitously given. Mr. Whistler has so often shown himself a subtle and harmonious colourist, and is so fully equipped for success as regards technical power and accomplishment, that he might now surely abandon his somewhat eccentric position in contemporary art, and aim at taking as a painter the position which he might undoubtedly grasp if he would only think the effort worth the making. The younger French school is represented by the American painter Mr. J. S. Sargent, whose portrait of "Mrs. T. W. Legh" (203) will scarcely satisfy those who bear in mind his remarkable performances of the last few years. It has passages of surprising dexterity, such as the painting of the diaphanous black fan which the lady holds; but the whole is distressingly flimsy, and bears evidence of haste and want of interest on the part of the painter in his subject. Better things may be exacted from the painter of "The Gitana" and the portrait group of children exhibited at the Salon last year. Another American painter, Mr. Julian Story, exhibits three works, of which the "Aesop" (212)—a group of semi-nude, somewhat academic-looking figures who sit at ease listening to the humorous teaching of Aesop—shows abundant evidence of sound training in a French studio, and some mastery over facial expression. On the other hand, his portrait of "Card. Howard" (207) is unfortunate in colour, and entirely lacks the distinction which the subject requires. Very successful in its way is "The Rival Grandfathers" (35) by Mr. J. R.

Reid, who, without losing his English individuality, has, in some respects, profited by the example of the modern French school as regards *technique*. Two old fishermen compete for the notice of a little girl, their grandchild, to whom they are exhibiting the wonders of a telescope, while her mother stands looking on. The background is one of calm sea and coast upon which the figures have hardly sufficient relief. The quaint simplicity of the subject and the skill and truth of the rendering are alike to be commended; but exception must be taken to the general scheme of colour—almost entirely a combination of blue and green, which on so large a scale is anything but agreeable. Among other figure subjects too numerous to allude to separately may be mentioned the two contributions of Mr. Matthew Hale (125 and 200), both of them classical subjects showing to a certain extent the influence of Mr. Alma Tadema. These possess considerable merit, but suggest the idea that the artist is not as yet completely acclimatised as an oil painter.

Many of the landscapes exhibited bear unmistakable traces of the influence of Sig. G. Costa, which seems already in some cases to have borne good fruit. His own subtle and poetical art is represented this year by one canvas only, "St. John Lateran from Villa Mattei" (10)—a subject which gives less scope than usual for the display of his best qualities, and the rendering of which cannot compete with many more successful pictures by the same hand. Yet the representation of the early Italian spring, with its wealth of blossom and delicately harmonious tints, has much of genuine charm and shows loving care. Of the same school is a fine landscape, "Evening" (159), by Mr. M. R. Corbett, representing a sunset seen from wooded mountain heights overhanging a Southern sea. Very beautiful is the suggestion of perfect happy calm which the picture conveys, and to which the calm sparkling sea, the sky with its sunset tints, and the foreground occupied by a few sheep and a solitary female figure in repose, all contribute. The picture of Mr. Alfred Parsons, "Meadows by the Avon" (80), is very patiently and skilfully drawn and studied, and the subject is a well-chosen one; but it suffers from paintiness and a lack of atmospheric effect—defects which often mar the otherwise faithful transcripts from nature of this artist. There is no want of the latter quality in Mr. J. W. Hennessy's refined "Twist Day and Night" (87), which bears evidence of much study of the art of Corot; it would perhaps gain by a little added decision and compression in some parts of the picture. Mr. Mark Fisher has three pastoral landscapes kindred in subject and style, of which the most important is "Home-wards" (213). All are artistically composed and well painted, and are unmistakably the work of an accomplished artist; but the painter unfortunately repeats the same scheme of colour and the same effects *ad nauseam*, and labours apparently under an inability to see nature in any but one particular and very limited phase. Among many other landscapes which deserve notice may further be mentioned Mr. Keeley Halswelle's "A Bed of Water-lilies," a careful performance in his usual manner; Mr. Henry Moore's "The Sea-weed Harvest," in which he breaks fresh ground, but cannot this time be said to have achieved complete success; and, finally, Miss Clara Montalba's "The Port of Middleburgh," a picture remarkable for atmospheric effect, and the rich and delicate harmonies of colour in which she delights, but which we cannot consider an advance in completeness and thoroughness of drawing and execution, qualities which she has never completely attained.

Most of the sculpture exhibited is on a small scale, and does not call for extended remark. The most noticeable and unfortunate exception

is Mr. R. Barrett Browning's "Dryope fascinated by Apollo" in the form of a serpent—a work which it must be considered a grave error of taste to have admitted to the exhibition. It is nothing more than a study by a comparative novice from a coarse and unselect model, whose defects of form it has not been sought to correct or to atone for by any harmony of line or arrangement. It shows more courage than discretion to have exhibited such a performance so soon after the appearance of Idra's exquisite "Salammbô," the subject of which is well-nigh identical with that of the "Dryope." There is, however, considerable power shown in the rendering of the unpleasant facial expression and in the general modelling of the head; and these qualities appear in a more agreeable form in two bronze female busts by the same artist (423 and 424), which are marred, however, by the unplastic and exaggerated treatment of the falling masses of hair in which Mr. Browning apparently delights. A marble bust, "Portrait of Miss Mary Swainson" (421), by M. A. Legros, bears strong traces of the influence of the great Florentine school of sculpture of the fifteenth century; the structure of the head is admirably made out, and the play of the muscles indicated with great truth and delicacy. Another work showing a close study of the same school is Miss E. Hall's bas-relief, "Music" (396), a careful and harmonious, though not strikingly original, design, which is chiefly remarkable as showing considerable mastery over the difficult and little understood art of low-relief. Finally may be mentioned two spirited wax medallions, "Beatrice" and "Benedick" (427 and 428), by Misses E. and N. Casella; these are a clever revival of the *cires peintes* of the Renaissance, of which many interesting examples of the Valois period have come down to us. Many other works would deserve more than passing notice did not the limited space at command render allusion to them in the present article impossible.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

THE illustrated Catalogue of the exhibition of the Royal Society of Painters in Water-Colours is published by Mr. Fisher Unwin.

MR. AYESCOUGH WILKINSON has just hung at the galleries, 53 Great Marlborough Street, a selection of his work in water-colours. The series comprises studies in the Riviera, some pleasant transcripts of Venice, picturesque jottings in and round about the Isle of Skye, and two or three little bits of Welsh scenery.

IN our report last week of the meeting of the Royal Archaeological Institute on May 1, we mentioned that Mr. W. Thompson Watkin communicated an account of the discovery of the base of a small Roman column at Thistleton, Rutlandshire. This was, however, only a portion of the "find," which included a number of silver and brass Roman coins, "Samian" ware (some pieces bearing the potter's name) and other pottery, tiles, boars' tusks, and the usual *débris* found in Roman sites. The frequent previous discoveries of this nature at Thistleton prove that it must have been a Roman station of some importance.

THE STAGE.

"THE RIVALS" AT THE HAYMARKET.

MR. BANCROFT has presented at the Haymarket Theatre a performance of "The Rivals" that is curiously ineffective. Though several of the members of the company comport themselves with admirable skill, the result of so

many creditable efforts is yet one of the weakest performances of legitimate comedy that has been offered us at an important theatre. This is, no doubt, in a great measure the consequence of those intervals which one blames and resents not only for their mere length—for they might have been nearly as long in the old days, when, if the arrangements of the stage were rough, they were likewise carried out at leisure. One resents these intervals most of all because they occur at the wrong time—at a time when they cannot be borne with impunity. If the curtain falls upon a strong situation, our interest in the story is sufficient to keep attention awake and fresh; but if it falls on a feeble situation—on that which was meant to be the end of a scene, but not the end of an act—our interest is dissipated. The new arrangement of "The Rivals" by Mr. Bancroft and Mr. Pinero is one of which we cannot approve. Too much is sacrificed to the furniture, yet the furniture is not worth the sacrifice. Doubtless the scenery, and especially that of the old street of Bath, with which in the present arrangement the play begins, is the result of an order of study which is still rare, and was a few years ago never displayed. The "researches made in Bath" have resulted in the complete realisation, for the space of some few minutes, of an ancient quarter of the town and its varied life. The coach arrives, the abbey bells peal out the quarter, the sedan-chair passes bearing someone to a rout, and the bibliophile lingers over a book at a book-stall. When we come to the interiors we certainly are not disposed to blame them because they are not very gorgeous; but, if it was not their gorgeousness that was to be attractive, why was so much sacrificed to their pretentious presentation? Surely the mere avoidance of shifting the scenes in view of the audience was not enough to warrant the transpositions in the dialogue, and the variation in the locality? But enough of this matter—let us pass to the acting.

For Mr. Pinero to play Sir Anthony Absolute required an effort, and a valiant effort has been made; the result is highly commendable, if it is incomplete. Mr. Pinero fails somewhat in the expression of rage; and we cannot help suspecting throughout the greater part of his performance that Sir Anthony was a man who laboriously played at being absolute, but who was glad when the slightest pretext was afforded him to drop the mask of obstinate dogmatism and self-will. Perhaps this is really Mr. Pinero's view of the character, and, if so, he may have good reasons for entertaining it. But at the same time we cannot avoid surmising that the minor key, so to speak, in which Sir Anthony was played is due rather to the general aim that has governed this revival than to the personal taste of Mr. Pinero in playing it. For Sir Lucius O'Trigger—generally a very fiery person—is played by Mr. Alfred Bishop with but a very limited display of ardent character; and the Captain Absolute of Mr. Forbes-Robertson, though quiet and gentlemanly, must be accounted rather tame. Mr. Bancroft plays nearly all that he plays with an air of conviction, and his Faulkland is no exception to the rule. Mr. Lionel Brough is, we cannot but consider, the best Bob Acres now on the

stage; his art in his low comedy is as complete in its way as is that of Mrs. Stirling in her high comedy. We cordially acknowledge Mr. Brookfield's successful effort to give a little local character to David, who, as heard at the Haymarket, speaks with the accent of Somerset.

What are we to say of the ladies? In "The Rivals" only one of them has the opportunity of being really distinguished, and that is the representative of Mrs. Malaprop, who has been distinguished for nearly half a century. Mrs. Stirling is in the Indian summer of her art; her performance has about it the completeness of experience and of gentle self-confidence. The utterance of every word and each ceremonious gesture help to the attainment of the effect required. The generally stately presence of Mrs. Bernard-Beere is somehow subdued to the modest requirements of Julia Melville; and Miss Calhoun plays Lydia Languish with graceful command of her resources, and, where that may be, with freedom and charm. Miss Gwynne, too, is a sufficient Lucy; simple, we can hardly wish her to be, but unabashed.

FREDERICK WEDMORE.

MUSIC.

BRAHMS' NEW SYMPHONY IN F.

JOHANNES BRAHMS' third Symphony was heard for the first time in England last Monday evening at the fourth Richter concert. The production of this noble and earnest work is an event of no small importance. The musical world listens with respect and with the deepest interest to each fresh utterance of one of the greatest of living composers. Brahms, and next to him Dvorák, seem to be the two who have specially undertaken the task of persuading us that classical forms are still valid, and that instrumental music can still maintain its ground in spite of Wagner's assertions and his new art theories. Thus a new Symphony by Brahms brings fresh and weighty matter for argument. With regard to the work itself, we consider it one of the composer's most successful attempts. The subject-matter is dignified and attractive; and not once does Brahms allow himself to be mastered by his mystic moods or by his at times prolix method of development. The characteristic features of his style, the mixed rhythms, the polyphonic combinations, and the peculiar harmonies, are all present; but the form is throughout so clear, and the leading theme of each movement asserts its supremacy in so masterful a manner, that the listener easily understands what is set before him, and his interest never flags.

The first movement, in F (*allegro con brio*), after two chords, commences at once with the bold principal theme in six-four time; the second subject, in the key of the mediant, and in nine-four time, is extremely graceful; and after a clever development section and usual recapitulation the quiet *coda* attracts special notice. The *andante*, in C major, is, perhaps, one of the most pleasing slow movements ever written by Brahms; it flows on so sweetly, so smoothly, that one scarcely likes to find fault with it for a certain lack of originality or depth of thought. So, again, with the following *allegretto*; the plaintive melody in C minor, first given out by the violoncellos, has a peculiar fascination, and the delicately scored middle section is most welcome, although the movement has no very marked individuality. The *finale* aims at higher things; the composer is in a heroic mood, and from first note to last he

carries the hearer along with him in his tale of chivalry and love. The *coda*, with its muted strings and solemn chords for wind and brass, is singularly beautiful; we have in it reminiscences of the leading themes and of a passage from the opening of the Symphony.

While attracted by the charm and cleverness of this new work, it is difficult to say how it will be received and judged by musicians. It does not seem to us a revelation, it opens up no new paths, and it occasionally reminds us, though without direct plagiarism, of Beethoven, Schumann, and Mendelssohn. These reminiscences are not by any means displeasing, yet they show where the composer's heart lies. He appeals to us in sweet and, at times, noble strains, but, nevertheless, in language of the past. To speak boldly, it is a great and interesting third attempt on the part of Brahms to measure himself against his great predecessors; and, though we cannot regard the work as a landmark in the history of musical art, it is nevertheless one which will add much to its author's reputation, and which, whenever played as it was last Monday, cannot fail to give real pleasure and satisfaction. The Symphony, completed only last year, was produced on December 2, 1883, at Vienna, under the direction of Herr Richter, and the talented conductor may be congratulated on the first performance here under his *bâton*. To accept the *encore* for the third movement was, however, an artistic mistake. Why does not Herr Richter set his face against *encores*? They are bad at all times, but especially so in a work where the sequence of movements with regard to character and tonality is a matter of serious moment. The programme of Monday's concert included the overtures of "Egmont" and "Obéron," the "Siege-

fried Idyll," and two songs from "Die Meistersinger" excellently sung by Mr. E. Lloyd.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Bach Choir gave a very good performance of Mozart's "Requiem" Mass at their second concert, last Wednesday evening. The soloists were Miss Carlotta Elliot, Miss Helen D'Alton, Mr. W. Shakespeare, and Mr. Frederick King. Miss Elliot deserves a special word of praise. While commending the performance as a whole, we must say that once or twice there was not a complete understanding between conductor and choir, and also that the "Benedictus" and "Agnus Dei" were taken too fast, especially the former. Brahms' "Gesang der Parzen" was sung. Further acquaintance does not make us like it any the better; the words were sung in German, but the rendering of the new work was not very satisfactory. The programme included portions of a Bach Cantata and the "Credo" from Cherubini's Mass in D minor.

At the College for Working Women, 7 Fitzroy Street, a lecture and entertainment hall has just been built. The committee and friends of the college have lent their aid towards defraying the cost, but there still remains a debt of some £80. To meet this a concert will be held in the Steinway Hall on Saturday next, May 24. Miss Mary Davies, Miss Kate Flinn, M^{me}. Antoinette Sterling, Miss Agnes Zimmermann, Mr. Herbert Reeves, Mr. Barrington Foote, and Herr Emil Mahr have all generously given their services; and Mr. Alexander Macmillan has undertaken to defray the incidental expenses. Hence the entire receipts of the concert will go to the fund.

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A PUBLIC MEETING, in aid of the FUNDS and to celebrate the JUBILEE YEAR, will be held at the MANSION HOUSE, on MONDAY, 16TH JUNE, 1884, at 3 P.M.

The Right Hon. the LORD MAYOR, M.P., in the Chair.

Several Noblemen and Gentlemen have kindly consented to attend in furtherance of the object in view. A Programme of the proceedings will be advertised in the public press. Cards of admission can be obtained at the Mansion House, or will be forwarded by the Secretary on application at the Hospital. NEWTON H. NIXON, Secretary.

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LORD HOUGHTON in the Chair.

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Outlines to the text-books in general use a whole generation ago, in the full middle of the century.

In the sternness of his resolve not to be seduced into the flowery fields of metaphysics, Mr. Sully does perhaps rather less than might have been wished to show the philosophical starting-point of the analysis of mental processes; and at times the extremely simple mode of statement which he has chosen, as if to avoid controversy and make things easy to the student, rather defeats its purposes, and invites, after all, the kind of criticism which is reserved for first principles. For instance, we are told at the outset of the second chapter that the aim of mental science "is to establish as many general statements or propositions about mind as possible," to which one might object with the Quaker, "Thereafter as the propositions may be." The phrase is meant seriously, for the statement is repeated a few pages farther on that "the psychologist analyses and classifies mental phenomena in order to go on to make comprehensive assertions about them," which assertions "are truths of mind;" and, apart from the form of the proposition, there seems a deliberate incompleteness in it, answering to the definitions in the paragraph before of sensation as "the discrimination of a *sense impression* from others" (as if it were not necessary to *have* sensation A before judging it to be not only identical with itself, but different from sensation B), of perception as the marking off of a group of impressions, and of thinking as the separation of whole classes of objects. And, later on again, thinking is described as consisting, "like the simpler forms of cognition, in discrimination and assimilation, in detecting differences and agreements," as if apprehension or perception necessarily involved the more complicated processes of comparison and judgment, which are, nevertheless, treated as separate. The philosophical doctrine of the relativity of knowledge throws no light on the more elementary problems of scientific psychology. Nor is it quite satisfactory to be told that mental phenomena "are commonly called states of mind or states of consciousness," without some further definition of the phenomenal existence of mind which it is the business of psychology to investigate, as distinguished from the mental "thing in itself" which is abandoned to the philosopher. A similar illustration of the difficulties of elementary teaching may be found on p. 427, where the author humanely substitutes new and original specimens of the syllogism for the time-worn "All men are mortal;" but, unfortunately, from the educational point of view, the propositions substituted are such as any moderately argumentative child would have much pleasure in confuting by the legitimate logical process of "denying the major."

Pending the revelations still looked for from physiology, the most valuable addition recently made to the resources of the psychologist is perhaps that to which Mr. Darwin first seriously called the attention of philosophic fathers—namely, the interrogation of the domestic baby. But, like all new and fascinating studies, this branch of psychological investigation requires to be pursued with caution, and a holy dread of basing general statements upon single observations. Babies

are human enough to differ very widely among themselves, and their aims, motives, and mental processes are at times wholly inscrutable. A careful record of the ages at which such primitive mental processes as observing, desiring, and grasping are successfully accomplished, would be valuable if the cases given were sufficiently numerous and all above suspicion of mistake; but its interest would be mainly biological, and it would be difficult to exclude the risk of misinterpretation, unless all observations on the first-born were tabooed. We know how often the parental interest in the first sweet smile of the babe is crushed by the scornful dictum of the experienced matron, "Only wind on the stomach!" And, at the later age, when it would be exceedingly valuable to trace the order and pace of the average child's progress in the power, *e.g.*, of naming and generalising, it would be desirable, if possible, to check the data collected by philosophical observers not specially learned in child nature—by a committee of monthly nurses and infant-school mistresses, empowered to eliminate all cases in which the interesting action or remark can be explained by a bit of wanton wilfulness of thought (like the one quoted on p. 425) or by pure animal or childish silliness, as when words apparently significant are spoken at the prompting of some unknown physical stimulus, not as part of a coherent mental process. Mr. Sully says of the "Why" of a three-year-old: "He now looks at things as occurring for a purpose, and can only understand them in so far as they present some analogy to his own purposive actions." It would, no doubt, be of the utmost psychological importance if it could be shown that the average child at that age, spontaneously, and apart from the inspiration of idle and unphilosophical nursery maids, arrived at the idea of "reason" (or *zureichendes Grund*) before it arrived at the idea of "cause" (or *Ursache*); but a casual opinion about one child is scarcely the beginning of such a demonstration. If my own experience were wide enough to be worth counting, I should say that a child's "Why" should I do so and so? means, "What am I to gain by it?" and his "Why do you do so and so?" means, "What are you and I to gain by it?" while his enquiry into the why and wherefore of external phenomena represents a disinterested search for antecedents. If the nursery is to throw any light upon these questions, the babies must be taken as seriously as if they were earth-worms. Another passage seems to show that the supposed experience of children is only referred to to illustrate a full-fledged theory, not as furnishing experimental science with primary facts to work on. We read (p. 562): "At first the child's repugnance to wrongdoing is little more than the egoistic feeling of dislike to or fear of punishment," though it may also "manifest a feeling of deference towards a command impressively laid down." Now, for a utilitarian psychologist to take Bentham and Austin for granted is, perhaps, allowable; but it is scarcely so to invoke the authority of children, and omit all the evidence they have to give in favour of the derivation of moral ideas from customary use and wont, rather than positive law.

With children, as with dogs, the memory of having been naughty is quite distinct from the fear of being found out or punished; and there is, further, the large class of cases in which children and school-boys form special independent moral codes, to which they conform spontaneously, without penalties, and often in defiance of the direct moral teaching of their elders—instance the feeling of shame, generically like that felt on doing wrong, when a child finds itself markedly different from its fellows, more shabbily or very much more smartly dressed, with short hair in the midst of long or the reverse, or in any way at variance with the customary code.

After all, the psychologist who expects to find a utilitarian motive for every process that goes on in the human mind is as much at a disadvantage as the student of any natural science wedded to a fetishistic interpretation of the universe. The doctrine of evolution recognises the beginning of conscious, self-interested processes and tendencies in the animal, almost in the vegetable, world; and it must evidently recognise also in man the continuance rather than the absolute end of blind, deaf, unconscious *properties*, which have their share in determining the action of the human animal, and indirectly, through his action, his conscious, purely human appetites, desires, and emotions. In treating, early in the volume, of the "interdependence of intellectual, emotional, and volitional development," Mr. Sully truly observes, "The growth of feeling in its higher forms involves considerable intellectual development, but no corresponding degree of volitional development;" but, subsequently, after describing voluntary actions as actions consciously directed towards some end, and the end as necessarily the gratification of some feeling, he is brought round to the opposite and less tenable conclusion that "it is feeling which ultimately supplies the stimulus or force to volition, and intellect which guides or illumines it." The person by nature or habit prone to varied and energetic action does not indulge his propensity because of a stronger desire than other men have that the act should be done, but because of a stronger impulse to do it. The pain of impeded impulse is indeed great in proportion to the strength of the impulse, but it cannot be seriously argued that a man wishes to do something—*e.g.*, to go for a walk, in order to avoid the annoyance which he would feel if he were prevented from going. It seems equally doubtful, psychologically, whether the opposite disinclination of indolence "implies a shrinking from a represented pain; that of excessive or effort-attended action." Surely a true idler will not waste his energies upon such a superfluous stretch of imagination, when the spontaneous attitude of the mind and muscles is that of a sub-conscious affirmation, "J'y suis; j'y reste."

Of French writers, it is curious that Mr. Sully quotes M. Ribot for the pathological fact that "the loss of self-control may arise either through the increase of the force to be mastered, or the impairment of the volitional power of resisting and overcoming." What is this but a clumsy version of La Rochefoucauld: "Si nous résistons à nos passions, c'est plutôt par leur faiblesse que par notre force"? These cavils notwithstanding, the

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He committed little sins of style which writers without a tenth part of his ability would have avoided. He began a powerful poem in this way:—

"Beneath the awful full-orb'd moon."

and elsewhere he mentioned something that was destined to "*know no nobler sphere*." Observing these lapses, we said to ourselves, It is to be hoped that in his next book he will eschew such things, which offer a handle, so to speak, for adverse criticism of the niggling kind, though they do not affect his total claims as a poet.

Something, we must admit, of his old disregard of tiny details—his disdain of polishing a pebble, let us call it—still cleaves to him. In a song on p. 97 of his new volume we are amazed to read

"*Would'st thou wert mine to my last hour to hold!*"

and can only indulge a faint hope that perhaps a cruel and relentless printer is responsible for "would'st" having got there, to the defiance of all grammar, instead of "would." This hope does gather strength when, a few pages farther on, we find

"—thee

Who long *hath* loved him faithfully;"

which might well drive one to the conclusion that this individual printer must have a malicious trick of levelling the conventional distinctions of first, second, and third person in his author's verbs. At least, we feel that it is kinder to impute these irregularities to an evilly disposed printer—he being an impersonal abstraction whom pain cannot touch—than to lay them at the door of the author.

The above are instances of carelessness; sometimes we come upon minute blemishes; due to another cause, and are reminded that, although the wanderer in one of Spenser's fantastic palaces found inscribed upon its walls *Be Bold, Be Bold*, and everywhere *Be Bold*, he was at last confronted by the corrective postscript, *Be not too Bold*. For example, such a word as "memorious" is, perhaps, a not unhappy innovation, and may even, for aught one can tell, establish a precedent; but "enchantic" can never make its way in the world.

It is good to turn from the ungrateful duty of inspecting the spots upon his muse's robe, and to contemplate her form and features. These, be it frankly said, are large and noble. Perhaps the most remarkable poem in his new volume is "Sospitra." This legendary maiden dwelt in a ruined temple, amid old-world deserts; and there two spirits, visiting her, endowed her with miraculous wisdom, with subtle power over living creatures, and with insight into the secret heart of existence.

"All things before her were laid bare;
All knowledge and all power she had;
She knew no sorrow, felt no care,
Had perfect vision, and was glad;
Even as in a glass she saw
The evolution of one law.

"She watched the life of nations grow;
She heard the sound of puny wars;
Each mockery of triumph blow
Beneath the same unchanging stars;
She heard the sound of prayers rise,
Felt the old stillness 'midst the skies."

The two visitant spirits (to cite Mr. Sharp's prefatory note) had given her "lordship ever herself, and over all things save Love and Death."

"But one day a strange restlessness
Fell on her, and a keen desire
To know the ill or happiness
Of life herself—to feel the fire
Ev'n though it should consume; but weak
A moment only, with blanch'd cheek,

"She changed her thought—for well she knew
That if Love strove with her and won,
Even as a leaf a wild wind blew,
So would she be; for ever done
The serene glory of her days,
The sight and knowledge of God's ways."

At length, however, comes Love—no airy vision, but irresistibly concrete—and her soul surrenders under his siege. The tone of the poem here is perhaps earthlier than one could wish; but let that pass. Sospitra no sooner yields to mortal passion than a woful change comes over her. Her mystic omnipotence of inner vision departs; the film of human weakness falls dense over her eyes; her lover, too, forsakes her, and she is left alone, her spirit bare of everything that once had made her as a goddess; and in this fallen state Death finds her. The colouring of the poem is very impressive, full of wild flushes and weird pallors, with lurid gleams that shiver across a strange sky. The spirit of desolation in nature, heightened by ruinous remnants of a human Past, is finely caught; and Mr. Sharp is here fortunate in having ample scope for such bye-effects as specially allure him, there being many opportunities for picturesque allusions to lions, hyenas, meteors, and cyclones.

One of Mr. Sharp's conspicuous merits lies in his affectionate intimacy with Nature; but this, though his most obvious excellence, is not his chief claim to regard. Indeed, although his detached pieces of verbal landscape-painting—the numerous "Transcripts"—are always welcome for their truth as records and their beauty as pictures, it seems to us that in the cycle of lyrics from which his new volume takes its name ("Earth's Voices") he approaches nature with too deliberate and manifest designs upon her; it is ever in a more circuitous and insinuating way that her coy secret is to be won. If we are to look about for his primary virtue as a poet, we think it will be found in the sincere human sym-

pathies which regulate even his most elemental flights. An intellectual aeronaut, he carries fact and experience as ballast. Speaking in one of his former poems of Socrates, he says—

"The great wind of the human spirit blew
Through this Greek soul."

We may take these words and apply them to himself with propriety. "The great wind of the human spirit" blows through him; it is resonant in his verse; and who will deny that genuine poetry comes only when the poet is as a pendulous wind-harp to that wind?

WILLIAM WATSON.

Bolingbroke: a Political Study and Criticism.
By Robert Harrop. (Kegan Paul, Trench,
& Co.)

THERE is much to attract and there is much to repel in Mr. Harrop's work. Its main principles will probably draw forth the unqualified approbation of the majority of his countrymen, but even those who are prepared to yield their assent cannot but confess their regret at the presence of some serious drawbacks. Many of its pages are written with clearness of style and with terseness of expression, and in their perusal no feeling of dissatisfaction arises to mar the reader's enjoyment. Not unfrequently, however, he finds himself confronted, to his dismay, with sentences of portentous length and ambiguous meaning; and this defect becomes doubly annoying when it follows on the recollection of many passages—as, for instance, those on the position of the essayist and pamphleteer in the time of Queen Anne—which are expressed with clearness and liveliness. If, as will probably be the case, Mr. Harrop should follow up this study of the brilliant Bolingbroke with similar essays on other statesmen of the same period, he will increase the number of his readers, and add to their happiness, by reducing his style to greater simplicity. A latitudinarian divine once pointed out to Queen Caroline, the wife of George II., a fault which he wished her to correct. The Queen expressed her thanks for the advice, but intimated her desire to know which was the second fault that she ought to remove; whereupon the courtly minister "smiling put the question by" with the remark that he should be happy to tell her when he found that the first was corrected. With this example before him, Mr. Harrop may plead that one defect is sufficient for a single reviewer to point out, or for a biographer to correct, in writing his second book. But, in spite of this plea, we venture to point out the second defect in his method of work, and that is the insufficient mention which he makes of the labourers who have ploughed in the field of the Augustan era before him. The theory which he examines and amplifies in the opening pages is the theory which Lord Stanhope put forward many years ago; but the name of that courteous historian finds no place in Mr. Harrop's criticism. It needed not the evidence of a letter in a literary journal to tell the world that any student of Bolingbroke's varied career would naturally consult the articles which appeared in the *Quarterly Review* a few years ago, and that the conclusions of the essayist on the statesman's conduct would influence his estimate

of the past. But, so far as Mr. Harrop's information is concerned, the only acknowledgment of the assistance which he has received from the writer in the *Albemarle Street* review is a scanty reference in a footnote. Such a neglect must damage the general opinion of an historian's labours. It creates a doubt whether the omission is not due to his desire to acquire a reputation for originality to which he is not legitimately entitled; and such a conclusion is particularly undesirable in this instance, as a careful examination of Mr. Harrop's volume will furnish conclusive proofs that he has studied the politics of Queen Anne's age with laudable zeal. It may not be possible to accept all his conclusions as articles of faith. We may, for instance, question the correctness of his view that "the management of the navy was the weak place in Godolphin's Ministry." The aim of that Minister and his colleagues was to strike home at the French King with all their force through his frontiers towards Flanders; and they cared but little if, whilst this took place, the baggage of a Secretary of State was carried into Dunkirk. But the exploits of the navy under Godolphin's Administration presented a happy contrast to those of the Ministry which sent out the ill-fated expedition to Quebec. We may doubt the propriety, in discussing Walpole's financial measures, of implying that to him is due the consolidation of the State's obligations into a general three per cent. stock—a measure which he defeated when it was brought forward by Sir John Barnard, and which he left for his successors to carry out. But, when every deduction is made, the fact remains established beyond doubt that this volume is not the result of a few hours' perfunctory skimming of modern writers.

Mr. Harrop discusses the measures and principles of Bolingbroke with a keen sympathy for the policy of the Whig statesmen of the period; but with no deep-rooted prejudices against their Tory opponents. The oft-debated Treaty of Utrecht is, as might be expected, analysed with thoroughness and unsparingly condemned in its main provisions; the tortuous methods by which the clandestine negotiations with the French King were carried on, and the inadequacy of the terms obtained, in consequence of these underhand intrigues, by the allies of England have never been laid bare with greater force than in this volume. But even after this exhaustive exposure of a peace of which no one could feel proud, though most Englishmen were wearied unto death of the contest which it ended, Mr. Harrop is sufficiently just to point out that the treaties were not "more directly favourable to the exiled House" than the provisions agreed to at Ryswick by William himself. He doubts even if either of the Tory leaders during the Queen's reign was really desirous of securing the restoration of the Pretender; he only suspects that Bolingbroke regarded such a design as one which might be forced upon him at some future period, and for which he must impress the Jacobites with the conviction that his heart was in their cause. This is no isolated instance of candour on Mr. Harrop's part. When Bolingbroke, with the sullen acquiescence of Walpole, found himself not only at liberty to return from exile, but with the power of

enjoying the family estates and of acquiring other landed property, it was not long before his ungratified ambition impelled him to the strongest opposition to the Whig Minister. There was, says Bolingbroke's latest biographer, no ingratitude in such conduct. The "two-thirds" reversal of the attainder was only wrung unwillingly from Walpole, and the third portion could not be obtained from him either by personal adulation or by offers of political support. Some of the brightest pages of Mr. Harrop's study will be found to lie in his characters of the less prominent men of light and leading at this era. He takes especial pleasure in setting forth the talents of Shrewsbury, and in guessing at the motives by which his conduct was animated when he depressed the Whigs, or displaced Bolingbroke from power at the death of the Queen. He brings out the important part which Hanmer played in defeating the aims of his old friends, which seemed to indicate any aversion to the Hanoverian succession. But the least-known of all Mr. Harrop's pets in politics is Arthur Moore, the financier. To Moore he recurs again and again, until at last he bursts out in a special foot-note—these notes seem to contain the most recent conclusions of Mr. Harrop's study—with the remark that "a Life of Moore, written with adequate knowledge, would be a most interesting contribution to the secret history of the eighteenth century." If this is the conviction of Mr. Harrop, a feeling of duty to the world should urge him to undertake the task at once; and we would hope that on its completion we may be able to praise the result without reservation.

W. P. COURTNEY.

SCHOOL EDITIONS OF GERMAN CLASSICS.

Goethe.—Götz von Berlichingen. Edited by H. A. Bull.

Heine.—Selections from the Prose Writings. Edited by C. Colbeck. (Macmillan.)

To those who desire to see the study of modern languages take its place as a sister discipline by the side of that which has hitherto claimed exclusively the title of "classical" study, the appearance of these volumes is in itself an encouraging sign. They are the work of two Englishmen—men of high university training and standing, and masters in great public schools. They appear in a series with the expressed aim of issuing select works of the best modern authors, with Introductions and notes "based on the latest researches of French and German scholars." This aim is further illustrated by the remark that "it is now being felt that French and German, if taught on the same scientific principles as Greek and Latin, are of hardly less value as an educational instrument than the classical languages." Mr. Colbeck refers in his Preface to the prospect of a modern languages tripos at Cambridge as a spur for "the teachers who have long recognised German as affording . . . the linguistic training of which Latin and Greek have been supposed to hold a monopoly."

With the views and aims thus set forth we cordially sympathise. We believe, too, that their realisation must be chiefly the work of Englishmen—men possessed of influence in

the schools and universities, and qualified by their English training, and their objective analytic study of the modern languages, to understand and meet the requirements of the English student of the same. Hence we received these volumes, so to speak, with open arms, and entered upon the examination of them with something of sanguine expectation. There is no escaping a frank confession that we have been a good deal disappointed. That they do not lack good points of their own is only what we should have expected from the names of their editors. The experience of the teacher has often added to the practical usefulness of the notes. To Mr. Colbeck, in particular, must be conceded the merit of having grasped his subject as a whole, with the life in it, and of having brought to his task the literary versatility which is certainly one of the necessary qualifications of an editor of Heine. We purpose, however, to confine our attention chiefly to the linguistic notes; and here we too often miss the accuracy of scholarship, and the practical acquaintance with the results of philological research, which we felt justified in expecting from books announced under such auspices. Nay, more, we shall have to show that they contain not a few serious and almost unaccountable errors, such as might well give to the most untrained of Germans teaching their native language in England occasion to triumph over their English rivals, and to throw discredit upon the German scholarship of Englishmen. Let us proceed to look at a representative selection from the lengthy list of notes we have marked for criticism.

Mr. Bull must surely be a despiser of dictionaries. In the note to p. 45, l. 18, he renders "gewachsen wie eine Puppe," "with a complexion like." We should say "with a figure (*Wuchs*, growth, stature) like." *Backfisch* (note to p. 60, l. 4) does not mean "hoyden," "country girl," but is simply a playful term for a still growing girl at the age when she is supposed to become interesting, "sweet seventeen" or earlier. On p. 73 Lese says, "Von Jugend auf dien ich als Reitersknecht und hab's mit manchem Ritter aufgenommen." Mr. Bull's note is "aufgenommen, 'taken service with.'" Is Mr. Bull really unacquainted with the familiar phrase "es mit Einem aufnehmen" (*es* = *die Fehde, den Kampf*, or the like; cf. "den Handschuh aufnehmen"), to break a lance or measure one's strength with someone, to prove oneself his match, &c.? P. 88, l. 3, "Alle Vortheile gelten" is translated "all advantages tell," instead of "are allowed" or "lawful"—just as in a game one player cries to another, "Das gilt nicht!" P. 2, l. 24, *ausgerieben* is explained as "=*durchgeprügelt*;" what Mr. Bull means is *durchgeprügelt*. P. 12, l. 16, "'s ist = *es ist*;" South-German dialect. "Just as little as 'it isn't' is South-English dialect. P. 4, l. 5, "wann man sie nit bezahlt, thun sie dir keinen Streich;" "*ihm* and not *dir* should strictly correspond to *man*." Mr. Bull does not see that *dir* is the ethical dative: see his own correct remark on p. 128, l. 21. P. 21, l. 3, "dem Polacken . . . dem ich sein . . . gekräuselt Haar . . . verwischte;" "*sein* is redundant, and we should have expected *das*." Mr. Bull is here fairly on the grammatical tread-mill; *dem* is a dative of interest or

relation, and the possessive pronoun is as little redundant as in the English "I ruffled his frizzy hair for him." In both cases it has a peculiarly appropriate possessive force, = "that of his." Mr. Bull shows, indeed, a curious leaning to mechanical explanations and grammatical fictions, such as we had thought long ago dismissed to limbo. For instance, in the note to p. 61, l. 35, the construction of "gehe es wie es gehe" is explained in a bracket [*wenn es geht, wie es gehen mag*]. Surely such a style of elucidation is only confusion worse confounded. Similarly, on the relative clause, "einem . . . der sich in sie verliebt" (p. 39, l. 19), we have the remark, "*Wenn* is omitted." Could anything be less "scientific"? On expressions like "ein zwanzig Ritter," "vor ein sieben, acht Jahren," &c., Mr. Bull's comment (p. 29, l. 31) is, "*ein* here = *etwa*, and is undeclinable." What should we say to a German editor who laconically commented on Ben Jonson's "a two shillings or so," or Carlyle's "in a twenty years more," "a = about"! P. 55, l. 7, "Das macht, sein Gewissen war schlechter als dein Stand;" "*Das macht = das kommt daher, dass . . .*, as in . . . , &c." What can result from such a note but the mystification of the learner (who is thus practically taught to read one thing and think another) unless the simple explanation of this familiar construction is added, that *das* is accusative, the following sentence—often a dependent clause with *dass* or *weil*—being the subject?

Let us now turn to Mr. Colbeck's larger and somewhat more fully annotated volume. We would again expressly remark that in dwelling upon points where we have a controversy with him we pass over many excellent notes, often, indeed, rather meagre, but containing useful information tersely put. With all Mr. Colbeck's sense of humour, he has occasionally missed Heine's jokes in a way that must amuse himself. He takes, for instance, entirely *en sérieux* Heine's humorous coinage *Relegationsräthe*. And can there be any doubt that by *zusittriddeutlicher* (p. 118, l. 18) Heine meant to indicate the itching desire of his feet to give the professor a kick? On the other hand, we think Mr. Colbeck will find that his "later meaning" of *wohlbestallt* (p. 7, l. 9), "sleek," "well tended," is a ghost of his own imagination, apparently conjured up by a mistaken etymology. On p. 34, l. 9, "dann curiere er sich mit nüchternem Speichel" is rendered ". . . with a diet of abstinence." We have here, without doubt, a reference to the vulgar superstition which attributes curative virtue to the saliva secreted before a man has broken his fast. P. 44, l. 29, "Und sie (die Kälber) wandeln stolz gepreizt;" "*gepreizt*, 'striding.'" *Speizen* never implies forward movement, but simply the spreading out, or holding wide apart—e.g., of the legs or fingers; *gepreizt* is here used with adverbial rather than verbal force, = *mit gespreizten Beinen*, indicating the awkward straddle of a cow's gait. P. 62, l. 6, "*Kamel*, according to the great authority, the 'Burschikoses Wörterbuch,' is student slang for 'a savage.'" Mr. Colbeck seems to have no suspicion of the fact that *ein Wilder* is itself a slang term for a student who is not a member of any Verbindung, and then generally for a "philister-

hafter Kerl." Nor does he appear to be aware that *hospitieren* is not slang, but a technical academic term. *Kneipen* are not "drinking-bouts" (p. xxi.), but beer-houses. Nor can we agree that *Privatdocenten* "correspond fairly with our 'coaches';" they are professors *in spe*, lecturing publicly by the licence of the university, but without salary. P. 62, l. 24, "*Herr Johannes Hagel* = Mr. John Smith." *Hagel* is not a common surname; nor can Mr. Colbeck's laconic note be accepted as an adequate explanation of the term "Hans" or "Jan Hagel" (here ironically used by Heine in the form "Herr Johannes Hagel") for the rabble or common herd. Some reference might have been looked for to its most probable connexion with the popular and originally mythological conception of hail as a curse and pest, and thus a fit symbol to convey malediction and abuse. P. 27, l. 25, "Haben Sie es schriftlich?" has no reference to "scriptural authority;" *schriftlich*, "in writing," "in black and white," is familiarly used to express complete certainty—e.g., "Das geb' ich dir schriftlich!" as a strong asseveration. The meaning is simply an ironical "Are you quite sure of that?" P. 30, l. 29, "Bücher . . . , worin . . . die Vernunft von ihrer eigenen Vortrefflichkeit renommiert," "supply *wird*." A finite form of *sein* or *haben* as auxiliary may be omitted in a dependent sentence, but not one of *werden*. *Renommiert* is indicative present, "reason brags of her own excellence." "Absatz haben" (p. 113, l. 31), of wares, does not mean to "run out," but = *abgehen*, to "go off," "sell;" nor does *Absatz* here mean "pause," "intermission," but "sale," being the corresponding substantive to the verb *abssetzen*, to "dispose of," "sell." "Herzog Ernst" (p. 12, l. 19) is not "the friend of John Frederick, Elector of Saxony . . .," but the hero of the well-known "Volksbuch" of the same name. We do not think that Mr. Colbeck would have sought any farther-fetched explanation of Heine's *Kaiseraktionen* (p. 131, l. 18) if the old *Haupt- und Staatsaktionen*, of which Heine was probably thinking, had occurred to him. And has Mr. Colbeck any authority for "the verb *actionniren*, 'to speculate with shares'?" We can nowhere find a trace of it, and are acquainted only with *actioniren*, "to bring an action against." To sum up briefly a few other points upon which we are at issue with Mr. Colbeck. *Notizen* are not "annotations," but memoranda, notes jotted down; and Heine's *Notizenstolz* is pride in undigested fragments of knowledge. *Unhaltbarkeit* is not "inconsistency," but "antennableness;" *Gestaltenreichthum* is not "wealth of literary form," but profusion of figures—i.e., persons, characters. We do not think any German ever yet said "Mir ist am besten zu Muthe;" while no one would hesitate to say "Mir ist heute viel wohler." Nor can *nach Geburt Christi* be admitted as correct German for *nach Christi Geburt*. In adverbs like *hordenweis*, in which the first element is a substantive, this alone is in the genitive; *weise* is an original accusative. We must confess ourselves to be quite puzzled as to any connexion, etymological or otherwise, between "train-oil" and "in train," the French *en train*, from Latin *trahere*. Mr. Colbeck will find his second and better thoughts

on *Eins in Unsereins* confirmed, and the whole matter made clear, by consulting Grimm's Dictionary, iii. 255-57.

Further contributions to a second and revised edition of these volumes might be made, but we have reached the utmost limits of our space. We have already indicated our persuasion that the elevation of the modern languages, and of German in particular, to the character and dignity of a real "study" and instrument of intellectual training, must in the main be brought about by Englishmen, first as students, then as teachers and authors of text-books. But those who undertake the task had need be on their guard against under-estimating it. Few, perhaps, are yet entirely free from the conventional idea about the modern languages, that they lack both the difficulties that try the mettle of the student of Latin and Greek, and the deeper-lying substance that calls forth and rewards his patient and strenuous effort. Before what we are hoping to see can come to pass, it must be clearly recognised that real scholarship and sound work in a language like German demand the same prolonged and minutely analytical study, the same philological training and research, without which no one thinks of attaining distinction, or the right to speak with authority, in "classical" scholarship.

HENRY JAMES WOLSTENHOLME.

Illustrated Guide of the Orient Line of Steamers between England and Australia. Issued by the managers, F. Green & Co., and Anderson, Anderson, & Co. (Maclure & Macdonald.)

ALTHOUGH this sumptuous volume is modestly entitled an "Illustrated Guide," it is in reality a series of excellent articles on the route between England and Australia, the whole forming a work of considerable literary merit. It is edited by the Rev. W. J. Loftie, who also contributes chapters on the mother country and on Egypt; and he has been assisted in the work of compilation by Mr. George Baden Powell, Commander T. A. Hull, Mr. H. E. Watts, formerly editor of the *Melbourne Argus*, Dr. Charles Creighton, and other writers, all of whom are acknowledged authorities on the subjects with which they specially deal. The illustrations are both interesting and artistic; and the maps, diagrams, and astronomical plates give the results of the latest scientific researches.

It was a theory of ancient geographers that continents balanced each other, and George Canning alluded to this in the well-known speech in which he summoned "a new world to redress the balance of the old." But he little thought that within half a century from his day the remote island of New Holland, as it was then called, would afford a home to three millions of colonists, almost all of them of British birth or descent. The great Australasian colonies are, indeed, advancing with such gigantic strides that it is daily becoming more and more difficult to keep pace with them; and there is no doubt that the facilities of communication afforded by the enterprise of the managers of the "Orient Line" have encouraged, and will continue to encourage, the growth of a variety of new

and important industries by enabling many things to be brought to England which in the old days must have perished by the way. A striking example of this is afforded by the remarkable statistics of the refrigerated meat trade. The splendid steamers of the Orient Line, some of which may at any time be seen in the Royal Albert Dock, enable passengers to reach Australia, a distance of twelve thousand miles, in less than a third of the time which was consumed on the voyage so lately as thirty years ago. In 1808 the convict-laden ship did well if she reached Botany Bay within one hundred and fifty days from Spithead, and in 1850 the eager gold-digger considered himself lucky if he was landed in his Victorian Eldorado within ninety days. Then followed the age of clippers, which shortened the voyage still further, though seventy-five days was still considered a rapid passage. Now, however, a new era has dawned on the history of ocean traffic; and, instead of ninety days' "imprisonment, with a chance of being drowned," which used to be the lot of the Australian traveller, he spends one month in a floating hotel which carries him through some of the most beautiful and interesting scenery in the world, and so transforms the aspect of the voyage that he will not only be sorry when it is over, but will very likely look back to the days spent at sea as among the pleasantest he has ever enjoyed. It is worth mentioning that, since the Orient Line was opened in June 1877, upwards of one hundred thousand passengers have been carried to and fro at this marvellous speed with an immunity from accident to life or limb all but total. How these startling results have been attained, with much more besides, is explained by Mr. Loftie and his colleagues in a very clear and entertaining fashion. A reference to the Table of Contents will, however, best show how varied is the character of the information afforded; and, altogether, it is abundantly evident that neither trouble nor expense has been spared to make the book worthy of its subject. Thus, while its value to intending travellers can hardly be overrated, it will be almost equally indispensable to their friends at home, and may be said to mark a new and striking departure from the old style of "guide-books" of which it is difficult to speak too highly.

GEORGE T. TEMPLE.

NEW NOVELS.

Godfrey Helstone. By Georgiana M. Craik. In 3 vols. (Bentley.)

Kirby-in-the-Dale. By John Rye. In 3 vols. (Sonnenschein.)

The Remarkable History of Sir Thomas Upmore, Bart., M.P.: formerly known as "Tommy Upmore." By R. D. Blackmore. In 2 vols. (Sampson Low.)

Priest and Man; or, Abelard and Heloise. By William Wilberforce Newton. (Griffith & Farran.)

My Ducats and My Daughter. In 3 vols. (Kegan Paul, Trench, & Co.)

MISS CRAIK has had the courage to do what a less experienced novel-writer would never have attempted—namely, to bring her hero

and heroine finally together when he is a widower of forty-four, with a married daughter, and she is an old maid of thirty-nine. Her younger readers will naturally scout the idea as ridiculous, but it is much less absurd in the eyes of those to whom the mature ages in question seem comparatively youthful. There is not a great deal of story, and we have to take most of the characters, including the two who play the nominally leading parts, chiefly from the author's account of them, rather than from what they are made to say and do. But two who occupy minor positions in the story are very well sketched; and, much to Miss Craik's credit, they are both men—Mr. Beresford, the genial, wholesome, sweet-natured old gentleman rector, with no very great enthusiasm for his calling, and conscious that he might have been more useful in some other rank of life; and Jack Dallas, the easy-going, bantering man about town, sound at the core, but a little bewildering to folk with little sense of humour. And yet the real pith of the story is elsewhere, in the account of the wife forced on Godfrey Helstone by irresistible circumstances when his whole affection is set on Joanne Beresford. Margaret Egerton, the girl in question, is depicted as good and right-minded in the highest degree, as fairly well-looking, reasonably accomplished, and deeply affectionate, besides having considerable wealth. But she is totally void of grace and charm, though without any failure in ladyhood, slow-witted, impervious to humour, and a contrast at almost every point to the quick, lively, and equally good and right-minded Joanne. There is real skill in the way Miss Craik shows how even genuine goodness is not enough to satisfy the demands of human nature in companionship, and yet that it is enough to prevent the union from being actually unhappy, though it has something of the sameness and insipidity of a diet consisting solely of gruel, however unimpeachably wholesome.

Kirby-in-the-Dale is a very crude book, with some marks of literary faculty here and there, but a deplorable lack of care and skill in composition. To begin with, it is prophetic, for we start with the fixed date that the hero, some thirty years old at the opening, was three years of age when the Indian Mutiny broke out, so that we are in 1884 at starting, and the narrative is carried on for more than two years farther. Next, there is the mistake made of so describing the ruins in the parish of Kirby as to point definitely to Fountains Abbey as the place intended, and of drawing a most unflattering portrait of its noble owner, not as an incompetent public servant, put in a post far beyond his abilities, but as a clever, but ill-conditioned, person. The characters are all conventional lay-figures, especially the hero and heroine, both entirely commonplace, though he is intended to be the model intellectual and active parson, and she a romantic and highly wrought creature, all loveliness and intellect. Another young lady, active, learned, clever, and practical, is set up as a foil to this ethereal being; but we are told that she has the faults of being ever so slightly under-bred and vulgar, which detract from her admirable qualities. This is so; but what the author has failed to observe is

that precisely the same fault attaches to all the other ladies in his story, the ideal heroine herself and Lord Kirby's two daughters. The lack of skill in composition is chiefly shown by an intolerably long monologue, in which the heroine discloses her life-secret to the parson and the second young lady, in which she devotes as much space to describing the Paris of the Second Empire and the effect the scenery of Guernsey had on her as to telling who and what she is and what happened to her. So, again, we are told that the Hon. Misses Lawson, though high-bred and graceful, are not pretty; but at the close of the last volume the elder is living in Brighton, the handsomest woman there; and whereas a good deal is made of a second marriage of Lord Kirby, and of the little boy whom the new Lady Kirby thinks to be heir, yet an elder brother is named at the very end as the only son. Still, the book is not by any means unreadable; and its interest lies neither in the characters nor in the plot, but in Mr. Rye's revelations of his own opinions and theories, and the sometimes vigorous language in which he expresses them. Two examples will suffice:

"One of the curses of England is the cheap newspaper press. No more fruitful propagator of crime and wickedness of every kind has ever existed. It is not too much to say that modern newspapers do more harm than is counterbalanced by any benefits that the discovery of printing has given to the world."

Whether one agrees with this judgment or not, at any rate it is vigorously put, though it lacks the epigrammatic neatness of Longfellow's apophthegm in "Kavanagh," speaking of the United States—"This country is not priest-ridden, but press-ridden." The other remark is in a different key, and truer to facts:

"If the Arcadians are simple, it is because they are ignorant, and, if innocent, because they have no opportunity to be vicious. I always have maintained, and always will maintain, that London is more virtuous than any country village, allowances being made for opportunities."

Tommy Upmore is the least successful work Mr. Blackmore has yet given to the world. He has, on the one hand, tried to make it a political satire (a class of literature for which his genius is in no way adapted), and, on the other, the conceit upon which the story, such as it is, turns, is a very frigid one—the physical peculiarity of the hero, defined as "meiocatabarysm," or bodily lightness, which enables him to scud before a favourable wind, and even, some three or four times in the book, to mount into the air and fly. That Mr. Blackmore manages to say amusing things in his own quaint, if now mannered, way is doubtless true; and that he does but express the sentiments of many of his contemporaries in his strictures on the measures and policy of the present Government is true also. But his hand is not light enough for satire, and *Tommy Upmore* actually reads as though it were a clever caricature of its author's least admirable peculiarities, written by someone with more humour than good nature. The crisis of the story, to which all the prefatory details about the hero's buoyancy are meant to lead up, is extravagant without being amusing. He saves the country, when the

Radical majority is debating a Bill for surrendering Gibraltar, Malta, and Aden, and for dividing the fleet between France, Russia, and the Irish Republic (late the Land League), by flying up to a beam just under the ceiling of the House, waving a small Union Jack, and singing some verses of "The flag that braved," &c. Whereupon the Radicals repent, and walk into the Opposition lobby. There has been nothing like this—we do not say in history, even when Feargus O'Connor's crew spoiled a peroration of Sir Robert Peel's, but in fiction, since, in *Anti-Coningsby*, Coningsbys at the close of a parliamentary debate, jump, down Ben Sidonia's throat, and disappear for ever.

Priest and Man is by an American writer, and even printed with American types, only the title-page being English. The author has got hold of a good subject, and has evidently been at the pains to read up some of the more obvious and modern sources of information touching Abelard, such as Victor Cousin and Charles de Remusat. But he is not at home in the country or the period, and the book swarms with anachronisms, individually trifling, it may be, but destructive of the local colour expected from the writers of historical novels. Thus he makes the twin towers of Notre Dame visible a century before they were built; he puts a quotation from Isaiah into the mouth of a Gypsy fortune-teller; he makes a presumably Norman-French student applaud an Arabo-Egyptian singer with "Viva la cantatrice!" he supposes that a priest at the beginning of the twelfth century might be known as Père Du Blois, and a middle-class woman as Madame Hildare, and that the Morgue and the *juge de paix* (the latter an invention of Napoleon I.) were familiar institutions at the time. He thinks that Héloïse got her name as "God's child," being an orphan, and perhaps imagines a Hebrew root for it; the fact, of course, being that it is the feminine form of the familiar Chlodowig, which takes so many allied shapes, and in all means "holy fame." But some of the episodes in the stormy career of Abelard are described with vigour, and there is movement in the subsidiary story of his imaginary pupil, Felix Radbert, so that, faulty as the book is, it is not without flashes of interest.

My Ducats and My Daughter is a book of much higher quality than the ordinary novel of the season. It is written in clear, flowing, idiomatic English; the plot, without being trite and commonplace, is consistent and probable; there are three or four very well drawn characters in it, especially Mr. Ingleby, the narrow, rigid, conscientious Puritan, supremely convinced that he knows better than anyone else, but as hard on himself as on others. The speculator Arden, and the able Liberal editor Mallory, with his private creed of Positivism, and his business-like recognition that it would not pay to bring it into the columns of a London daily, are also good portraits, as is, in addition, Camilla Arden, a complex nature, ably drawn. There is some very clever political writing in the book (contrasting forcibly with *Tommy Upmore*), and the humours of a Scottish election are skilfully hit off. There is also a vivid description of the interior arrangements of a

London newspaper office, true to the life. And there are single passages where the writing rises above its usual high level into something better still. Altogether, a noticeable book.

RICHARD F. LITTLEDALE.

SOME VOLUMES OF VERSE.

ALL of the poems of the Poet Laureate that he cares to reprint—with the exception of his two last dramas—are published in a single volume at about six shillings. The complete works of Mr. Browning, according to a rough calculation, can only be bought in twenty-two volumes at the price of about six pounds. For this contrast there are no doubt good reasons, upon which we do not care to dwell. Our present object is to point out that Mr. Browning—or rather Mr. Browning's publisher—has at last been induced to issue at a more reasonable rate not the complete works, but the two series of selections which the poet himself formed some ten years ago. The Browning student, of course, will not be content with selections; but the general public, which contains a vast number of Browning students *in posse*, has no longer any excuse for saying that Browning is beyond their means. If anyone must have but one volume only, he will not do wrong in getting the first of the two. Messrs. Smith, Elder, & Co. are the publishers, and the price of each volume has been reduced from 7s. 6d. to 3s. 6d.

Blackberries picked off Many Bushes. By W. Allingham. *Day and Night Songs.* New Edition. (Philip.) Mr. Allingham's new volume might have been called Everybody's Birthday Book, for there must be very nearly three hundred and sixty-five little poems, verses, or verselets here put together, suited to many minds and moods. The title, which sounds at first somewhat fanciful, is not altogether inappropriate, although a fruit of more piquant flavour would best indicate the nature of these wayside reflections of a poet as he journeys through life. A less rustic title, too, might have been happier, since in "Blackberries" Mr. Allingham deals more with the world of thought and action than with out-of-door life and country scenes. This little book is very interesting as a perfectly sincere, outspoken—some may perhaps say, too outspoken—record of the daily cogitations of a mind which is no echo, of one who sees into the heart of things for himself. It is, in many senses, a man's book; and under a careless guise are to be found words of counsel, insight, and admonition, utterances of a moralist who would fain see the world wiser and better. Those who cavil at the form of these verses (too short, too long, too plain, too pointed, they are sure to be called by one and another) should dwell on their meaning. A meaning is always there, and often put very happily. Take the following:—

"You cannot see in the world the work of the Poet's pen,
Yet the Poet is master of words and words are masters of men."

Here is a delicious epigram of quite other kind:—

"Wine, good wine, is an excellent thing,
The vintner too often deserves to swing."

Here is another:—

"No banquet's ever to my wish,
Unless the talk be the finest dish."

A wise and witty little book, an earnest and a merry little book, a truly original book, is this basketful of Blackberries. May it delectate many! Accompanying it we find a new and pretty edition of the popular *Day and Night Songs*. How many years ago is it now since these first appeared? And although in the interval new poets have come to the

fore and made reputations, have they given us anything sweeter or subtler than "The Unknown Beloved One," "The Mowers," and "What is it that is gone we fancied ours?"

"Some power it was that lives not with us now,
A thought we had, but could not, could not, hold.
Oh! sweetly, swiftly passed!—air sighs and
mutter,

Red leaves are dropping on the rainy mould,
Then comes the snow, unfeatured, vast and
white,

Oh! what is gone from us we fancied ours?"

Things New and Old. By E. H. Plumptre. (Griffith & Farran.) The sound scholarship, wide humanity, and fluent verse of Dean Plumptre are well known; and in this little book of poems—"the autumn gleanings of a vintage late"—they are all put in evidence. The Dean's muse shows better in longer than in shorter poems; his verse is fluid and equable and well-sustained; but it is little elaborated, and thus it is excellently suited for story-telling. Of the tales in this volume "Adrastos" is the best; it is full of the pity and fear that come from watching the shadow of Ate darkening fair lives. "The Emperor and the Pope" tells in smooth, rhyming octosyllables the story of Trajan and the importunate widow and of Gregory's intercession for his soul. Here is a fragment from it about the "angeli angeli":—

"He saw and pitied; gems and gold,
From out the Church's treasures old,
In fullest tale of weight he told,
And gave their price, and set them free,
Heirs of Christ's blessed liberty.
And now they followed, slow and calm,
Each bearing branch of drooping palm,
Each lifting high a taper's light,
And clad in vestments pure and white;
And they with voices soft and slow,
As streams 'mid whispering reeds that flow,
Still sang in mournful melody
That sad, unchanging litany,
'O misere, Domine.'"

"Vasdavatta: a Buddhist Idyll," "Chalfont S. Giles," and "Bedford" are tales in blank verse, written with taste, but with a want of variety in the pause, and a tendency to recur to well-worn phrases, such as "not for him" at the end of the line (we should not like to reckon up how many times "chance and change" comes in the volume). The sonnets are all interesting. They have one great merit of sonnets, that they are wholes, and run easily; but why do several of them end in an Alexandrine? The best is that called "Drifting," a political sonnet, dated 1867. The *pro* and *con* of the Ritual question is argued in two sonnets. The Church Association side rather strays from truth when it speaks of "Prayers in a speech that none can understand" and "Teaching that neither heart nor brain employs." The "In Memoriam" poems are numerous, but contain nothing noteworthy. The Hymns run remarkably well. We have also received from the same publishers new editions of two other volumes of Dean Plumptre's poems—*Lazarus* and *Master and Scholar*.

Under a Fool's Cup. Songs by Daniel Henry, jun. (Kegan Paul, Trench, & Co.) It takes much wisdom, says the proverb, to make a fool. At least it takes some pathos and some humour and some fancy and a ready gift of rhyming; and these are gifts with which Mr. Daniel Henry is certainly endowed. His method is to take a nursery rhyme by way of text—some he quotes, we regret to see, from a revised version—and spin a poem out of it. We have read these poems with a great deal of pleasure. In some cases, we have said the pathos is a little too ready, or the rhythm a little too lame; but in many cases we have been altogether pleased. The poems are not quotable in single verses; indeed, they are hardly quotable at all. The reader must start

fair with the text, and then follow on with the application. He must also come to the book with an inclination to be pleased, and then he will be pleased. Here is a passage from an ode cautioning "Burnie Bee" against certain deadly flowers:—

"He who ventures close to them,
Tho' he touch but to the hem
Of their garments as they sway—
Take your wings and fly away.

"All things fair will pall on him,
All but their lithe stems grow dim,
All but their buds pale and gray—
Take your wings and fly away.

"And his soul—fire-crown'd and shod—
Will go sorrowing like a God
Fallen from the stars astray—
Take your wings and fly away."

Ishlar and Izdubar, the Epic of Babylon. Vol. I. By Leonidas Le Cenci Hamilton. (W. H. Allen.) Mr. Hamilton has hitherto been known by his works on Mexico; he now comes forward as an archaeological poet. He has endeavoured to reconstruct the ancient epic of Babylon, adapted, of course, to modern tastes, from the translations given by Assyrian scholars of the fragmentary tablets belonging to it. With these he proves himself to be well acquainted, and to have studied them with laudable zeal. How far he has been successful in throwing them into a poetical dress it is difficult to say. His rhymes are not always perfect; he has an over-great partiality for the word "grand;" and the way in which he introduces Assyrian and Accadian words into his verses is, to say the least, extremely odd. At the same time, the poem possesses both spirit and imagination; and, if it directs the attention of the literary world to the oldest epic of which we know, it will not have been composed in vain.

Three Hundred English Sonnets. Edited by David M. Main. (Blackwood.) This little book, which is tastefully got up as to printing and binding, may be called a condensed edition of the same editor's *Treasury of English Sonnets*. Fresh sonnets are included, and the bulky notes are omitted. The former can hardly be considered a very material addition, except as regards the sonnets of Rossetti. The absence of the latter does not involve a very sensible loss. The *Treasury* was an excellent library book, being copious and accurate; but it was overweighted with *ana*. Mr. Main's notes were often valuable, sometimes highly suggestive, but nearly always unreadable. It was right to cut away the notes; but, unhappily, this involved the sacrifice of all the contemporary work incidentally quoted therein. Mr. Main's general scheme has never seemed to us to be the best available. By rigidly excluding the sonnets of living writers the editor did his best to put his book as speedily as possible on the top shelf. A scheme admitting living writers must have its grave faults, but this form of swift suicide is surely not one of them. Mr. Main's three hundred sonnets are on the whole well chosen, though we should say that the selection is rather that of a bibliographer than of a poet. We have made memoranda of the omissions which occur to us from our point of view. We like Mr. Main's selection from Shakspeare and Spenser; we think he could hardly fail to satisfy us with his selections from Milton and Wordsworth; but we should have preferred Keats's sonnet on the Elgin Marbles to that on Leander. We are glad to observe that Mr. Main has cut away Shelley's stanzas of the "Ode to the West Wind," and that he has promoted Leigh Hunt's "Nile" to a place in the text. We are also glad that he has followed Mr. Hall Caine in giving George Eliot's "Brother and Sister," and we wish he had followed Mr. Waddington in giving Burns's "Thrush." We

receive a new sonnet by Hartley Coleridge with a good deal of pleasure, and think it vastly more valuable than the two playful poems that Mr. Caine discovered in the Lake country. We are sorry that Lord Hanmer's fine "Pine Woods" has not found a place, and we are yet more disappointed to miss Longfellow's extremely beautiful "Natura." There is reason to think that Longfellow considered this sonnet the best of his shorter poems. We are at a loss to know how an editor generally so discriminating could have printed Sydney Dobell's "No Comfort" and omitted his magnificent "Army Surgeon." We think Lord Beaconsfield's "Wellington" is superior to John Forster's "Dickens." We are sorry not to see Poe's "Silence," which, although it has fifteen lines, is as certainly a sonnet as Hood's poem on the same subject. Moreover, Mr. Main knows that the tail is a legitimate addition to the sonnet in Italian—and why not in English? We are disappointed that we cannot find Charles Whitehead's "Even as you lamp," which is, in our judgment, among the finest sonnets ever penned. Mr. Main properly gives to S. L. Blanchard "Hidden Joys," which Lord Houghton was tempted to attribute to Keats. The selection from Rossetti is excellent, yet it includes the sonnets on "Chatterton" and on "Oliver Brown," both painfully laboured works, and excludes that on the "Last Three at Trafalgar," which is, perhaps, as free, as lucid, and as vigorous and impassioned as Milton. Mr. Main alludes to certain emendations by Mr. Hall Caine in Isaac Williams's sonnet "Heed not a World" as disastrous; but Mr. Caine's version was, at the time it appeared, the only one that rhymed and scanned, and it remains in all respects equal to Mr. Main's later version. Arthur O'Shaughnessy's "Her Beauty" is said to be from the poet's posthumous volume. It was written for *Sonnets of Three Centuries*, and contains the corrections (from the rough draft which was all the author left behind him) of the editor of that book. Mr. Main gives us another long note on Blanco White's "Night." Touching a good deal that has been said by other writers on one "fatally disenchanting line" in that sonnet, we have recently received from Mr. William Davies, author of *Songs of a Wayfarer*, the following emendation, which he remembers to have seen in early printed copies of the sonnet:—

"Whilst flower and leaf and insect stood revealed."

Mr. Main should make a note of this.

MR. WADDINGTON'S *English Sonnets by Living Writers* (Bell) has, we are glad to see, reached a second edition, and the editor has taken the opportunity of adding ten sonnets. Four of these are by Mr. Theodore Watts, three by Mr. W. S. Blunt, and two by Miss Mathilde Blind, who were all unrepresented in the first edition. Mr. Watts's "Wood-hunter's Dream," Mr. Blunt's "To the Bedouin Arabs," and Miss Blind's "The Dead" are valuable additions. We observe with some surprise that the reader is still informed by the Preface that the volume contains only 178 sonnets—a statement which Mr. Waddington would find it hard to support. It is our misfortune, rather than his fault, that at least two of his writers are no longer "living."

Songs of Irish Wit and Humour. Selected by Alfred Perceval Graves. (Chatto & Windus.) Though perhaps not quite so complete as might be wished, this selection of Irish songs is very welcome at a time when "wit and humour" seem almost to have abandoned the country of Moore and Sheridan, of Lover and Prout. The political section is specially weak, though for this we can but respect Mr. Graves's motive.

From Grave to Gay: a Volume of Selections from the Complete Poems of H. Cholmondeley-Pennell. (Longmans.) The popularity of Mr. Cholmondeley-Pennell's volumes of light verse (even though that popularity was largely due to the illustrations) fully justifies him in issuing the present selection, which is illustrated only with a portrait of the author—poet we may not truthfully call him. The book is a pleasant one both to read and to handle, except that the paper is somewhat too thick for our taste.

NOTES AND NEWS.

We hear that the Council at Cambridge have resolved unanimously to offer to Prof. George Stephens, of Copenhagen, the honorary degree of Doctor in Letters. The same degree has been given in regular course during this week to Mr. H. A. J. Munro, Mr. J. Peile, and Mr. Henry Jackson; but the present is the first occasion on which this newly instituted degree has been used to confer distinction upon a stranger. The time could not have been better chosen, when Prof. Stephens has crowned the labour of a lifetime by bringing out the third and last volume of his *Old Northern Runic Monuments of Scandinavia and England*, together with a popular handbook on the same subject, which he may be said almost to have created.

AT Cambridge also this week the Rev. Mandell Creighton (for whom Oxford unhappily had no vacant place) has been appointed to the new Professorship of Ecclesiastical History; and Mr. E. W. Gosse (who has no university of his own to reward him) has been elected by Trinity College to the Lectureship in English Literature vacant by the resignation of Mr. Leslie Stephen, who probably wishes to reserve himself entirely for his great English Biographical Dictionary, of which we hope to see the first-fruits by the autumn.

CAPT. R. F. BURTON is, we hear, putting the last touches to his translation of *The Thousand Nights and a Night*. The first volume (fifty nights) is already copied, and the whole can be prepared for print within a year. The version was begun some thirty years ago in conjunction with the late Dr. T. F. Steinhilber, of Aden. It will try to do justice to one of the most interesting of anthropological and ethnographical works, by being a *verbatim et literatim* copy of the original, preserving all its technique, such as the divisions of the nights and the naïve and child-like plain-speaking of the Arabic—a perfect contrast with the English of the present day. Of course, it will be printed, not published, and the issue will be limited to subscribers.

MR. BEHRAMJI M. MALABARI goes on steadily with his great undertaking of having Prof. Max Müller's Hibbert Lectures "On the Origin and Growth of Religion" translated into the principal vernaculars of India. In addition to the Guzerathi and Marathi translations which we noticed some time ago, we have now received the translation into Bengali. The translation in this case is the work of Rajanikanta Gupta, the author of the *History of the Great Sepoy War, Studies in Indian History*, &c. The expense of the publication seems to have been entirely defrayed by the Maharaja Shri Chhatrapati. A Bengali translation of Prof. Max Müller's last work, *India, what can it Teach us?* is likewise advertised.

A RECORD of the public life of Sir Henry Cole will shortly be published by Messrs. G. Bell & Sons. The story of his association with the Prince Consort in the successful inauguration of the Exhibition of 1851, and of his subsequent connexion with the Department of Science and Art at the South Kensington Museum, will give the book an exceptional interest.

MR. ELLIOT STOCK announces for publication a volume on Church Bells, by Mr. J. C. L. Stahlschmidt, a past-Master of the Founders' Company, who has devoted his spare time for some years to accumulating information as to the early bell-founders of London. He now gives the result of his labours in the first part of the book, the second part of which will be devoted to an account of the bells of Surrey. The title will be *Surrey Bells and London Bell-Founders*. Much new and interesting information is promised from sources hitherto entirely unworked, especially the Corporation Records at Guildhall.

MESSRS. HURST & BLACKETT will shortly publish two three-volume novels—*Gaythorne Hall*, by John M. Fothergill, and *Venus' Doves*, by Ida Ashworth Taylor.

MESSRS. W. SWAN SONNENSCHN & Co. will publish very shortly a novel by Mr. Ulrick J. Burke, entitled *Couleur de Rose*.

A NEW edition of Murray's *Handbook to France*, part ii., is going through the press. Many interesting and valuable additions have been made, notably with regard to the Morvan, the Jura, Franche-Comté generally, and the Vosges—regions little known, and yet so interesting to travellers in search of the picturesque. New plans have also been added, and many additions made to the Index.

WE understand that the work entitled *My Bible*, which Canon Boyd Carpenter, Bishop-designate of Ripon, recently contributed to the "Heart Chords" series, has already passed into a second edition, while the same author's "Commentary on the Revelation," contributed to Bishop Ellicott's *Bible Commentary*, which has been reprinted in a separate volume, is now in its third edition.

Hard Battles for Life and Usefulness is the title of a volume by the Rev. J. Inches Hillocks, with an Introduction by the Rev. Dr. Walter C. Smith, author of *Obrig Grange*, which Messrs. Sonnenschein have in the press. It consists of three parts. The first and second—"Battles to Live and Learn" and "Battles for Usefulness"—give an autobiographical record of the author's life and work. The third part is a review of the roots and remedies of London misery.

MR. ALEXANDER ROBERTSON has a long article in the May number of the *English Law Magazine and Review*, on "The Conflict of Jurisdiction between the English and Scotch Courts," with special reference to the *Orr-Ewing* case.

MR. E. J. W. GIBB's translation from the Turkish of "The Story of Jewād," which we have before announced as to be published by subscription through Messrs. Wilson & McCormick of Glasgow, will be ready for distribution in the course of next month. The price is seven shillings.

THE June number of the *Antiquarian Magazine* will contain a continuation of Mr. J. H. Round's paper on the vexed question of "Port and Port-reeve."

THE June number of *Sunday Talk* will contain the opening chapter of a new story by Mrs. Oliphant, entitled "Elinor;" an account of "Another Carlyle Shrine," by Shirley; a paper by Prof. Nichol on "A Broad Churchman;" and a poem by Prof. Blackie.

THE annual general meeting of the Education Society will take place on Thursday, May 29, at the Memorial Hall, Farringdon Street, at 8 p.m., when the president, the Rev. Dr. H. M. Butler, will deliver his address.

THE following is the official return of the results of the L.L.A. examination of 1884 at the University of St. Andrews:—In Latin 11 passed; in mathematics 4; in logic 12, and

2 with honours; in moral philosophy 4; in English literature 57, and 57 with honours; in natural philosophy 1; in education 47, and 16 with honours; in political economy 10, and 3 with honours; in French 45, and 37 with honours; in German 31, and 17 with honours; in Italian 1; in comparative philology 30, and 1 with honours; in history 34, and 11 with honours; in chemistry 3; in physiology 35, and 2 with honours; in botany 22, and 4 with honours; in zoology 2; in geology 10, and 9 with honours; in Church history 1; and in Hebrew 1. Of the 363 candidates who entered, 81 have gained the title. The Committee of Senators have been empowered to draw up a scheme by which the honours standard may be raised in future, either by adding to the number of subjects necessary for honours, or by making certain important subjects obligatory, so as to bring the qualification nearer to the full M.A. degree.

THE sixteenth annual meeting of the Society for the Encouragement of Home Study was held in London during three days last week. The examiners reported on the work done by the young ladies during the year, and awarded the prizes. Fresh papers of questions on literature, theology, arithmetic, German, and household hygiene were given. Applications for admission should be made to the hon. secretary, Miss A. C. Moore, Eltham.

CAPTAIN DUVOISIN has begun in the number of the *Revue des Basses-Pyrénées des Landes* a series of folk-lore legends, collected about 1830, which promises to be very valuable. The Basque text is given, with a French translation.

ORIGINAL VERSE.

TWO MEDIEVAL STUDENT SONGS.

The Lover's Monologue.

Love rules everything that is:
Love doth change hearts in a kiss:
Love seeks devious ways of bliss:
Love than honey sweeter,
Love than gall more bitter.
Blind Love hath no modesties.
Love is lukewarm, hot and cold;
Love is timid, over-bold;
Loyal, treacherous, manifold.
Present time is fit for play:
Let Love find his mate to-day:
Hark, the birds, how sweet their lay
Love rules young men wholly;
Love lures maidens solely:
Woe to old folk, sad are they!
Sweetest woman ever seen,
Fairest, dearest, is my queen;
And, alas, my chiefest teen!
Let an old man, chill and drear,
Never come thy bosom near;
Oft he sleeps with sorry cheer,
Too cold to delight thee:
Naught could less invite thee.
Youth with youth must mate, my dear.
Blest the union I desire;
Naught I know, and naught require,
Better than to be thy squire.
Love flies all the world around:
Love in wanton wiles is wound:
Therefore youth and maid are bound
In Love's fetters duly.
She is joyless truly
Who no lover yet hath found!
All the night in grief and smart
She must languish, wear her heart:
Bitter is that woman's part.
Love is simple, Love is sly;
Love is pale, of ruddy dye;
Love is all things, low and high:
Love is serviceable,
Constant and unstable:
Love obeys art's empery.
In this closed room Love takes flight;
In the silence of the night;
Love made captive, conquered quite.

To Flower o' the Thorn.

The blithe young year is upward steering;
Wild winter dwindles, disappearing:
The short, short days are growing longer;
Rough weather yields, and warmth is stronger.

Since January dawned, my mind
Waves hither, thither, love-inclined
For one whose will can loose or bind.

Prudent, and very fair the maiden;
Than rose or lily more love-laden;
Stately of stature, lithe and slender;
There's naught so exquisite and tender:
The Queen of France is not so dear;
Death to my life comes very near,
If Flower o' the thorn be not my cheer.

The Queen of Love my heart is killing
With her gold arrow pain-distilling;
The God of Love, with torches burning,
Lights pyre on pyre of ardent yearning:
She is the girl for whom I'd die;
I want none dearer far or nigh;
Though grief on grief upon me lie.

I with her love am thrall'd and taken,
Whose flower doth flower, bud, bloom, and waken;
Sweet were the labour, light the burden,
Could mouth kiss mouth for wage and guerdon!
No touch of lips my wound can still,
Unless two hearts grow one, one will,
One longing! Flower of flowers, farewell!

JOHN ADDINGTON SYMONDS.

Note.—These songs are translated from the *Carmina Burana*. The originals are in Latin, of the twelfth century.

MAGAZINES AND REVIEWS.

Belgravia, noticeable from month to month for Mrs. Cashel Hoey's suggestive and interesting novel "The Lover's Creed," is this month doubly worth attention, for it contains an eight-page story of great power and pregnancy—Miss Clementina Black's "Moonlight and Floods."

THE *Deutsche Rundschau* has some "Studies on Goethe," by Herr Wilhelm Scherer, which are all to the point and deal with definite problems concerning Goethe's writings. Herr von Sarburg begins an appreciative study of "Alessandro Manzoni," and Herr Curtius gives a pretty sketch of "Athens and Eleusis."

IN the *Revue historique* M. de Grammont begins a series of "Etudes algériennes" which are likely to be of general interest. The first is a careful study of the rise and activity up to modern times of the Algerian Corsairs—a subject frequently alluded to, but little understood. M. R. Hammond publishes some documents bearing on the relations between France and Prussia from 1763 to 1769, the period of the re-establishment of diplomatic relations after the Seven Years' War.

THE *Theologische Tijdschrift* for May (a double number) gives a varied choice of subjects, ranging from Mr. Spencer's and Mr. Green's philosophy (Hugenholtz) to the genesis of the narratives respecting Aaron (Oort), the relation of John the Baptist and his disciples to Christianity (Hockstra), the Christology of the Epistle to the Hebrews (Mayboom), and the origin of the Eucharist (Bealage). The second and larger half of Green's *Prolegomena to Ethics* is considered to be a more vigorous defence of the author's standpoint than the first. With the reserve indicated, Dr. Hugenholtz ranks the book among the most valuable fruits of recent philosophic thought.

IN the *Revista Contemporanea* for April, Rodriguez Villa begins a valuable History of the campaign of the Archduke Leopold in Flanders in 1647; the present chapters carry the account down to the surrender of Armentières, May 30. Don Ramon L. de Vicuña treats of "The Subject of History," which is defined as "the relations of man to God, to nature, and to his fellows." Señor Barzanallana discusses the

inequalities of the territorial tax in Spain, pointing out confusions and abuses rather than suggesting remedies. Charro-Hidalgo y Diaz gives a eulogistic review of José María de Pereda, the best novelist of the Asturias and of Northern Spain. Becerro de Bengoa describes, in an interesting paper, the subterranean canal of Orbo, by which the waters of a coal mine, once a danger and expense, have been utilised, by the engineer Señor Zuaznavar, for a canal upwards of a mile in length, which conveys the coal to the nearest station, for the traction of the boats, and for working the ventilation—at a cost of only £10,000.

TENNYSON ON "THE PRINCESS."

MR. E. S. DAWSON, of Montreal, has brought out a new edition of his study of "The Princess," prefaced by the following letter from the Poet Laureate, which we reprint from the *Critic*:—

"DEAR SIR,—I thank you for your able and thoughtful essay on 'The Princess.' You have seen, amongst other things, that if women ever were to play such freaks, the burlesque and the tragic might go hand-in-hand. I may tell you that the songs were not an after-thought. Before the first edition came out, I deliberated with myself whether I should put songs in between the separate divisions of the poem. Again, I thought, the poem will explain itself; but the public did not see that the child, as you say, was the heroine of the piece, and at last I conquered my laziness and inserted them. You would be still more certain that the child was the true heroine if, instead of the first song as it now stands, 'As thro' the land at eve we went,' I had printed the first song which I wrote, 'The losing of the child.' The child is sitting on the bank of a river, and playing with flowers—a flood comes down—a dam has been broken thro'—the child is borne down by the flood—the whole village distracted—after a time the flood has subsided—the child is thrown safe and sound again upon the bank, and all the women are in raptures. I quite forget the words of the ballad, but I think I may have it somewhere.

"Your explanatory notes are very much to the purpose, and I do not object to your finding parallels. They must always recur. A man (a Chinese scholar) some time ago wrote to me saying that in an unknown, untranslated Chinese poem, there were two whole lines of mine, almost word for word. Why not? Are not human eyes all over the world looking at the same objects, and must there not consequently be coincidences of thought and impressions and expressions? It is scarcely possible for anyone to say or write anything in this late time of the world to which, in the rest of the literature of the world, a parallel could not somewhere be found. But when you say that this passage or that was suggested by Wordsworth or Shelley or another, I demur, and more, I wholly disagree. There was a period in my life when, as an artist, Turner for instance, takes rough sketches of landscape, &c., in order to work them eventually into some great picture, so I was in the habit of chronicling, in four or five words or more, whatever might strike me as picturesque in nature. I never put these down, and many and many a line has gone away on the north wind, but some remain—e.g.,

'A full sea glazed with muffled moonlight.'

Suggestion: The sea one night at Torquay, when Torquay was the most lovely sea-village in England, tho' now a smoky town. The sky was covered with thin vapour, and the moon was behind it.

'A great black cloud
Drag inward from the deep.'

Suggestion: A coming storm seen from the top of Snowdon. In the 'Idylls of the King':

'With all
Its stormy crests that smote against the skies.'

Suggestion: A storm which came upon us in the middle of the North Sea.

'As the water-lily starts and slides.'

Suggestion: Water-lilies in my own pond, seen

on a gusty day with my own eyes. They did start and slide in the sudden puffs of wind till caught and stayed by the tether of their own stalks—quite as true as Wordsworth's simile, and more in detail.

'A wild wind shook—follow, follow, thou shalt win.'

Suggestion: I was walking in the New Forest. A wind did arise and

'Shake the songs the whispers and the shrieks
Of the wild wood together.'

The wind, I believe, was a west-wind, but, because I wished the Prince to go south, I turned the wind to the south, and, naturally, the wind said 'follow.' I believe the resemblance which you note is just a chance one. Shelley's lines are not familiar to me, tho', of course, if they occur in the 'Prometheus,' I must have read them. I could multiply instances, but I will not bore you, and far indeed am I from asserting that books, as well as nature, are not, and ought not to be, suggestive to the poet. I am sure that I myself, and many others, find a peculiar charm in those passages of such great masters as Virgil or Milton where they adopt the creation of a bygone poet, and reclothe it, more or less, according to their own fancy. But there is, I fear, a prosaic set growing up among us, editors of booklets, book-worms, index-hunters, or men of great memories and no imagination, who impute themselves to the poet, and so believe that he, too, has no imagination, but is forever poking his nose between the pages of some old volume in order to see what he can appropriate. They will not allow one to say 'Ring the bells,' without finding that we have taken in from Sir P. Sydney—or even to use such a simple expression as the ocean 'roars,' without finding out the precise verse in Homer or Horace from which we have plagiarised it. (Fact!)

"I have known an old fish-wife, who had lost two sons at sea, clench her fist at the advancing tide on a stormy day and cry out—'Ay! roar, do! how I hates to see thee show thy white teeth!' Now if I had adopted her exclamation and put it into the mouth of some old woman in one of my poems, I dare say the critics would have thought it original enough, but would most likely have advised me to go to nature for my old women and not to my own imagination, and indeed it is a strong figure. Here is another little anecdote about suggestion: When I was about twenty or twenty-one I went on a tour to the Pyrenees. Lying among these mountains before a waterfall that comes down one thousand or twelve hundred feet, I sketched it (according to my custom then) in these words: 'Slow-dropping veils of thinnest lawn.' When I printed this a critic informed me that 'lawn' was the material used in theatres to imitate a waterfall, and graciously added, 'Mr. T. should not go to the boards of a theatre but to nature herself for his suggestions.' And I had gone to nature herself. I think it is a moot point whether, if I had known how that effect was produced on the stage, I should have ventured to publish the line.

"I find that I have written, quite contrary to my custom, a letter, when I had merely intended to thank you for your interesting commentary. Thanking you again for it, I beg you to believe me very faithfully yours,

A. TENNYSON.

Aldworth, Haslemere, Surrey, Nov. 21st, 1882.

"PS.—By-the-by, you are wrong about 'the tremulous isles of light;' they are 'isles of light,' spots of sunshine coming through the leaves, and seeming to slide from one to the other, as the procession of girls 'moves under shade.' And surely the 'beard-blown' goat involves a sense of the wind blowing the beard on the height of the ruined pillar."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BRENCI, G. Majolika-Fliesen aus Siena 1600-50. Text v. J. Lessing. Berlin: Wasmuth. 20 M.

CHEFS d'ŒUVRE de l'Orfèvrerie hongroise ayant figuré à l'Exposition de Budapest 1884. Budapest: Grill. 300 fr.

DAUDET, Alph. Sapho: Mœurs parisiennes. Paris: Charpentier. 3 fr. 50 c.

DOHRM, R. Barock- u. Rococo-Architektur. 1. Lfg. Berlin: Wasmuth. 20 M.

called 'Swanborough Tump,' or 'Swanborough Ashes.' The name of the hundred is Swanborough; and within the memory of an old man, who died a few years ago, courts used to be held there."

Where is the original register of Alfred's Abbey at Winchester containing the will? That part of the MS. is said to be of about the date of 1028. It would be interesting to ascertain the exact reading. But surely the Swinbeorg where Ethelred and Alfred stood must be Swanborough Tump, and from that important moot-hill the hundred took its name. Lands of Alfred at Bedwin, Pewsey, and Alton passed by his will to his eldest son and heir, Edward, and these doubtless contained within their bounds this very Swanborough Tump.

HENRY GEORGE TOMKINS.

FUNERAL SURVIVALS IN SOUTH-WEST FRANCE.

Sare, par St-Jean-de-Luz: May 16, 1884.

In the ACADEMY of May 10, p. 329, the following note of Eugène Pelletan on the death of Louis XIV. is quoted with approval:—"Lorsque le peuple apprit la mort du grand roi, il alluma un feu de joie à chaque carrefour, et il improvisa une farandole." I do not deny the feeling of relief at the death of the King; but I cannot think that the funeral- or death-fire at the cross-roads was "un feu de joie." The custom is still kept up in parts of France, especially in the South-west. It is dying out, and is nowhere universally observed, but it is still usual in the parish from which I write; the mark of the last such fire on the road close by is hardly yet obliterated. I have endeavoured to get at the meaning attached to the ceremony, but without much success. The most common reply is that it is done "pour prier;" every passer by the lighted fire is supposed to say a "paternoster" for the benefit of the deceased; in one case a stone was said to be thrown by each on to a heap at the north-eastern corner of the cross-roads. In the minds of some the fire itself seems to constitute the essential part of the rite, in that of others the prayer; while some regard more the cross-roads, and will light the fire only on such spots, others are not so particular about this; and many do it simply from habit. The straw-stuffed mattress usually supplies the material, but not invariably; in the towns only a very little straw is burnt. This, I think, shows that the fires lighted at the cross-roads at the death of Louis XIV. were not necessarily "feux de joie."

Of analogous survivals in South-west France, the saint whose image was placed at the end of bridges in Guyenne was invoked to preside at a birth. Witness the well-known hymn sung by Jean d'Albret at the birth of Henri IV.:

"Nousté-Dame deü cap deü poun."

The latest writer on the Basques, l'abbé Haristoy, the first volume only of whose *Recherches historiques sur le Pays-basque* (Bayonne, 1883) has appeared, admits that his former parishioners in La Soule practise a kind of obscure worship of trees in times of trouble. Of the worship of stones, of offerings and prayers addressed in caves and holes to fairies, I have known instances both among Basques and Gascons; and older documents contain traces of many other similar survivals of former religions.

WENTWORTH WEBSTER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 26, 8 p.m. Society of Arts: Cantor Lecture, "Fermentation and Distillation," III., by Prof. W. Noel Hartley.
TUESDAY, May 27, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," IV., by Prof. Ganges.
8 p.m. Anthropological: "Remains from Cemeteries in the Island of Antiparos," by Mr. Theodore Bent; "The Koeboes of Sumatra," by Mr. H. O. Forbes; "The Osteology of the Koeboes of Sumatra," by Dr. J. G. Garson.

8 p.m. Civil Engineers: "Wood Pavement in the Metropolis," by Mr. G. H. Stayton.
WEDNESDAY, May 28, 8 p.m. Society of Arts: "Primary Batteries for Electric Lighting," by Mr. L. Probert.
8 p.m. Geological.

8 p.m. Society of Literature: "A Critical Examination of the Character of Macbeth," by Mr. W. H. Garrett.

THURSDAY, May 29, 3 p.m. Royal Institution: "Flame and Oxidation," V., by Prof. Dewar.

8 p.m. Society of Arts.
8 p.m. Educational: Presidential Address, by the Rev. Dr. H. Montagu Butler.

FRIDAY, May 30, 8 p.m. Society of Arts: "Street Architecture in India," by Mr. C. Purdon Clarke.

9 p.m. Royal Institution: "Les Couleurs," by M. E. Mascart.

SATURDAY, May 31, 3 p.m. Royal Institution: "Microscopical Geology," III., by Prof. Bonney.

SCIENCE.

Facsimiles of Anglo-Saxon Manuscripts.

Photozincographed by Col. A. C. Cooke.

With Translations by W. Basevi Sanders.

(Published by Authority.)

In this second part of the "Anglo-Saxon Manuscripts" we do not find a series of original charters like those in the first part, which contained the Canterbury documents, the best set in existence anywhere out of the British Museum. But if this volume gives us a more mixed collection, it is not on that account the less useful. The benefit of good facsimiles of undoubted originals consists in this, that it authenticates the forms of drafting deeds and of penmanship for certain periods, and affords a sound basis for the criticism of other deeds, whether purporting to be originals or only honest copies. This is the advantage to be derived from a select series such as the first part of the "Ordnance Survey Facsimiles" and the four volumes from the British Museum. But such choice examples form altogether but a small proportion of this "diplomatic" literature, which fills the six volumes of Kemble, and of which there exists perhaps enough to fill two volumes more. The present volume is characterised rather by mixture than selection, so that it presents a sample of what may be called high average quality. Thus an opportunity is afforded to the student of exercising that discrimination for which former publications have supplied elementary and guiding principles.

The volume contains fifty-four documents, of which the first eighteen belong to the Dean and Chapter of Westminster; these are followed by seventeen from the Dean and Chapter of Exeter; the remaining nineteen being from ten different proprietors, among which five from the library of the Earl of Ilchester form the largest single contribution.

The facsimile No. vii. of the Westminster documents clears up a doubt which hung over the fate of one of the most remarkable pieces of Saxon antiquity. Mr. Sanders very justly describes it as "one of those curious narratives concerning property that are not unfrequently met with among the Anglo-Saxon charters." But there are very few extant pieces which equal this one for interest. It is a history of the personal vicissitudes of the previous owners of the two estates of Send and Sunbury, and how those estates consequently came through Dunstan into the possession of the church of Westminster. This record was first published by Mr. Kemble in 1857 in the *Journal of the Archaeological Institute*. Mr. Kemble died before the proofs were revised. All that he had said about the original was this:—"The

very remarkable document which I here print, with a translation, is one of the title-deeds of Westminster." It did not follow from this statement that Westminster was the present resting-place of the original. More than one enquirer has failed to trace it. After Kemble, Mr. Thorpe printed it in his *Diplomatarium* (1865) with this note:—"Unfortunately, I have not been successful in finding the MS., notwithstanding the good-will of the authorities at Westminster." This uncertainty is now dissipated; among the facsimiles of the Ordnance Survey the document lies before us in good condition and in the unmistakable lineaments of the tenth century.

The Exeter documents are historically famous as having figured largely in the *Dissertatio Epistolaris* of George Hickes (1705)—a treatise which first gave a critical basis to this study. It is singular that Kemble added nothing to Hickes's information about these Exeter deeds. Perhaps he assumed that Hickes had exhausted that deposit; he does not appear to have visited the archives at Exeter; he simply adopted those deeds which he found printed in Hickes, and thus left several remarkable documents unnoticed, some of which are now published for the first time. Six of the Exeter deeds are concerned with land in Cornwall, and these preserve many old Cornish place-names, which will probably supply new and welcome material to the Celtic philologist.

It is an excellent feature of Mr. Sanders' work that he furnishes the previous literary history of each document, with the necessary references not only to Wanley, Hickes, Kemble, and Thorpe, but also now and then to local historians who have published them or contributed to their illustration. He has also brought together some valuable information about the persons and estates concerned, by which light is thrown either on the transaction itself or, where the transaction is doubtful, upon the motive of the documentary fabrication. An illustration of this is afforded by No. ii. of the Westminster series. This purports to be a grant by Offa, in 785, of the estate of Aldenham to St. Peter's, Westminster. As penmanship, and for general composition, it is a very skilful work, which might easily be mistaken for a writing of the eighth century; but the grammar of the Saxon part betrays the man of the thirteenth century; and, when Mr. Sanders informs us that there was litigation about this estate in 1249, the history of the piece becomes pretty clear. But any inference we may draw applies only to the history of the writing before us, and does not touch the question of right.

A still more important instance occurs among the Exeter charters. There are in existence five documents purporting to be grants of land by King Athelstan to the church at Exeter, and all bearing the impossible date of 670. They are not by any means such contemptible documents as so absurd an error might seem to imply. Though condemned by Hickes, they were partially vindicated by Kemble; one of them has even been justified as to its substance by the discovery of the genuine deed for the same transaction. Here Mr. Sanders brings in a quotation from Domesday, which speaks of documents submitted to the Domesday

surveyors at Exeter, that will in all probability help to give the required clue to the history of this problematical group of writings.

These documents have been referred to not only by such historians as Kemble, Freeman, Stubbs, and J. R. Green, but also, lately, by Mr. Seebohm and Prof. Pollock, and other writers on the history of land tenure; and hence it becomes a matter of increasing importance that we should ascertain the relative historical value of each piece in a collection which is of the most various quality. Nothing contributes so much to a scientific basis of criticism as good facsimiles like those now before us. J. EARLE.

CORRESPONDENCE.

THE EDITING OF MEDIAEVAL TEXTS.

London: May 17, 1884.

Mr. Hessels having misunderstood the purport of my last letter to the ACADEMY, I venture again to trespass on your space. Mr. Hessels is apparently indignant that I still persist in terming Dr. Buddensieg's *Wiclif* a critical edition. He would have us believe that critical scholarship is purely a matter of palaeography. Now, the historical student is, as a rule, perfectly indifferent to philology; he reads a text for the thought or facts which it contains, and not for its word-forms. He wants a readable text, whence he can easily draw the sense of his author. I am quite ready to admit the importance of philological study; I am quite content that Mr. Hessels and other philologists who want mediaeval texts edited in one fashion rather than another should fill columns of the ACADEMY with indignant protest till they attain their end. The historical student can look on with perfect indifference so long as the success of Mr. Hessels and his fellows does not mean that the labour of reading mediaeval texts will be seriously augmented. But there are two points in this controversy which do affect the historical student. First, if mediaeval texts are to be edited *verbatim* from the MSS., all forms which are calculated to puzzle the ordinary reader should be accompanied by explanatory foot-notes, or rather, for easier perusal, the ordinary form put in the text and the MS. eccentricity in the foot-note. Mr. Hessels seems to make light of the difficulties presented by orthographical (*sic*) eccentricity to the historical reader. Now, if I mistake not, he once told me that he would, if he could, reproduce even the MS. abbreviations in the text. In other words, he would publish much such a text as the early printer did; every abbreviation and every eccentricity of the MS. before him would be reproduced, regardless of sense and regardless of the difficulty of perusal. If I do not misinterpret Mr. Hessels' views, he would vastly prefer Otto Brunfels' edition of the *Triologus*, with its mediaeval spelling, to Lechler's, with its classical Latinity. Yet the historian who wishes to study life and thought, and not spelling, would undoubtedly declare for Lechler. Mr. Hessels may perhaps assert that one text is as easy to read as the other. For him, possibly; personally, I had spent hours over a page of Brunfels' edition before I became aware that Lechler's text was far more readable. All I ask is that the task of the historical student shall not be made too hard for the sake of the palaeographer. Palaeography, albeit an important art, is but the handmaiden of history, and her first duty is to make things easy for her mistress. The mere palaeographer can only produce a text inferior to the worst photograph; the historical student wants more than that. This brings me to my second point with regard to Mr. Hessels' protest; that is its extremely narrow view of what

is to be understood by a critical edition. He asserts that an edition is critical or otherwise according as it satisfies a certain palaeographical canon. That canon may be of the utmost importance to the philologist, and for his sake, perhaps, to be followed. For the historical reader it may be rather a nuisance than a blessing. For the purposes of such a reader the palaeographer pure and simple is quite incapable of preparing a critical edition. A critical edition to the historian is one edited by a man who has made a study of the works of his author, of the thought of his time, and of the inner meaning of mediaeval life. This knowledge, just as much as palaeographical detail, is needed to produce a critical edition; and this knowledge is not wanting in Dr. Buddensieg. Does Mr. Hessels think that without this study the palaeographer can be a critical editor? Would he not be the first to assert that such a man ought not to venture on a mediaeval text? What would he think, for example, if an editor attempted, say, one of the chief philosophical works of Wiclif, following accurately the spelling of his MS., but absolutely ignorant of the philosophy of Wiclif's time, perhaps even of the contents of Wiclif's greatest philosophical work, the *Triologus*? Such a thing is possible, albeit improbable. Would Mr. Hessels consider that such an editor could produce a critical edition? Let him admit that something more is required to produce a critical edition than a mere mechanical reproduction of the MS. There is a scholarship which extends beyond, though it ought to include, the art of palaeography, and that scholarship is an absolute necessity for all editions which are to be critical for historical purposes. The existence of that scholarship in Dr. Buddensieg has produced—to use the expression of Mr. Poole—a "work of signal merit," for which every historical student will be grateful. The Wyclif Society may be congratulated if they obtain editors who in any degree approach the same standard. KARL PEARSON.

Cambridge: May 17, 1884.

Mr. Poole has done well, I think, in quoting the identical words he wrote in the *Modern Review* regarding the editing of the Wiclif volumes, as the extract quoted by Dr. Buddensieg suggested an opposite method to that which he publicly advocated. I may perhaps be permitted to say a few words more, which, I trust, need not give rise to further correspondence.

When I wrote my first letter of March 29 (ACADEMY, April 12) I did not know on what particular Wiclif work Mr. Poole was engaged. I had received, through the great kindness of Mr. Furnivall, proof-sheets of two Wiclif works now in the press (*De civili dominio* and *De incarnatione Verbi*), and had always been under the impression that the first was edited by Mr. Matthew, the latter by Mr. Poole. As these proof-sheets showed, I thought, that these two editors faithfully adhered to the words and spellings of their MSS., or recorded in a footnote any reading of the MS. or MSS. which they felt compelled to reject for the text, I felt at liberty to tell Dr. Buddensieg that this was the true method of editing "critically." Dr. Buddensieg's own method I called a bad one, with which we were already more "familiar" in this country than he imagined.

It now turns out that Mr. Poole has in hand the *De civili dominio*, and Mr. Harris (also of Oxford) the *De incarnatione Verbi*. The remarks I have made must, therefore, refer to these two editors, not to Mr. Matthew, who has just informed me, to my great regret, that he, objecting to the "strange" spellings of his MSS., has altered them, and is not able to go over his work again to rectify this.

Mr. Poole will, no doubt, pardon me if I do

not quite understand how he could, on four or five occasions, declare, in very distinct terms, that he agrees with me, and yet "consider this question of orthography to be of no very great moment." I am contending (and I know many agree with me) for the faithful reproduction of all MSS., because several years' hard work on Mediaeval Latin has taught me the great value of such faithful reproduction, even of so-called evident mistakes. I consider the orthography to be of immense importance, even if only one language were concerned; but in the case of Mediaeval-Latin texts the orthography of the MSS. is of importance, not only for the study of Mediaeval Latin itself, but for that of all the Romance languages, which, as we know, embraces a large portion of the English tongue. It is some comfort to know that Mr. Poole is, indeed, of opinion that MSS. should be faithfully adhered to, and, so far, we agree; but, when it comes to stating our reasons for adopting such a method, Mr. Poole gives no reason whatever for his opinion, and mine (the study of palaeography and philology) he "considers to be of no very great moment." This is not, I think, agreeing with me. However, there is no immediate danger, as Mr. Poole's text will satisfy, I believe, all reasonable demands. And I may, perhaps, hope that, when Mr. Poole has made the enquiries which I invited Dr. Buddensieg to make, we shall arrive at a more complete agreement than seems to exist between us at present.

J. H. HESSELS.

Frenchay Rectory, Bristol: May 10, 1884.

In editing ninth- to eleventh-century MS. material for the Clarendon Press, chiefly the work of Anglo-Saxon and Irish penmen, I ventured on a deviation from the MSS. not mentioned by Mr. R. L. Poole in his letter in the last ACADEMY, and, therefore, I suppose not adopted by him; I mean the introduction of capital letters after full stops. This seems to me to flow naturally from the first of his two admitted exceptions—the alteration of the original punctuation. With regard to all other capital letters, I faithfully followed the eccentricities of the original scribes, omitting them before proper names, and inserting them in their capricious and unmeaning, though rare, appearances at the commencement of other and ordinary words. It is to be hoped that we may shortly have in England, what Dr. Buddensieg states that they have already in Germany, generally accepted rules, laid down by some central literary authority, to regulate these and other details. The modernisation of the orthography in certain past volumes of the *Rolls Series*, and in such present undertakings as Mr. W. de Gray Birch's *Cartularium Anglo-Saxonicum*, seems to me to detract considerably from the value of those publications.

F. E. WARREY.

CONTRIBUTIONS TO THE LATIN LEXICON.

Edinburgh: May 5, 1884.

The following list of Latin words not found in our latest and best Latin Lexicon, that of Profs. Lewis and Short—and the list is by no means an exhaustive one—was jotted down in the course of my reading for Prof. Wölfflin's complete Latin Thesaurus, shortly to be published. The books read were the Commentaries on the New Testament (ed. Migne) of that by no means out-of-the-way writer, Jerome. The list may be useful in showing how far we still are from perfection even in a branch of study which has been more industriously and continuously pursued than perhaps any other. And it may also be interesting to the many careful students among your readers who may like to enrich the margins of their own copies therewith.

Coevangelista, *Comm. Philem.* 755; Com-maticæ, *Comm. Matt.* 4.205; Comparsipatio, *Comm. Eph.* 2.591; dispensatorie, *Comm. Philem.* 766; gazophylacium, *Comm. Matt.* 4.227; incentrix, *Comm. Tit.* 2.716; jocularitas, *Comm. Eph.* 3.641; locutorium, *Comm. Eph.* 1.584; morticinium, *Comm. Gal.* 2.435; pro-passio, *Comm. Matt.* 1.29; pseudoevangelista, pseudomagister, *Comm. Eph.* 2.615; quadras-adis, *Comm. Gal.* 1.377; reseratio, *Orig. Hom. Luc.* 14.289; revulnero, *Comm. Gal.* 3.499; trinominus, *Comm. Matt.* 1.57.

JAMES B. JOHNSTON.

SCIENCE NOTES.

A SERIES of seven "Davis Lectures" will be given in the gardens of the Zoological Society on Thursdays, at 5 p.m., beginning on June 5. The lecturers will be Profs. Flower, Mivart, and Parker, Messrs. G. J. Romanes, J. E. Harting, Henry Seebohm, and P. L. Sclater.

By a strange coincidence it was on the first anniversary of the death of Mr. James Young (not Thomas Young, as in the obituary notice in the ACADEMY of last week) that Dr. Angus Smith died. James Young bore, we are told, the heavy expense of printing, for a limited gratuitous circulation, the sumptuous volume of Graham's papers to which we referred. James Young, of paraffine renown, was also the founder of the Chair of Chemical Technology in the Andersonian Institution at Glasgow.

IN connexion with the meeting of the National Congress of French Geographical Societies at Toulouse, a geographical exhibition will be opened there on June 1. Special attention will be given to the geology, anthropology, and ethnology of the region, and to the map of Spain and Portugal. Prizes are offered for essays and monographs on communes and special districts, and for maps and plans for school geography.

THE May number of the *Journal* of the Geological Society contains the address which was delivered by Mr. J. W. Hulke on his retirement from the presidential chair. It presents a masterly review of the present state of our knowledge of the Dinosauria. Mr. Hulke on Saturday last (May 10) met the Geologists' Association at the Crystal Palace, and delivered a most instructive discourse on the models of extinct reptiles, so well known to every visitor to the Palace grounds, which were executed more than thirty years ago by Mr. Waterhouse Hawkins.

MR. HUGH MILLER has published in the *Proceedings* of the Royal Physical Society of Edinburgh an interesting paper "On River-Terracing." After sketching the history of opinion on this subject, he describes the several forms of terrace, and discusses their origin. By far the larger number of river-terraces in this country belong to a well-marked type, for which the author proposes the name of "amphitheatre terrace."

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 1.)

S. S. LEWIS, Esq., in the Chair.—A paper was read by Mr. Verrall on "Hor. *Carm.* iii. 30."—This poem, the epilogue to the original collection of lyric poetry published by Horace, stands in a close relation to the prologue, *Carm.* i. 1. The metre common to the two is distinguished from those of the lyric poems proper by having no "stanzas," in the true metrical sense of the word. In the prologue the theme is the pleasure of the poet in his work, his enjoyment in overcoming now and then the difficulties of a foreign verse, and his happiness in the world of the fancy, when, like Virgil's *secreti*, he also *seccratur populo* and enters the *pios lucos*

(iii. 4, 5) and the *gelidum nemus* of the inspiring god. (See Wickham, *ad loc.*) This reward he already has, already possesses the *doctarum hederae præmia frontium*. That he may attain another reward and a place among lyric poets is a hope which he dares not express more directly than by his extravagant exultation if it should be fulfilled—

"quodsi me lyricis vatibus inseres
sublimi feriam sidera vertice."

It is worth while to notice the exact suggestion conveyed by the metaphor *inserere*. Meaning originally to "graft," it is inconsistent with full resemblance. The graft may be better or worse than the stock; it must be different. So in ii. 5, 21, the word is applied to a resemblance of different things which deceive the eye—

"quem si puellarum insereres choro
mire sagaces falleret hospites
discrimen obscurum."

"Rightly or wrongly," says Mr. Munro in his comparison of the two great Roman lyricists, "I look on Catullus as the peer of Alcaeus and Sappho; to Horace I assign a different rank." Catullus, like the Greeks, aims at the direct expression of intense personal feeling. The lyric of Horace, speaking generally, does not make the attempt. He would not have allowed the superiority, having an opinion of his own on Catullus' success, but he was not unaware of the difference in aim. It is to be seen whether he is consistent in this view. In his epilogue (iii. 30), Horace, laying aside the lyre, as he probably thought, for ever, regards his achievement complacently, and claims as his due, not the ivy of happy inspiration, but that other crown, the laurel of the Pythian victor-poet—

"sume superbia
quæsitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam."

It is interesting to observe exactly what are the *merita* upon which he lays stress. About one thing he is certain—his work is of the quality to be remembered; it is *ære perennius*, more lasting than the bronze of the monumental statue and tablet, or, as he puts it in another place, than the marble inscription, *incisa notis marmora publicis*; it will arrest attention more certainly than the height of the pyramids. The praise, like the work, is "exact"; the poetry of Horace has not stirred men very profoundly, but scarcely anything has been as much remembered. Horace "finished" his work (*exegit*), gave it that clear-cut form which is specific against decay. Not less noteworthy in its precision is the language of the latter part of the epilogue, which states in terms the praise which the poet expects. So long as the religion of Rome shall endure, there shall be said of him—what? Not that he had given voice to the fear, the awe, the suspense, the triumphs and regrets, resolves and repentances, of his countrymen during a supreme national crisis. He had done all this, though he could not speak, as Catullus, the language of the single heart; and when afterwards he resumed by command the national lyre, he thanks his muse

"quod monstror digito prætereuntium
Romanae fidei lyrae."

But a poet may express the feelings of millions, and yet be forgotten along with them. Very different is the language of the epilogue:—

"dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens,
princeps Aeolium carmen ad Italos
deduxisse modos."

He claims nothing more, for certain, than successful originality in a technical process, in the hard task described in the prologue, of introducing Greek lyric verse to "Italian measures." The ambiguous position of the words *ex humili potens* suggests, as Mr. Wickham observes in his note, a parallel between the poet and Daunus, the hero of Italy and of Apulia in particular, an Illyrian exile, according to the legend, who became king. In turning Latin to the rhythm of Sappho and Alcaeus, Horace, like the chieftain, had risen above adverse circumstances. But what is the meaning of the reference to the Aufidus, and of the words *pauper aquae*? No notice appears to have been taken of these points, but in Horace they cannot be supposed accidental. It is disputed

whether the limitation of place is to qualify *dicar* or *deduxisse*. The answer is that the application, like that of *ex humili potens*, is double. On the one hand, the poet would not seem to claim with certainty more than a local reputation; on the other hand, the *place* has an important bearing on the achievement. But what is this bearing, and why should it be worth noticing that the transference of Greek lyrics has been achieved in Apulia? The explanation lies in the metaphor *deduxisse*. "The use of *deducere*," says Mr. Wickham, "seems akin to that of *deducere coloniam*, 'to have made the lyric poetry of Aeolia at home among Italian measures.'" Mr. Page repeats the note without remark. I submit that the metaphor is not *deducere coloniam*, but *deducere rivum, fontem, or aquam*, the agricultural operation of bringing a stream to irrigate a soil too dry. (See the Dict. s.v. *deducere, deductio*.) The dry soil is that hard Latin of whose *egestas* Lucretius complains; the stream is the copious lyric of Greece. Thus, the point of the local description is plain enough. As Daunus, the Italian hero, is a parable of the Italian poet, so the droughty region of *siticolosa Apulia* and its head-strong, rebellious torrent are a parable of the *patrius sermo*, scanty of stream as Southern Italy and, like Aufidus, unmanageable. (Note the preposition in *obstrepit*.) The comparison of Greek literary sources to fountains and streams was familiar from Lucretius and Virgil; indeed, Horace himself had used it already (i. 26, 11, *fontibus integris, fœdibus novis*). It can be no accident that the Aufidus appears again, in the later book (iv. 9), in close connexion with the poet's literary achievement—

"ne forte credas interitura quae
longe sonantem natus ad Aufidum
non ante volgas per artes
verba loquer socianda chordis."

As there is here no metaphor such as *deduxisse*, and no such accompanying touch as *pauper aquae*, the words "by the far-sounding Aufidus" might be merely a convenient description of Venusia. But in the odes of Horace small part is allowed to mere convenience; and I read this verse rather as an apology to the native stream, whose sound, softened by distance, tuned the young ear, which was to choose words from Latin musical enough to be "married to the string." Similar thoughts abound in modern poetry, and, if it be objected that they are too modern for Horace, is it possible to ignore the intention in the description (iv. 3, 9) of the poet's fit and favourite place of abode?—

"quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingunt Aeolio carmine nobilem."

Surely this "fashioning" or "moulding" by the waterfalls and the leaves of one fitted to win renown in the song, whose name recalls the music, of Sappho doubtless, but also of the winds, is a thought not without affinity to the modern thought—

"And beauty born of murmuring sound
Shall pass into her face."

This, then, is the extent of the claim which Horace makes in his epilogue—to have enriched Latin by new metrical forms. Doubtless as a national service it deserved remembrance. But it is not of the service, as a service, that Horace is solely thinking. He is speaking of the permanence of his work, and the words must be read in connexion with the commencement of the epilogue. Horace believed that though he had not written the poetry of a Latin Alcaeus, still less of a Latin Sappho, though he had not even equalled his models in musical sound, he had, with the help of their suggestions, hit upon certain rhythms which, with the utmost aid of rhetoric, would hold their place in the memory:—

"scilicet inprobae
crescunt divitiae; tamen
curtae nescio quid scmp'r abest rei—"

this is not passionate, nor even, in the common sense, poetic—but it sticks to the mind.

SOCIETY OF ANTIQUARIES.—(Thursday, May 15.)
EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Leveson Gower exhibited two Romano-British urns from Crowhurst, found about six feet below the surface of the ground; and a MS. pedigree of Streatfield, compiled by the Rev. Thos. Streat-

field, the arms tricked with characteristic taste and accuracy.—Rev. H. J. Cheales exhibited a coloured tracing of a mural painting from the spandril of the eastern pillar of the north arcade of All Saints' church, Friskney, Lincolnshire. In the centre is the figure of Christ holding a flag, with the remains of nimbed heads below. Mr. Cheales considered the painting represented the resurrection; but the majority of the members present were rather of opinion that the subject was the Ascension, especially as there were two objects below the figure resembling the footmarks usual in representations of the Ascension. It is true, however, that the flag is rarely introduced into pictures of that event.—Mr. Octavius Morgan exhibited the earliest charter of the borough of Newport, Monmouthshire, which is an *insperimus* by Humfrey Earl of Stafford, dated April 3, 1427, of a charter of his ancestor Hugh Earl of Stafford in 1385, the original of which is lost. The borough is not created by the charter, but pre-existing liberties are defined and further privileges granted, the concurrent jurisdictions of the officers of the Earl and the town being specified.—Mr. Milman made a few remarks on the charter, calling attention to several points of interest, among others to the fact that the cognizance of the death of children under a year old is removed from the coroner's jurisdiction and reserved to the bishop of the diocese.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 16.)

Dr. J. A. H. MURRAY, President, in the Chair.—The President delivered his annual address prior to quitting office. After apologising for the scantiness of his material, in consequence of his absorbing work on the society's Dictionary, he gave short obituaries of the chief members who had died in the past two years—Messrs. Eastwick, Cayley, Trübner, Horton, &c. He then passed in review the papers read before the society during that period, and gave extracts from the fresh reports sent in to him—on the Slavonic Languages, by Mr. W. R. Morfill; on Hungarian, by M. Paul Hunfalvy and Mr. Patterson; on Turkish, by Mr. E. G. Browne; and on the Hamitic Languages of North Africa, by Mr. R. N. Cust.—Mr. Henry Sweet then read his report on "The Practical Study of Language," urging the paramount importance of phonetics, and praising especially Prof. Storm's work.—Dr. Murray then reported on the progress of the society's Dictionary, and discussed certain points relating to it. He found great difficulty in making out the history and settling the etymology of Middle-English words: for instance, were "asleep," "awake," "aslope," "acquint," in origin adverbs, or adjectives, or participles? The logical development of words had given him great trouble: "art" and "article" were instances; while, for a preposition like "above," hours must be spent before all the extracts could be got into their separate senses, and the senses into orderly development. He then named, and thanked, the readers who had been making good the many defects in the quotations of part i. of the Dictionary, and sending fresh slips for common words in part ii. Sixty-one reviews of part i. had appeared, and all approved the work generally. Some reviewers objected to the technical words; but the scientific men each complained how scantily his own science was represented. No hard-and-fast line could possibly be drawn in the matter; the editor must be trusted, and use his own discretion. Other reviewers were distressed at modern newspapers being used as authorities. They did not object to far inferior old newspapers, anonymous Commonwealth daily tracts, being so used; but to-day's journals shocked them. The only rule was to take the best quotation you could get for the meaning you had to illustrate, and not be so silly as to choose a poor quotation because it had a big name tacked on to it.—Votes of thanks were passed to the president for his address, and the report-writers for their reports; to the auditors of the treasurer's accounts; and to the Council of University College for the use of the college rooms for the society's meetings.—On the proposal of Mr. Furnivall (who was the first to ask for a pension for Dr. Murray), and on the seconding of Dr. Weymouth (to whom Mr. Gladstone first referred), a special vote of thanks was passed to Mr. Glad-

stone for his grant of the pension of £250 to Dr. Murray, as editor of the society's Dictionary.—The following members were then elected officers for the ensuing year:—President, Prof. Skeat; vice-presidents, the Archbishop of Dublin, Whitley Stokes, A. J. Ellis, the Rev. Dr. R. Morris, H. Sweet, Dr. J. A. H. Murray, Prince L.-L. Bonaparte; ordinary members of council, Prof. A. Graham Bell, H. Bradshaw, E. L. Brandreth, W. R. Browne, Prof. Cassal, R. N. Cust, Sir J. F. Davis, F. T. Elworthy, H. Hucks Gibbs, H. Jenner, Dr. E. L. Lushington, R. Martineau, A. J. Patterson, J. Peile, Prof. Postgate, Prof. Rieu, Prof. Sayce, Dr. E. B. Tylor, H. Wedgwood, R. F. Weymouth; treasurer, B. Dawson; hon. secretary, F. J. Furnivall.—Prof. Skeat then took the chair, and announced the establishment, that day, of the tripos for modern and mediæval languages at Cambridge.

FINE ART.

MR. WHISTLER'S ARRANGEMENT IN PLESH COLOUR AND GRAY, at Messrs. DOWDESWELL'S, 131, NEW BOND STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

THE ORIGIN OF GREEK ART.

Die Anfänge der Kunst in Griechenland. By A. Milchhoeffler. (Leipzig: Brockhaus.)

WITH those who have busied themselves with Levantine archaeology Dr. Milchhoeffler's name will be sufficient to ensure a respectful hearing for what he has to say. Whether or not we agree with the theories and conclusions propounded in his new work, they will have to be studied with serious attention by all who take an interest in the problems he has attempted to solve. There are few archaeologists who have a greater first-hand knowledge of the discoveries which have of late shed such a flood of light upon the early history of the Levant, and there are few also who are better qualified to discuss them.

His book, therefore, cannot fail to be both stimulating and helpful to science. But it has one serious drawback which forces itself in almost every page upon those whose attention has been specially directed to things Eastern. Dr. Milchhoeffler is not an Orientalist, and it is becoming every year more manifest that some of the chief questions connected with the archaeology of the Levant can be adequately handled only by Oriental scholars. Not only has Dr. Milchhoeffler fallen into several errors of detail, which further acquaintance with the art of Asia would have prevented, but he has also put forward a theory which, as it seems to me, takes us back to the crude speculations of half a century ago.

Without denying—that indeed no archaeologist can now deny—the influence of the Phœnicians upon early Greece, Dr. Milchhoeffler seeks to minimise it as much as possible, and to trace the chief elements of archaic Greek art and culture to a primitive Aryan source. Kreta becomes a centre of this prehistoric Aryan influence instead of being, as the old myths represented it, the seat of a civilising Semitic power, and a parallel is even found for the figures on the famous ring of Mykénæ in the female figures of late Indian sculpture. The population of Asia Minor is tacitly assumed to have been of Aryan origin, and Etruscan is discovered to be a mixed language, partly "Pelagian" and partly Asianic.

Dr. Milchhoeffler's conclusions rest in great measure on two arguments. One is that the symbol of the flying horse is of Aryan derivation, and marks a product of Aryan art wherever it occurs; the other is that the

lentoid gems are equally of Aryan invention and use, Kreta more especially being their primitive home. Neither of these two arguments will be admitted for a moment by Orientalists. So far is the flying horse from being an Aryan symbol that it is met with on a Hittite gem surrounded by Hittite hieroglyphs (Lajard: *Culte de Mithra*, xlv. 3); it was also known to Assyro-Babylonian art. This latter fact is indeed noticed by Dr. Milchhoeffler, who endeavours to get rid of it by ascribing it to an "Old-Persian influence." Unfortunately, however, the winged horse occurs on the Assyrian monuments long before the existence of Persia was even surmised by the Assyrians; and we now know that the winged animals of Persepolis go back to the early art of "Turanian" Susiana, which was, again, based on the art of primeval Chaldaea. Even Greek story connected Perseus and his flying steed with Joppa and the Képhenes or Phœnicians.

Dr. Milchhoeffler's second argument must also be met by a negative. Mr. R. P. Greg possesses a seal of crystal which came from the neighbourhood of Beyrût, and has upon it a design which is identical with that on the lentoid gem figured 175 in Schliemann's *Mycenæ*. The heraldic style represented by this gem has long since been traced back to Asia Minor by Prof. Ernst Curtius, and recent discoveries have shown that it was originally derived from Babylonia through the medium of the Hittites. The mythological figures upon the lentoid gems, such as the deity who holds a demon-bird in each hand, or the person who grasps the horn of an ibex, are for the most part familiar to Assyriologists. The legend of Promêtheus, which, as Dr. Milchhoeffler points out, is represented on one or two of these gems, is found among a non-Aryan tribe of the Caucasus; and, though the German scholar says that he will not "waste" his time in discussing the Semitic origin of the myths connected with Hēraklēs, the decipherment of the Assyrian inscriptions has proved that Hēraklēs was but the Gishdubar of the great Chaldaean Epic, the Baal Melkarth of Tyre.

I have already alluded to the comparison made by Dr. Milchhoeffler between the figures on the ring of Mykénæ and the figures of late Hindu art. It is hard to understand how he can seriously believe that any parallelism is possible between what is separated by such an interval both of space and of time. As a matter of fact, the design on the ring in question presents no difficulty to those who have had much to do with archaic Babylonian cylinders. It is simply a copy of early Babylonian work, modified by the peculiar art of Asia Minor. The flounced dresses of the Babylonian priests have been transferred to Amazonian priestesses, and their feet have been shod with boots with the ends turned up, while the double-headed axe of Asia Minor has been introduced into the picture, as well as the animals' heads which appear also on the "Hittite" cylinders of Kypros, Aleppo, and Merash.

Dr. Milchhoeffler's assumption of the Aryan origin of the nations of Asia Minor is contradicted by the evidence alike of comparative philology and of the cuneiform inscriptions. He exaggerates the importance of Kreta in the early history of the Levant, and is com-

pelled to reject the most natural theory for explaining the characteristics of primitive Etruscan art. Nor is he always correct in his statements regarding the discoveries of Dr. Schliemann at Mykénæ. Thus, those who saw the graves there uncovered agree in denying the possibility of their having been opened for the admission of new bodies after the first interment; and, though the art of soldering was largely practised at Hissarlik, it was absolutely unknown at Mykénæ.

At the same time, the value of Dr. Milchhöfer's work must not be underrated. It is full of acute observations and happy comparisons, which are usually enforced by the help of wood-cuts. He points out, for example, a convincing parallelism between a piece of sculpture from Sparta, in which he sees a representation of Théséus and Ariadné, and a bronze from Olympia, as well as a group on an Etruscan vase. Equally convincing is the comparison of a broken relief in bronze from Olympia with a lentoid gem from Krete, which represents the vulture gnawing the liver of the fettered Prométhéus. Not less striking is the resemblance of a relief on a bronze from Olympia to the device on a lentoid gem picturing an archer combating with a human-headed fish. The conclusion to be drawn, however, from this resemblance is adverse to Dr. Milchhöfer's theories, since the design on the gem is of Assyrian origin. His remarks on the dress of the male figures in the prehistoric art of Greece, as well as the distinctions he draws between the various classes of work represented in the discoveries at Mykénæ, are of great interest. In fact no one who studies the archaeology of the Levant can afford to neglect his book, however much he may differ from the theories it embodies, or regret the tone of dogmatic superiority which from time to time appears in it.

A. H. SAYCE.

THE ART MAGAZINES.

A STUDY of a female head of spiritual beauty is the frontispiece to the *Magazine of Art* for the present month. This number contains among other good things a paper by Mr. Andrew Lang upon Elzevirs and one called "Fontainebleau: Village Communities of Painters," by Mr. R. L. Stevenson, illustrated with some effective and refined landscape studies by Mr. Anthony Henley. To the previous number of this magazine Mr. Stevenson contributed a paper called "A Penny Plain and Twopence Coloured," which for its happy and sustained humour deserves a special notice. Its subject is those sheets of romantic characters and terrible landscapes which were sold for Skelt's Juvenile Drama and will still be dear to the memory of many.

THE pathetic head of Christ on the Cross reproduced by Dujardin from Rude's marble in the Louvre and an etching remarkable for its delicate modelling by Mr. C. O. Murray, after the portrait by J. M. Wright, of Thomas Hobbes, are two impressive plates in the *Portfolio*. A dexterous and bright etching by Lalanne of the Tower of Montalban, Amsterdam, is the "painter's etching" of the month. Mr. Walter Armstrong continues his interesting notes on the Italian pictures in the National Gallery.

AFTER the flood of criticism, often ill-considered, for which the death of Dante Rossetti was the signal, all lovers and students of his genius will be glad to read the authentic notes

upon him and his works which his brother William has commenced to publish in the current number of the *Art Journal*. They are full of interesting facts, and contain criticisms on his early drawings by Millais and Holman Hunt, written when they and others not now so well known were joined together in that romantic art-fellowship which preceded the formation of the P.R.B. An article by Mr. R. Heath upon François Bude, appearing simultaneously with Mr. Hamerton's illustrated note in the *Portfolio*, is a mark of the revived interest in sculpture. Mr. Heath's article is illustrated by the "Love" at Dijon, and three works in the Louvre—"The Neapolitan Fisher-boy," "The Jeanne d'Arc," and "The Mercury."

M. ANDRÉ MICHEL contributes a depressing account of this year's Salon to the current number of *L'Art*, which contains, besides, an article on the little-known museum at Salzburg, by M. Noël Gehuzac. The etching by Focillon after Raffaelli is unusually poor.

IN the *Gazette des Beaux-Arts*, M. Léopold Delisle brings to a conclusion his learned study of the "Livres d'Heures" which once formed part of the famous MSS. of the Duc de Berry; and Col. Duhoussier gives the fourth and last of his interesting papers on "The Horse in Art." The "first" articles of the number are "The Salon," by M. de Fourcard; "Michel Colombe," by M. Léon Palustre; and "Félix Bracquemond," by M. Alfred de Lostalot. The last is illustrated with an original etching and a facsimile of a "first" state, showing M. Bracquemond's process of work.

THE *Zeitschrift für bildende Kunst* contains a photogravure after E. K. Liska's pathetic picture of "Hagar and Ishmael;" and a paper on "Pisanio Tacito," by Wendelin Boeheim.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

IF the Royal Society of Painters in Water-Colours makes a more interesting show than usual this season, it is pleasant to think that the additional interest is not wholly due to the accession to the ranks of the society of a famous and exquisite figure-painter, Mr. Albert Moore, and of a young lady of promise, Miss Forster. The elder and the younger members have most of them done their best; and, along with the vigorous work in which Mr. Henshall and Mr. Hopkins have recorded "la vie vécue," whether of the harbour or the library, the seashore or the town, we have important contributions by Mr. Alma Tadema and Mr. E. J. Poynter, characteristic of their very different aims and of their individual modes of procedure. Mr. Hopkins's drawing is surely a rendering in water-colour of a picture seen some time ago at the Royal Academy? Two figures of sailor-folk stand on a wooden platform outside a lighthouse, or at the edge of a pier, and watch with strenuous gaze the result of the storm upon boats unseen by the spectator. Mr. Henshall's drawing, which he calls "Thoughts," and which is presumably a portrait, represents a girl some sixteen years old, just perched, and with difficulty balancing herself, upon a library stool, her eyes cast up from the book which she holds high in her hands before her. Behind her is the sober and shadowed background of the ranges of volumes—a piece of still-life admirably painted, yet always subordinate to the general effect. The real charm of the thing is more to be sought in the ease and flexibility of the figure, or rather in the precision and sensitiveness of draughtsmanship by which that ease and flexibility are conveyed, and in the keen and untrammelled perception which is not foiled by modern flounce and modern corset. In this work, as in the sometimes kindred and still finer labour of Mr. E. J. Gregory, there abounds

an artistry which, because it is concerned only with the people we know, and the scenes we live among—with an every-day humanity in its every-day attitude—makes no appeal to the devotees of ideal design. Mr. Alma Tadema's "Street Altar" is, of course, in a sense, hardly less "la vie vécue" than the piquante realities of Mr. Henshall, because in Mr. Alma Tadema's art the display of an unexampled archaeological lore is united with curious technical mastery. Mr. Poynter's chief drawing is his "Psyche." This, like a good deal of the work exhibited by many artists this season, is to some extent a repetition, under another guise, of what has been seen before elsewhere. Mr. Poynter's "Psyche" at the Academy last year was not only admirable in draughtsmanship, but was probably the most delicate and luminous instance of flesh-painting that the Academy contained. It may be that his "Psyche" at the old Water-Colour Society can hardly be spoken of in terms of quite such unmixed approval. Still, as in the other case, its sentiment is appropriate and refined, and much of its draughtsmanship is of delightful yet intricate faultlessness.

We are rejoiced that in an exhibition not generally famous for its figure-painters, and in a medium which, as the public has lately been informed with too much confidence, is not suited to drawings of the figure, there should appear figure-pieces like those we have now mentioned. Nor do these, indeed, exhaust the list, for two drawings of Mr. Albert Moore show that in the art of water-colour, just as much as in oil painting, he can charm us with dainty hues, delicate line, and ordered patterning. Mr. Radford, too, is noteworthy, though less technically accomplished. Mr. E. K. Johnson presents us with agreeable repetitions of his wonted type, a type of healthy English beauty, square-cheeked, and in colour brightly blonde. Mr. Carl Haag and Mr. Du Maurier are, in their widely divided ways, more purely painters of subject than of face or figure for the sake of face or figure alone. If it were not that the fan, which might, we should have thought, have been both easily and effectively turned and foreshortened, strikes somewhat squarely across Mr. Du Maurier's picture, that drawing might be considered almost perfect in arrangement. It is likewise interesting for its series of thinly veiled portraits, and for the air of drawing-room comedy which sits upon it so pleasantly. Mr. Carl Haag sends not only a most brilliant drawing of an Oriental girl, but the important example of Biblical anecdote which has already been mentioned in the ACADEMY—the great drawing of the faithful and self-satisfied Eleazar, journeying across the mountains with a finely caparisoned camel, and the bride Rebecca safely in his charge.

The President, Sir John Gilbert, sends a drawing which we should willingly accept as a poetic record of English landscape did it not please him somewhat needlessly to associate it with Timon of Athens. Mr. Clarence Whaité is on his own ground in painting the Welsh mountains, while Mr. Henry Moore leaves his habitual waters to sketch the incidents of labour in the peat-bogs of Picardy. Mr. Charles Gregory is among those younger Associates who have made the most advance; and, in respect of his most important drawing, we have only one thing to blame him for—and that is that, by the selection of the title, "The Garden of Death," for an English churchyard, he should have imported a superfluity of sentiment into a scene that is meant on the whole to be pleasant. Miss Forster's landscapes, seen for the first time, have already commended themselves to the lovers of something that is less manly than De Wint and less effeminate than Birket Foster. Among the more established members, Mr. North, Mr. Walter Field, Mr. George Fripp, Mr. Alfred Fripp, Mr. Alfred Hunt, and

Mr. Matthew Hale are well represented. Mr. Hunt's "Late Evening on the Greta," which is instinct with poetry, has more charm for us than his "Deserted River-bed," ambitious as is that drawing in aim, and learned and intricate in performance. Mr. Hale's work is of a refinement often akin to Mr. Hunt's, and, like Mr. Hunt's, it repays the attention which it does not invite. Mr. North's most striking drawing is an achievement of remarkable difficulty—"My Garden Hedge, My Orchard Fence," a study of nasturtiums and apples seen in varying lights. In effects of this sort, Mr. North, who is interesting in much that he does, would seem to aim to become a specialist. Two artists who are chiefly landscape-painters have dealt especially this season with the landscape of modern civilisation in what it has of impressive and of forbidding. We refer to Mr. Herbert Marshall and Mr. Albert Goodwin. The efforts of Mr. Marshall to paint London are in the highest degree meritorious. With a more thorough knowledge, or it may be a profounder feeling for architecture, he might know how to make even the prosaic architecture of London seem more picturesque. With a more thorough knowledge, or it may be a profounder feeling for landscape, he might perhaps bring into his representation of the skies and foliage of the town a something it does not now include. He is a student—a man of convictions probably; and he makes progress. We applaud him for the painting of London, and look forward to the day when he may paint it more perfectly. Just that touch of poetry which is somehow wanting to Mr. Marshall's work is really absent from Mr. Goodwin's; and his "Sunset in the Manufacturing Districts," with all its faults, is a notable instance of the assistance that imagination is willing to afford to the landscape-painter, even when he is dealing with themes in which the prosaic can discover nothing but the crudity of realism. The foreground of Mr. Goodwin's drawing shows the squalid suburbs of a manufacturing town forsaken by nature and beauty. How is life possible there! Veils of smoke-laden atmosphere shroud the further houses, and above them angry wreaths of cloud form and reform over the spaces of defiled yet splendid sky.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR AND GRAY.

We could not say, truthfully, that our spirits would be dashed not a jot if Mr. Whistler, in opening a new exhibition of his work, deprived it of the element of comedy. He has taught us to look for temporary entertainment, as he has taught us to look likewise for abiding pleasure, on the occasions when he makes display of his art. A gallery does not suffice for Mr. Whistler. He needs a stage. The thing must be done in his own way if it is done at all. Nor, so long as we enjoy his performance, can we grumble at his method. We are rejoiced, on the contrary, to find him established, much to his own satisfaction and to that of the really appreciative public, at the Messrs. Dowdeswells', and to note that the properties have been got together, the scenery refurbished, some of the furniture repainted, the stage itself—or Mr. Whistler's matting—brought safely from a few doors down the street, where the tent was last pitched, and one of the principal of the *dramatis personæ*—the wholly inoffensive young man who is draped in unfamiliar, but tasteful, livery—rescued again from the obscurity of private life. In fact, it is as cheerful as ever—the whole thing—as fresh and individual. And when we withdraw our eyes from the engaging interior which Mr. Whistler's taste has built up—when we forget the *coup d'œil* and descend to the detail—there remains

an array of admirable labour which has about it the fascination of spontaneity and ease.

Really, when the element of comedy is eliminated, it is impossible to be ignorant of the presence of serious and beautiful work. In all, there are sixty-seven contributions—designs and sketches in oil, in water-colour, and in pastel. It is unlikely, of course, that, among so many, all are equally happy and significant, but, at least, none are conventional and wholly tame; none are the more or less mechanical reproductions of effects previously observed and enjoyed, and rendered aforesaid with a vivacity that is now wanting. Too many painters—and some of them were once artists—permit themselves these depressing repetitions, but when Mr. Whistler speaks it is because there is something fresh to be said; a new pretty thing has been seen, or a thing has been seen newly, and clamours to be recorded—perhaps the roll of a wave out at sea, or the look of night on the river, or perhaps it is only the bottles of pear-drops and bull's-eyes and the pile of oranges in the shadowed window of a Chelsea sweet-shop, or the ill-clad grace of some dragged hussy of the slums, or the passage of level afternoon light across a five o'clock tea-table, or a leg crossed audaciously, a flash of movement, or a dainty head buried coisly in pillows, or a turn of hand, some revealing gesture. In any case, it is fresh or freshly seen, and in almost every case it is set down engagingly. Of course Mr. Whistler has not to do with what is called imagination; he has to do with the vivacious record of sometimes trivial fact. He perceives intently, and what he perceives he chronicles. To do that with impartiality, with a universal tolerance, would appear to have been always the aim, the sometimes instinctive aim, of his art. In a given subject he of course selects, and abstracts, and refines, but almost any subject would allow him space for selection, opportunity for abstraction and refinement. The sea-shore, and the wharf, the shabby street, the lady, the *grisette*—all serve his need. As time passes, his method becomes more summary—his art, like David Cox's, more and more abstract. We are at issue with him, sometimes, upon the question whether the abstraction and selection are not, now and then, pushed too far—whether the signs that constitute the shorthand of his work are not now and then a little too arbitrary if the message he wishes to deliver is to be deciphered by anyone less expert than himself. That is an open question. If he decides it, as he seems inclined to do, by opposing, say, his latest etching of "Putney"—charming as that is—to the "Thames Police," or "Black Lion Wharf," an etching of twenty-five years ago, one effect, at least, it will have which we could wish avoided—the limitation of his public within the very narrowest limits, for at least this generation.

But that is Mr. Whistler's own affair. We, for our part, shall venture to take some pleasure in nearly all he produces, partly, indeed, for the learned economy of effort with which it is brought forth, but partly, also, for that which even a too unmeasured abstraction could not quite conceal—his extraordinary insight into the picturesque and the engaging, the light, firm touch with which, on paper or canvas, he can arrest for us the fascination of colour and line. We said he is not always equally happy. Is there much suggestion of the real figure in the young woman dressed in a parasol and a red head-gear (65)? It appears not a fortunate transcript, but an imperfect and graceless recollection. And what would Mr. Clark Russell say to the anger of "The Angry Sea" (2)? But the spirit and fire of the "Bravura in Brown"—an "accident of alliteration," Mr. Whistler, but how serviceable, is it not?—are not for a moment to be gainsaid. And how much

dignity in the attitude, in the pose of head, of the lady who sits up straight in her small straight chair and hangs one arm behind it! Again, the "Petit Déjeuner" (13)—a note in opal—is of a curious delicacy in slightness, such as hardly anybody but Mr. Whistler could command. No. 21 is, in its own way, as successful and as exquisite. What a placid charm in that delicate, ghostly vision of the "Herring Fleet" (48)! Poetical, we should desire to call it, only that to be poetical is to be literary. And with "La Petite Mephisto" (51) we are back again among triumphant boldness and dash. There can be no need to prolong the catalogue. The real artistic public is small in England, but what there is of it that is not fettered by its own prejudice or procedure will, we make bold to believe, confess itself enamoured of Mr. Whistler's show.

FREDERICK WEDMORE.

PAINTINGS ON CHINA AT MESSRS. HOWELLS AND JAMES'S.

THIS annual exhibition, which has now reached its ninth year, seldom fails to bring forward some new talent among lady amateurs, and as seldom to show some new development of the art by professionals. This year is no exception to the rule, the principal amateur prize, the Crown Princess of Germany's gold medal, having been awarded to a lady who, we believe, has only taken one prize before (an extra bronze medal last year), and the first professional prize to Miss Ellen Welby for a piece which in style and execution is a distinct advance upon most modern work. Mrs. Collins has won her gold medal with three carefully painted female figures, to which she has given the names of "Dora," "Laura," and "Solitude." They are good in colour, if a little stiff in drawing, especially in the draperies. Miss Welby's excellent "Plaque in Italian Style" shows a skill in the decorative treatment of the figure which we are glad to welcome. The "plaque" is one of those bowls with broad brim, or plates with cup-like centre, which were in fashion when Italian majolica was in its prime; and the artist, without any slavish imitation, has reproduced its large decorative feeling and beauty of colour. After the impure and weak blues and yellows to which we are accustomed in modern majolica, it is a pleasure to see something which really recalls the orange and azure of fine Urbino. In the "cup" the artist has painted a fine head, and the broad brim is occupied by a simple but beautiful border of *amorini*, well adapted from old designs. The following are the names of the other principal prize-takers:—Amateurs: Miss C. J. Barker, Miss Kate Kirkman, Miss Dorothea Palmer, Miss Nellie Hadden, Miss Bessie Gilson, Mrs. G. R. Smith, Miss Bertha Bradley, Mrs. Swain, Miss E. Cooke; Professionals: Mme. Merkel-Heine, Miss Chatfield, MM. Léonce, Grenet, and Rœl. The average level of the work is so uniform among the better painters that it is difficult to separate any for special notice, but we observed a charming pair of landscapes—one English and the other French—(1254) by Miss Linnie Watt, to whom we are surprised to see that no prize has been awarded, and (1265) by Mlle. Menard. Miss Watt's ill-fortune is more than equalled by that of Miss Jessie Scott-Smith, whose "Pet Pigeon" (226) is delicately painted, and has gone without even commendation. Among the other unhonoured work we were pleased with M. Balque's "Springtime" (410), Miss Annie Slater's "Birds and Blossom" on a gold ground (169), Miss M. J. Lucas's "Eucharis, &c." with a good border (418), the pippins of Miss A. Hills (81), Miss Hancock's "Azaleas" (92), the anemones and golden marguerites of Miss Barker (271 and 284), the donkeys of Miss Strutt (217), the oranges of Miss Gray (985), the *barbotine* black-

berries of Miss Morley (140), and a charming female head by Miss Tolfrey (136). The exhibition, as usual, owes much of its attraction to the masterly performances of foreign artists. The birds of Léonce, the landscapes of Grenet, and the miniature portraits of M^{me}. Merkel-Heine are as usual unrivalled; and MM. Gautier, Quost, Bourgeot, Tossent, and some half-dozen more have been properly commended by the judges. We must add a special word of praise for the cockatoo of Devigne, though we are not sure whether it is included in the Catalogue. But, as usual, there are several fine things worth seeing which are *hors concours*. Among them are two magnificent vases painted with Léonce and Mallet's wonderful lustrous enamels, and the last batch of "Elton" ware, rich in quaint shapes, grotesque fancies, and curious felicities of colour.

CORRESPONDENCE.

PITHOM.

British Museum: May 13, 1884.

Dr. Brugsch, the leading authority on the geography of Egypt, whose eloquence and critical skill first taught us, in his famous discourse at the Oriental Congress of London, the value of the native documents for the problem of the exodus-route, has at length spoken on M. Naville's discovery of Pithom. In the *Deutsche Revue*, Dr. Brugsch fully accepts that discovery, with its important result in determining a position in the route of the exodus. He does so with his usual frankness, little caring for the modification of his own views, and rejoicing in the success of his eminent colleague. The force of the statement, and the clearness with which it is put, will bring the greatest of recent contributions to Biblical criticism before a wide audience. The value of the paper lies not only in this central fact, but also in the surroundings, for we have here a lucid statement of the main data bearing on Pithom, from M. Naville's inscriptions, and all the other known sources. Thus, in this article and its sequel, the scientific reader will find Dr. Brugsch's latest views on the geography of Goshen and the route of the exodus. The article is too full to be condensed in the *ACADEMY*; but it is to be hoped that M. Naville may be able to print a summary of it in his memoir on Pithom, now in the hands of the printer and engraver. The question of Pithom has thus finally passed from the domain of controversy into that of established fact.

REGINALD STUART POOLE,
Hon. Sec. Egypt Exploration Fund.

A VISIT TO KHORASSAN.

London: May 15, 1884.

The able editor of the three Persian newspapers published at Teherân, San' ed dowlah, has sent me two notes which he took on his last journey to Khorassan, when he accompanied the Shah. As the notes are of some archaeological interest, you might perhaps think them worthy of occupying a little space in the *ACADEMY*.

The following is a translation of the notes; I have changed Persian into English measures, and have here and there curtailed the text a little:—

"1. At a distance of seven miles and a-half to the west of Sabzvár lies the village Istir, whose real name was Sch-deir.* Close to the village is a dome, under which are several graves, and adjoining this dome is a square building whose sides are eighteen feet and a-half in length. On the walls stand four small arches joined by four others over

* The three monasteries.

the corners, and on these eight arches stand eight others, forming a dome whose height is about thirty feet. There are three cells* in the northern and three in the southern wall, and two small niches in each of the western and eastern walls. The entrance door is on the eastern side. The walls appear to have been plastered four different times. The building has lately been converted into a mosque. From this square building one enters by the western wall into a dark room fifty-three feet and a-half long and twelve feet broad. All round the ceiling is a place for an inscription, but nothing is written on it. In the northern and southern walls of this room are sixteen cells—eight in each. The doors of the cells are like little windows, and only about three feet and one-third in height. The cells are not all of the same height, but all are about half a metre broad, and formerly had doors with bolts. Places where lamps had been suspended can be seen here and there on the walls. Lately the middle cell of the southern wall has been changed into a *mehrab*, and opposite it a fireplace has been arranged. The whole building is constructed of sun-dried bricks. There is no doubt of its having been part of a monastery, and used as a place of seclusion by monks.

"2. In the neighbourhood of the Turuq Caravanerâi, about six miles from Meshhed, is a hill, called the Tepeh-i Nâdiri. I cannot say why the people have given Nâdir Shâh's name to the hill; it seems to me, from a comparison of its structure with that of other artificial hills whose origin is known, that it is at least two thousand years old, while Nâdir Shâh reigned about one hundred and fifty years ago. The hill is situated at the junction of the two roads that lead from Sherifâbad to Meshhed, is conical, and has a height of 1,170 feet; its apex is cut into two terraces or steps, the one higher than the other; the circumference of the base of the hill is 1,470 feet. The curious fact about this hill is that it is entirely formed of bones both human and of animals, of broken jars, charcoal, ashes, &c. At several places on the hill, particularly on the south-eastern slope, are traces of step-like cuttings in the stone. It is rather difficult to ride to the top of the hill.† Burnt bricks have not been found, but great quantities of very large sun-dried bricks are frequently met with."

In the first note the author describes a part of one of the old monasteries formerly so frequent in Persia. The name itself of the village "Seh deir," "the three (Christian) monasteries," for the last three centuries contracted into a meaningless word, Istir, points to the former existence of them there. I have in other parts of Persia noticed similar constructions, and in one or two places I heard them called "guebre houses;" at only one place was a similar construction called Kîfissâ—i.e., church.

The second note is not easily intelligible. There is evidently an error in the measurements, and the description is far from lucid. The writer says first that the whole hill is formed of bones, ashes, &c., and then speaks of stone. I have frequently passed through that part of the country; and, although the writer specially mentions that the hill is not a natural one, I think he refers to one of the irregularly formed gneiss peaks, so marked a feature of the Meshhed neighbourhood, on the top of which there might have stood a tower or guardhouse constructed in Nâdir Shâh's time. Potsherds, ashes, bones, &c., would naturally be found on the slopes of a hill which had on its summit, perhaps for many years, a number of soldiers. That some of the bones were human has not

* The word "cellule" (French) appears in the Persian text.

† If the measurements are correctly given—that is, height 1,170 feet, and circumference of base 1,470 feet—the diameter of the base would be about four hundred and seventy feet, and the incline of the slope would be about five in one. Riding up such an incline would be altogether impossible; I think there is a mistake in the measurements.

been proved; in fact, if I remember right, the writer of the notes told me that Dr. Tholozan, the Shah's principal medical adviser, had informed him that none of the bones he had seen were human.

A. HOUTUM SCHINDLER.

HISPANO-DUTCH BRASS DISHES.

Sare, par St-Jean-de-Luz: May 13, 1884.

In the better houses of the Basque countries, both French and Spanish, handsome brass circular dishes of about fifteen inches in diameter are frequently met with. They are ornamented with *repoussé* designs, sometimes of simple ornament, sometimes representing Biblical or other subjects, such as the temptation of Adam and Eve, St. George and the Dragon, &c. Round the inner rim, mottoes in concentric circles occasionally occur; but, unhappily, centuries of vigorous scrubbing have almost obliterated the majority of these. Some I have been able to decipher, showing, as I infer, both from language and lettering, that these dishes date back to the time of Spanish supremacy in the Low Countries. I read clearly on some: "Hilf Got aus not;" repeated in capitals, in three several cases, occurs "Ich Bart geluk alzeit," with the variation "alzeit geluk;" but will some kind reader of the *ACADEMY* interpret for me the following letters, which, repeated in capitals, form the inner circle to the last-cited inscription?—

RAIEWISHNBI

The third letter may possibly sometimes be H instead of I.

WENTWORTH WEBSTER.

NOTES ON ART AND ARCHAEOLOGY.

THE annual meeting of the Royal Archaeological Institute this year will be held at Newcastle-upon-Tyne, beginning on Tuesday, August 5. Among the places to be visited will be Alnwick Castle, Ayldon, Brinkburn Priory, Chesters, Durham, Finchall Priory, Jarrow, Holy Island, Monkwearmouth, Morpeth, Rothbury, Tynemouth, &c. The Duke of Northumberland has consented to act as president.

THE Cambridge Antiquarian Society has undertaken to prepare a critical Catalogue of all the portraits belonging to the university and colleges; and, as a preliminary to this necessary and very useful work, has determined to bring the pictures together in a series of annual exhibitions, of which the first has just been opened in the North Gallery of the Fitzwilliam Museum. The project has met with general approval, the owners of the pictures having lent them without difficulty. The period comprised in the present exhibition is that terminating with the death of Queen Elizabeth. The number of portraits is 163—nearly all of persons more or less closely connected with the university. The artistic worth of such a collection is, of course, greatly inferior to the historic; but, among a number of copies and imaginary portraits, a few original works of great merit will be found. A brief Catalogue has been prepared, which may be bought in the room.

As the English Lake district is the occasional refuge of many hard-working men of letters and of science, not a few readers of the *ACADEMY* will rejoice to hear that the efforts of the Lake District Defence Society have again been crowned with success, the Ennerdale Railway Bill having been rejected on May 15 by the unanimous decision of a Select Committee of the House of Commons. This is the third destructive scheme which the society has defeated within the short space of thirteen months, and we trust that the committee will be encouraged to continue its watchful care over a portion of the country peculiarly liable to injury from the development of mining and railways.

MR. MENDOZA'S "Summer Exhibition" at St. James's Gallery contains two works by Burne-Jones—a "Nativity" and an "Annunciation." Both are, we presume, early works, and show a strong Rossetti influence. The latter (a triptych) is painted in imitation of fresco, and both are very pure and sweet in feeling. A few works by modern Italians—a fine Vine, and some good Paoletti's and Favretto's, an Andreotti, and a Simonetti—are among the most notable works in the collection. A large picture of a pegged-down fishing match, by W. Dendy Sadler, is full of well-observed character, and is likely to make a popular engraving. Some bright views in Egypt, by John Varley and C. Vacher, occupy the room on the ground floor.

AT Mr. Lefevre's, in King Street, St. James's, are to be seen a highly finished work by Mr. Alma Tadema, called "The Parting Kiss," a portrait of its painter by Mr. John Collier, and a life-size bull's head by Mdlle. Rosa Bonheur. We are glad to know that the last artist has sufficiently recovered from her illness to complete this head; but the modelling of the shoulders still seems imperfect. Mr. Collier's portrait is unmistakable, but somewhat commonplace. Mr. Alma Tadema's picture is exquisite in his own well-known way.

IN October and November of last year the Cantonal Commission for the Preservation of the Antiquities of the Valais commenced excavations upon the site of the old Roman Octodurum, in the present village of Martinach. The remains of a heathen temple have been discovered, upon which a Christian church had been subsequently erected. All is now laid fully open to daylight, and the form of the latter building is remarkably distinct. It is a parallelogram, divided into several compartments. There is a crypt on the north side of the nave, to which there is a descent by a broad staircase. The number of columns at regular distances from each other, on the south side of the nave, seem to indicate a destroyed colonnade. Between two of the pillars a human skeleton was found. Roman bricks, pedestals, capitals, vases, and fragments of gray and green marble occur in profusion. It seems to be beyond question that the church must have been the cathedral built by St. Theodorus, the first Bishop of the Valais. Coins were found of the Emperors Constantine (306-37) and Constans (330). It is believed that the cathedral of Octodurum was commenced under the latter, in 347, about thirty years after the edict of Constantine first permitted the Christians to erect churches.

AN archaeological "find" of some importance was made on May 15 by some workmen in the bed of the Rhone near Geneva—a Roman altar, square in form, in excellent preservation. The altar, which is of white Jura-stone, is exactly eighty centimetres high and forty-three square, and is totally without ornament. On the front, however, in elegant letters, is the inscription—"DEO NEPTVNI C. VITALINI VICTORINI MILES LEGI. XXII A CURIS V.S.L.M." ("Deo Neptuno C. Vitalinus Victorinus, miles legionis xxii, a curis solvit libens merito"). Only half of the I in "legionis" is visible, and there is the fragment of an X before "XXII." It is supposed that the altar was an *ex voto* offering to Neptune by some soldier rescued from drowning. It has been placed in the Archaeological Museum in the Palace of Justice at Geneva.

MESSRS. COLNAGHI have sent us artist's proofs of two fine prints—if we may apply the term to both—which they have recently published. The one is a mezzotint engraving, by Mr. J. D. Miller, after George Mason's "Milkmaid," a charming subject, which we could not wish to see more charmingly reproduced. The

other is a photogravure, on a very large scale, of the decorative painting that Sir Frederick Leighton chose to call "Summer Moon." Here, again, the process of reproduction is most appropriate, for it preserves everything (texture included) except the colour. If line-engraving is on the decline, and etching overdone, it is pleasant to be reminded by Mr. Miller that mezzotinting still deserves to be popular; and it is some consolation to know that photogravure has almost reached the rank of a fine art.

MUSIC.

RECENT CONCERTS.

DR. HANS VON BÜLOW gave a third and last recital at St. James's Hall on Thursday afternoon, May 15. He first played three pieces of Liszt; as compositions they are not interesting, but they were magnificently rendered. Sterndale Bennett's "Maid of Orleans" Sonata came next. Dr. Bülow was the first to perform this work in public when he visited England in 1873, and both then and now he exerted himself to the utmost to do honour to a great English musician; last week especially did he interpret this pleasing and graceful tone-poem with extraordinary finish and delicacy. Then came four pieces by Brahms—the two Ballads, op. 10, Nos. 1 and 2, and the two Rhapsodies, op. 79. The Ballad in D and the Rhapsody in B minor were played to perfection; but in the others there was a slight harshness of tone and tendency to overmark. Beethoven's variations on a Russian song were repeated by desire, and these were followed by Beethoven's Sonata "Les Adieux, l'Absence et le Retour." The middle movement had full justice done to it, but the "Farewell" had a touch of affectation about it, while the "Return" was read rather than felt. Whatever one may think of Dr. Bülow's renderings of Beethoven, one has to acknowledge the study and thought displayed in every note, but the intellectual effort sometimes interferes with the poetry and passion of the music. The programme ended with a most satisfactory and enjoyable performance of Brahms' Grand Duo for two pianofortes (op. 56) by Mr. Oscar Beringer and Herr von Bülow.

The fifth Richter concert, on Monday evening, May 19, attracted a large audience. The performance of Marschner's Overture to "Hans Heiling" will remind the musical public of a composer who certainly deserves a hearing in this country. Three of his Operas—among them, "Hans Heiling," by many considered his masterpiece—still keep the stage in Germany, and it makes one curious to read that "recent and far-seeing" critics describe him as the connecting link between Weber and Wagner. In the Overture there is much of Weber, but little of Wagner. The programme contained an important Wagner selection—"Der Ritt" from "Die Walküre," two movements from "Siegfried," and the Funeral March from "Götterdämmerung." The music descriptive of Siegfried's ascent to the mountain on which lay Brünnhilde, and that of his journey back to the Rhine, are welded so as to form an "arrangement" available for concert purposes. This and other arrangements were sanctioned by the master himself; some were executed by himself, others under his immediate supervision. Now in the case of an ordinary Opera we should object to such treatment; but, when we remember that the "Ring des Nibelungen" cannot, at present, be heard in this country, we are only too glad to hear portions of it, selected by the composer himself, and performed under the direction of his faithful friend and servant, Herr Richter. There is no doubt that the extracts from "Tristan" and "Die Meistersinger" in former seasons prepared the

way for the successes of those works when given at Drury Lane; and, in like manner, the public may be trained to understand and appreciate the Trilogy, which, with all its faults, is a marvellous creation. The concert concluded with a magnificent performance of Beethoven's seventh Symphony. Brahms' Symphony will be repeated next Monday.

The New Shakspeare Society gave its second annual concert on Friday, May 9, in the Botany Theatre of University College, London. There was a long selection of Shakspeare madrigals, glees, and songs. The music was under the direction of Mr. J. Greenhill, and, to judge from the applause, the evening's entertainment seemed to give much satisfaction. We may notice specially Miss Ethel Harraden's singing of "Full fathom five," by Christopher Smith, Handel's amanuensis; Miss J. Rosse's rendering of the two settings of the "Willow Song," by J. Hook and Sir A. Sullivan; and also Miss J. Royd's "Orpheus with his lute," by Sir A. Sullivan. A critical and historical paper distributed in the hall gave an interesting account of the various schools of music during the last three centuries, together with short notices of the composers whose names appeared on the programme. "Shakspeare music," it tells us, "forms but a small part of music in general." This is in a sense true; with the exception of Schubert and Mendelssohn, we have no actual Shakspeare settings by the great German masters, yet Haydn wrote incidental music for performances of "Hamlet" and "Lear" at Esterházy; Beethoven was inspired by "The Tempest" when he wrote his "Appassionata" Sonata; and, again, the French composer Berlioz might be mentioned for his tone-poem "Romeo and Juliet" and for his "Lear" Overture. A part-song "In Memoriam Miss Teena Rochfort Smith," composed by Mr. J. Greenhill to the words "Fear no more the heat o' the sun," was included in the programme. There was a very large audience.

Mdme. Annette Essipoff, the distinguished Russian pianist, gave a recital at St. James's Hall on May 9, and a second one last Wednesday afternoon. In a number of short pieces she showed the excellence of her mechanism and, besides, considerable taste. She was heard to great advantage in a Schubert-Liszt "Soirée de Vienne," two pieces by Schütt, "Thème et Variations" by Rameau, and Leschetizsky's "Valse chromatique;" but in the most important works we must say she somewhat disappointed us. The performance of Beethoven's "Appassionata" was, in some respects, highly commendable; but it is a work which must be reproduced rather than played. Mdme. Essipoff's rendering of Schumann's Sonata in G minor at the second recital was unsatisfactory; foolish additions to the text, uncertain phrasing, and a general want of sympathy with the music all helped to spoil an interesting composition. M. Brandoukoff, a capital violoncello player, took part in the second recital. The attendance at both concerts was moderate.

Señor Sarasate gave his third concert last Wednesday evening. Again he showed himself a most accomplished player, and was much applauded. The Beethoven Concerto was finely rendered; in the first two movements there were occasions which made one feel what Señor Sarasate might accomplish if entirely devoted to his art. The programme included Schumann's Overture, Scherzo, and Finale, and Mendelssohn's "Isles of Fingal," under the conductorship of Mr. Cousins.

Mr. E. Birch, pupil of Mr. Deacon, made a favourable impression on his first appearance at St. James's Hall last Tuesday. He has a baritone voice of fair quality, and study and experience may do much for him. Mdme. Norman-Néruda and Miss A. Zimmermann contributed solos. J. S. SHELDON.

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THE PIONEER CLUB.—An effort is now being made to extend the organisation of an existing Club so as to unite in a single body, and provide with a common medium of intercourse and expansion, as many as possible of the large and increasing number of young people interested in, and anxious to promote the serious discussion of, Social, Philosophical, and Literary Questions generally.—Particulars may be had from the Secretary, Mr. G. DYKE SMITH, Ashley Villa, Shurdington-road, Cheltenham.

A PARISIAN, B-ès-L, at present Lecturer on the French Language and Literature in the Mason College, Birmingham, will be OPEN to an ENGAGEMENT at the END of JUNE as TEACHER of FRENCH, or FRENCH and GERMAN, in a large Public School, or as Private Tutor.—Address E. JOEL, Mason College, Birmingham.

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NOTICE to ARTISTS.—The BLACK and WHITE EXHIBITION at the CITY of LONDON FINE-ART GALLERY, 30 and 31, GRACECHURCH STREET, will be OPENED by Messrs. GLADWELL BROTHERS in JUNE. Receiving Days, Monday and Tuesday, JUNE 16th and 17th. Forms on application.

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LECTURES.—Dr. CLARKE ROBINSON, Lecturer, University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on

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For further information apply to the WARDEN, Cavendish College, Cambridge.

ROYAL ACADEMY of ARTS.

NOTICE IS HEREBY GIVEN, that the PRESIDENT and COUNCIL will proceed to ELECT, on TUESDAY, JUNE 17th, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of £50, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other causes.
Forms of application can be obtained by letter addressed to "THE SECRETARY, Royal Academy of Arts, Piccadilly. They must be filled in and returned on or before Saturday, June 14th.

ZOOLOGICAL GARDENS, REGENT'S PARK.

The FIRST of the SERIES of DAVIS LECTURES upon ZOOLOGICAL SUBJECTS for this Season will be given by Prof. W. B. FLOWER, F.R.S., President of the Society, in the LECTURE ROOM, in the SOCIETY'S GARDENS, in the REGENT'S PARK, on THURSDAY, JUNE 5th, at 5 P.M.

ZOOLOGICAL SOCIETY of LONDON.

DAVIS LECTURES, 1884.
A SERIES of LECTURES upon ZOOLOGICAL SUBJECTS will be given in the LECTURE ROOM in the SOCIETY'S GARDENS, in the REGENT'S PARK, on THURSDAYS, at 5 P.M., commencing JUNE 5th.

DATE.	SUBJECT.	LECTURER.
1. Thursday, June 5	"Man, Zoologically considered"	Prof. Flower, LL.D., F.R.S.
2. " " 12	"Hands and Feet"	Prof. Mivart, F.R.S.
3. " " 19	"Instinct"	G. J. Romanes, Esq., LL.D., F.R.S.
4. " " 26	"Hedgehogs, Moles, and Shrews"	Prof. Parker, F.R.S.
5. " " July 3	"Dogs, Ancient and Modern"	J. E. Harting, Esq., F.L.S.
6. " " 10	"Birds' Nests"	Henry Seebohm, Esq., F.L.S.
7. " " 17	"Reptiles"	P. L. Sclater, Esq., F.R.S.

These Lectures will be Free to Fellows of the Society and their Friends, and to other Visitors to the Gardens.
5, Hanover-square, London, W., 1st May, 1884. P. L. SCLATER, Secretary.

VICTORIA UNIVERSITY, MANCHESTER.

ANNUAL EXAMINATIONS.
PRELIMINARY, INTERMEDIATE, and FINAL EXAMINATIONS for DEGREES in ARTS and SCIENCE will be held at the OWENS COLLEGE, MANCHESTER, in JUNE, commencing on MONDAY, 16th.
The PRELIMINARY EXAMINATION is open to all persons who have matriculated; the other Examinations only to those who have attended prescribed courses of study in a College of the University.
The ENTRANCE EXAMINATION in ARTS (Faculty of Medicine) will also be held in JUNE, commencing on the 16th. This Examination is open to all who purpose pursuing Medical Studies, on production of a certificate from the last instructor, and payment of an entrance-fee of £1.
The EXAMINATIONS for DEGREES in MEDICINE and SURGERY will be held in JULY, commencing on the 16th.
Matriculation and Examination Fees can be paid at the office of the University Registrar, in the Owens College, Manchester, on June 16th, 17th, and 18th, between the hours of 10 A.M. and 1 P.M., or 2 P.M. and 4 P.M.
Further information can be obtained from the Registrar.
A. T. BENTLEY, M.A., Registrar.

UNIVERSITY COLLEGE, NOTTINGHAM.

CHAIR OF ENGINEERING.
The Committee invite APPLICATIONS for the CHAIR of ENGINEERING in the above College.
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Applications, with testimonials and references, should be sent before TUESDAY, JUNE 10th, to the undersigned, from whom further particulars can be obtained.
Municipal Offices, Nottingham, 17th May, 1884. SAM. GEO. JOHNSON, Town Clerk.

UNIVERSITY of SYDNEY.

CHAIR OF CLASSICS.
APPLICATIONS are invited from Gentlemen qualified by high academic position and educational experience to fill the office of PROFESSOR of CLASSICS in the University of Sydney, vacant by the death of Dr. Badham.
Full particulars relating to salary, tenure of office, &c., may be obtained from the Agent-General for New South Wales, 5, Westminster Chambers, Westminster, S.W., to whom applications, stating Candidate's age, and accompanied by testimonials, should be sent before the 30th of JUNE NEXT.
Sir Charles Nicholson, Bart., LL.D., D.C.L., late Chancellor of the University of Sydney, F. L. S. Merewether, B.A., late Chancellor of the University of Sydney, Professor Max Müller, M.A., Oxford, Professor Munro, D.C.L., Cambridge, William Smith, LL.D., D.C.L., Sir Saul Samuel, K.C.M.G., Agent-General for New South Wales, have been requested to act as a Committee to select the most eligible Candidate and recommend him to the Senate of the University, with whom the final appointment will rest.
Candidates are requested not to apply personally to separate members of the Committee.
Offices of the Agent-General for New South Wales, 5, Westminster Chambers, Victoria-street, London, S.W., 20th May, 1884.

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CHARLES J. ROBINSON.

Scottish History and Literature to the Period of the Reformation. By John M. Ross. Edited, with Biographical Sketch, by James Brown. (Glasgow: MacLehose.)

A PATHETIC interest attaches to this volume. It is the posthumously published work of a man of wide scholarship and fine intellect, who had studied the subject as a labour of love in the leisure intervals of severe task-work, and who died prematurely before he had finished what he had set himself to do. The high qualities of the book now published, and the light thrown upon the character of the writer in the modest memoir prefixed to it, will cause much regret that Dr. Ross should not have lived to complete what he evidently intended to be his literary monument. His other labours—as schoolmaster, and as editor and contributor in connexion with the encyclopædias for which Edinburgh is famous—were in some sort a preparation for such a *magnum opus*. That is to say, a certain part of these miscellaneous labours admitted of being made subservient to the purposes of the literary historian by a man who carried a high aim through all sorts of painstaking drudgery. His teaching of Old English in the High School of Edinburgh—work, as the present writer can testify, most thoroughly done—was an excellent training for the critical study of the early Scotch poets; and his contributions to encyclopædias were mainly in the field of literary history. It is not every man—as Mr. Anthony Trollope has said—that has strength enough for two professions; and more especially is this true when one of the professions includes the laborious routine of the schoolmaster, and the other is burdened by a conscientious striving after scrupulous exactness in the smallest trifles. There is too much reason to fear that Dr. Ross's strength was worn out prematurely. In everything that he did he aimed at a high standard. This nobility of aim, maintained in circumstances that would have crushed the elasticity out of most men, gives interest and dignity to the life and work of a scholar of whom his country may well be proud. The short biographical sketch, written by a life-long friend, reveals a singularly attractive personality, full of dash and vivacity, a strenuous worker, a gentle-hearted humorist, upright and elastic through all the worries of a laborious life.

We do not mention these circumstances by way of apology for any shortcomings in the work under review; it requires no apology. There is no trace in it of mental weariness or perfunctory cram. It is nothing short of masterly; and, if the same treatment had been applied to a subject of more universal interest, it would have given the writer a high place among historical critics. The style is full, nervous, perspicuous, vitalised by an enthusiasm always kept on the safe side by humour and good sense; the writer is thoroughly acquainted with his materials, and knows when to hurry forward and when to linger. We have spoken of the work as

incomplete; but a few chapters more would have brought it to a natural close. The History ends, as it is, with Sir David Lyndesay and the Reformation. The transfer of the Scottish Court from Holyrood to Westminster marked a more important break in the literary history of Scotland, because it put an end for a time to the composition of any works of importance in the Scotch dialect. The line of Scotch poets that began with James I. ended with Alexander Montgomery and the "Royal Prentice;" and to end with Lyndesay is to leave a portion of the tale untold. But it must be admitted that this untold portion is not of much consequence, except in the interests of historical completeness. When early Scotch literature received its death-blow from the union of the Crowns, there were no signs in it of such an awakening as took place in English literature at the close of the sixteenth century. If the Court had remained at Holyrood, there might have been a Scotch drama in emulation of the great English drama; there certainly would have been an attempt of some sort; and patriotism will not allow a Scotchman to believe that there would not have been found at least a Ben Jonson in Edinburgh who remained mute and inglorious when all encouragement to native literature was withdrawn. "Whaur's your Wully Shakespeare now?" might have been heard a century and a-half earlier in the pit of an Edinburgh playhouse. But there was no dramatic promise in Scotland when the Royal "Prentice in the Divine Art of Poesie" migrated to England, and took his singing-birds with him. Such poetry as political and religious struggles allowed to flourish drew its impulse and suggestion from the poetry of the preceding century, and bears little trace of sensitiveness to the new influences that were stirring in England.

The bulk of Dr. Ross's book is occupied with a full description and criticism of the works of Barbour, Harry the Minstrel, James I., Henryson, Dunbar, Douglas, and Lyndesay. Two short introductory chapters, masterpieces of perspicuous condensation, dealing with the formation of the Scottish nationality, suffice to bring him down to "The War of Independence and its Minstrels." The chapter on "The Scottish Nationality"—which Dr. Ross happily describes as "the most genuine, the most intense, and the most illogical thing in the world"—is particularly good. Lord Strangford used to maintain that, much as Scotchmen talked of their nationality, there was really no such thing; that all Scotchmen were either Englishmen or Yankee Irish. Dr. Ross fully admits this—ethnographically speaking. The components of the Scottish nation are most heterogeneous in race, character, and language; still, even when these heterogeneous elements were absolutely antagonistic one with another, there are traces of a common sentiment of nationality. Even before the War of Independence, the Lowlanders and the Highlanders and the men of the West had begun to make common cause against their Southern neighbours. As in the case of England, the basis of the nationality was originally ecclesiastical. It is a happy suggestion of Dr. Ross's that the ecclesiastical organisation introduced by Columba laid the first foundation for a national sentiment in Scotland. The spiritual headship of

Iona was the first rallying-point for the heterogeneous units. Dr. Ross has also some striking remarks on the curious transformation of the Scotch national sentiment in the eighteenth century, when the Highlander, long despised, feared, and hated by his Lowland brethren, suddenly became the typical Scot, the Scot of romance and national pride, as distinguished from the canny Scot of English commerce.

Considerable space is devoted to an exposure of the absurdities of "Blind Harry's" Life of Wallace. English readers may think the game hardly worth the powder; but the case is different in Scotland, where "books are still written on the absurd supposition that *Blind Harry* contains materials for a Life of Wallace." The old minstrel is one of the most delightfully truculent of his tribe; but the serious historian cannot be blamed for trying to rescue the hero from his clutches. The man who united divided races and clans and quarrelling chiefs in such a war of resistance must have been very different both from the sacrilegious brigand of the English chroniclers and the prodigious Englishman-slaying hero of Blind Harry's popular romance. Dr. Ross endeavours with great judgment to construct an historical character for Wallace out of the scanty materials available, though it is safe to predict that many generations of Scotch school-boys will pass before the gigantic hero of tradition is driven from the national imagination. In Barbour, Dr. Ross finds a more trustworthy guide to the character of Bruce, though he is fully aware of the romantic intention of the Archdeacon's poem. "The Bruce of history was probably a less heroic person than the Bruce of Barbour, but he was not essentially different. He was cast in the same mould, and wore the same expression. He underwent the same trials, sustained reverses with the same undaunted heart, and won the love of his followers and the confidence of his country by the same evidences of valour, and patience, and kindness that have given an immortal charm to the antique verse of his earliest biographer."

A Scottish critic who thinks that "the heroic poem of *Beowulf* is worth a thousand *Ossians*" may be trusted to keep his judgment unbiassed in dealing with the early literature of his native country. But the negative merit of freedom from exaggeration is the least of Dr. Ross's virtues as a critic. He writes about his authors with enthusiasm, with a vivid perception of their strong points, and with full knowledge of their historical position. His account of the Chaucerian school of Scottish poets is more exhaustive than Prof. Nichol's sketch in one of the volumes of the Early-English Text Society, and it is written with hardly inferior scholarship, critical acumen, and vital sense of poetic qualities. In the warmth of his patriotic and moral enthusiasm, in his thorough mastery of details, as well as in the glowing energy of his style, he reminds us often of Mr. Green, who had an equally untoward fate in trying to achieve the ambition of his life. The book was not quite ready for the press when Dr. Ross died, and there are one or two passages near the end that might have benefited from a final revision. But these flaws are insignificant, and the work as it stands is a worthy monument of a man whose death was a real loss to literature. W. MINRO.

Towards the Mountains of the Moon: a Journey in East Africa. By M. A. Pringle. (Blackwood.)

THIS is altogether what the Germans would call a phenomenal book. The fanciful title, we are informed in the Preface, was deliberately chosen to prevent people from supposing that it was all about missions, in which case some might never open it at all, while others, reserving it for Sunday reading, might "find it not come up to their ideas of fitness." After such a frank "explanation or apology" nothing further need be said on that point; but the Preface itself calls for a remark. It appears to be somewhat of an after-thought, supplied at the last moment—not by the author, but by her husband, Mr. Alexander Pringle—to explain the object of the journey undertaken by them in the summer of 1880 to Blantyre, the well-known mission of the Church of Scotland in the Shiré basin south of Lake Nyassa. Readers of the Rev. Mr. Macdonald's *Africana*, reviewed in the ACADEMY of March 10, 1883, need not be told that since its foundation in 1876 the affairs of that mission have not been in a very satisfactory state. After Mr. Macdonald's withdrawal from the scene, the relations between the missionaries and the natives on the one hand, and, on the other, between the missionaries and the home authorities, became so strained that it was found necessary to despatch somebody to investigate matters and report generally on the situation. We now gather from Mr. Pringle that the person selected for the purpose was "a doctor of divinity living in a country parish, who had been heard to say that he would like to visit this place in Africa." Then this mysterious D.D., as he is elsewhere irreverently described, being in a feeble state of health, Mr. Pringle, a lay member of the Committee of Management, was selected to look after him. Lastly, Mrs. Pringle, *proprio motu*, elected to look after Mr. Pringle; and, after this comfortable arrangement, all started on their respective missions. Of the D.D., his doings, or the result of his enquiries, we hear nothing further. After getting through the Preface Mr. Pringle also drops out of view, and henceforth Mrs. Pringle remains in exclusive possession of the field. This also must be regarded as a highly satisfactory arrangement, for a careful perusal of his Preface leaves the impression that Mr. Pringle was not the person to give us either an instructive or entertaining account of his African experiences.

Now Mrs. Pringle contrives, while always amusing, to be often unconsciously instructive. Her narrative is a remarkable record of great privations and hardships of all sorts cheerfully endured and graphically described. Even before reaching the mainland, she experienced some of the horrors of the "middle passage" during the stormy trip from Aden to the Zambesi delta. But this was merely a forecast of the troubles that awaited them on shore, and during the journey in an open boat up the Quillimane River, thence overland to the Zambesi, and so on through the Shiré River to their destination at Blantyre. Beyond this point they never got; consequently, no new ground was broken, and the opportunity was thus lost to science of verifying the statements of the old authorities regarding those "much-confounded Mountains of the

Moon" after which Mr. Pringle seems to be still secretly banking.

But, although the field of African exploration was not enlarged, some fresh light is thrown, especially on the social habits and mutual relations of the Lower Zambesi tribes. On these topics Mrs. Pringle rattles away with a charming simplicity, combined with the shrewdness of a quick-witted woman, which often enables her instinctively to correct some of the generally accepted conclusions of ethnologists. Many writers describe the woolly hair of the negro as naturally short, seldom exceeding three or four inches in length. This, of course, is a mistake, caused, as the author clearly sees, by the practice of cutting it regularly. "It may not be known to everyone," she adds, "that woolly hair grows as fast as any other. We have noticed a very perceptible difference in its length in the course of a fortnight."

Unembarrassed by any preconceived theories about the fundamental equality of the human races, Mrs. Pringle readily perceives the absolute inferiority of the African aborigines, among whom a higher culture makes no progress even where introduced under relatively favourable conditions. The type is different, the environment is different, the cranial sutures close much earlier in the Negro, thereby pre-venting a physical bar to the full development of the mental faculties. The subjoined remarks of a sensible woman may be commended to the attention of our sentimental school of philanthropists and politicians, who talk such mischievous nonsense about the inherent equality of all mankind:—

"In the coast towns, such as Zanzibar, Mozambique, and Quillimane, the natives have for years [read centuries] seen the European mode of living, and have even been employed in helping to build their houses, yet one never sees a native imitating them in any way to speak of. Beside the houses stand the huts, just the same as those in the interior. Thus, you see, civilisation does not spread of its own accord; and I think it must be evident to everyone that if it could it would have done so long ago, for the continent of Africa is not like a recently discovered island in the Pacific. Some of its people have been in contact with civilised nations from the earliest times, and the rest have been in contact with these, and so on into the heart of the continent. In this way civilisation may have spread like leaven throughout, if it were true that natives only required a model to imitate. I may add that anyone who will read the descriptions of the natives at the time the Portuguese first settled on their coast will find that they had imbibed an amount of civilisation from the Arabs, which they have since lost" (p. 221).

At the same time, Mrs. Pringle sees that something must be laid to the account of the missionaries, whose efforts for long ages have mostly been misplaced or misdirected. Even those of Blantyre are no better than their predecessors. They make a road, and a very costly one, originally intended for carts, but in the wrong place. So the carts are never introduced, and the natives continue to prefer the short cuts they had used from time immemorial. Hence

"this mission-road, although not very much used by human beings, was found convenient by the deer when pursued by lions, as they can run faster on it than through the jungle. Consequently, if a person is walking along it by

night, he is not unlikely to encounter first a deer and then a lion!" (p. 179).

Missionaries, heirs of the accumulated wisdom of ages, introduce improvements, which turn out convenient—for the wild beasts of the African jungle! Can irony go farther?

The book is full of such delicious morsels, and in connexion with the subject of roads there is a pun which deserves to be immortalised:—

"One of the small lakes or *nyanjias* we came through was actually called Nyanja ya Malope. *Lilope* would mean a puddle or a little mud; but the plural *malope* must mean a tremendous quantity. Already some of it was getting hard baked in the sun. As the natives say, *malope* was turning into *makande* [clay]; and we expect, when we return here, to find so much ground dry and well *makandemised* that, if the boat should leak again, we can land and trot about anywhere" (p. 161).

On the congenial topic of women ("poor African mothers with very warm hearts") and children ("funny little objects," wearing nothing but "a string of bright-coloured beads round the waist to set off their little brown bodies") Mrs. Pringle speaks with true womanly feeling and pathos. She can even sympathise with the unruly dame who had determined to have her "old brown holland," and began tearing it off her back, but is diverted by a happy allusion to her boy Chicusi, then at the Blantyre school. Then passing to the little daughters at home, she gets so absorbed in telling all her sorrows and troubles that she forgets all about the dress until timely assistance relieves her victim from a sufficiently embarrassing situation.

Scores of passages have been marked which must remain unquoted. But the subjoined, embodying the theories of the natives about the mission, is quite too characteristic to be omitted:—

"It is somewhat difficult to find out generally what the natives think about the mission, as they are too polite to tell us the plain truth to our faces. As far as we can learn, those of the Ajawa who have not been pupils of the mission are beginning to learn that the missionaries are not fond of war. But still they cannot understand their object in coming to the country. They seem simply to suppose that they are, like themselves, a new tribe, come to settle for their own pleasure or profit. They look upon them as wealthy colonists, who have many curious customs, most notably that of singing hymns, and who know a great deal about *monkwala*—medicine or magic—and, what is best of all, who have plenty of calico to give away" (p. 237).

There are some useful Appendices about slavery and the Universities Mission; also sketch maps of the route, and a reprint of a section of Blacu's map (A. 1648) showing the "Lunac Montes" scattered vaguely about the interior of the "Costa de Caffres."

A. H. KEANE.

George Fox and the Early Quakers. By A. C. Bickley. (Hodder & Stoughton.)

THE Society of Friends has a large and varied literature. The early Quakers felt called upon not only to teach the truth by word of mouth, but to commit their experiences and their sufferings to the printing-press for the purpose of warning and instructing those

whom the living voice could not reach. They have been accused of vanity in this, but we think the charge groundless; their quaint, simple-minded narratives do not, for the most part, furnish evidence that they were moved by any other motive than the desire to do good. It must be remembered that the body arose when newspapers—that is, newspapers as we understand the word—had not come into being. The *Mercuries* and the *Diurnals* of the middle of the seventeenth century contained hardly any local news. Any number of Quakers might have been mercilessly flogged or unjustly sent to prison, and the public, out of the immediate neighbourhood, would never have heard of the occurrence had not someone issued a pamphlet giving the details. It was an age of tract, writing. The time in which Quakerism arose was not more distinguished for its religious zeal than it was for the overwhelming number of tracts that were issued on theological and political subjects. To most men in those days religion and politics meant the same thing. The sharp distinction which many moderns think that they are able to make between the two classes of ideas was then all but unknown, and would have seemed not only grossly immoral, but exceedingly foolish, had it been propounded. To anyone who wishes to have a clear understanding of the life and thoughts of the men and women of the middle class from the time of the great Civil War to the end of the reign of William the Third, no better reading could be suggested than a course of study which should include as much Quaker and anti-Quaker literature as possible.

In all human probability the body would never have arisen had it not been for George Fox. Penn and other zealous and humane men and women did much to work out the organisation and spread the influence of the Church; but Fox was its originator, and without him their energies would have been wasted, or have run in far different channels. All religions, however much of the spiritual life they may contain, show traces of their origin. Fox had lived amid the din of arms and the violent religious and political controversies of the Great Rebellion, and his convictions had been moulded by what he had heard and seen. The Reformation had given a violent shock to the doctrine of Church authority; and when Presbyterianism became for a time triumphant it had no imaginative past to appeal to, and its claims to Church authority were not recognised by any considerable number of people beyond those of the clerical caste and the politicians who thought a strictly regulated Church government one of the very first of human needs.

The doctrines that Fox taught were none of them new, but they had never in England been set forth with such emphasis before. The unlawfulness of oaths was an opinion that had been held by several of the Reformers. It is, indeed, surprising that anyone who professed to found his religion exclusively on the letter of the New Testament could have a doubt on the matter. Several of the more extreme Puritans, before Fox began to teach, had denounced swearing in courts of justice; but, from the little that has come down to us on the subject, it would seem that their conduct was often inconsistent with

their profession. The doctrine of the inner light, for which Fox and his followers have been denounced and satirised in a hundred foolish books, is as old at least as the time when religion and morals became united. Judaism, Christianity, and Islam all alike teach it. We doubt, indeed, whether any person of credit before the eighteenth century could be found who would have stated the case in such a manner as not to have included very much that George Fox contended for. It is, however, very different to admit a conclusion as a mere matter of theory, and to make it a basis of action in daily life. With persons of well-regulated minds, the "inner light" only leads to an increase of fervency in good works. The weak and the wayward made it an excuse for actions which, even in these days, might not impossibly lead to a prison or a lunatic asylum. That the early Friends were brutally treated is proved to demonstration; and that they were for the most part a quiet, harmless folk, who furnished the authorities with no justification whatever for their cruelties, is equally certain. There were, however, some whom we should now treat as objects of pity who suffered from religious monomania in such a violent form that it was clearly the duty of those responsible for order to interfere. No Friend of the present day would, we apprehend, maintain that the civil magistrate should permit men or women to enter churches, conduct themselves in a manner offensive to the worshippers, or denounce the clergyman who was reading the service. This kind of conduct was not confined to the Quakers—it had become not uncommon during the Civil War—but it was high time that the people should be protected in their undoubted right of worshipping in quiet. The habit, too, which some of the more violent spirits adopted of going about entirely without clothing, "for a testimony" against the sins of the people, was as offensive to right-minded people in the seventeenth century as it would be now. The study of diseases of the brain was then in its infancy, and men were too apt to consider things acts of wickedness deserving of dire punishment where we should but see a weak intellect overborne by religious excitement. It must be remembered, too, that this practice of going about naked has been dwelt upon out of all due proportion by those who have written against Quakerism. As Mr. Bickley says, speaking of a case of this sort which happened at Skipton-in-Craven:—

"No one who knows anything of the history of the early Quakers can for one moment believe that they, with their almost excessive notions of prudery, would in any way countenance such an exhibition had they not believed that the man was as veritably inspired as was the prophet Isaiah."

Mr. Bickley does good service in dwelling on the fact that the Quaker body from the first gave woman an equal position with man in the Church. This was a new departure. Except among a few early heretics, the accounts of whom are too obscure and confused for us to draw any parallel, it seems that the Friends were the first body, religious or political, to recognise this equality. For this we cannot be too grateful. The gradual alteration in the law and in popular feeling that has taken place during the last two

centuries and a-quarter has, we believe, been influenced in a very great degree by the example set by the Society of Friends. That this influence has been mostly of an unconscious kind makes it none the less real—perhaps, indeed, adds to its permanent value.

We think Mr. Bickley's Life of Fox the best biography in existence for popular reading; but it does not come up to our ideal of the Life that ought to be written of a man who has had so wide and so lasting an influence over the English-speaking peoples. Mr. Bickley's knowledge of some parts of his subject is very great. What he tells us, for instance, about Quaker marriages and the marriage law of England in the seventeenth century is remarkably good. We think, however, there are traces here and there of his not having given sufficient attention to general history. We were astonished to find at the very beginning of the volume a passage in which Henry VIII. is said to have carried out his changes in the religion of this country with "bloodless quietude." It would have been well, too, if Mr. Bickley had explained to his readers the motives which moved the men of the Commonwealth time to ill-treat the Quakers. Though they were mistaken in their belief that the Quakers were plotters against the State, it was a blunder into which it was by no means unnatural for them, with their experiences of Fifth Monarchists and other fanatics, to fall into.

EDWARD PEACOCK.

Ueber Freiheit des Willens, das sittliche Leben und seine Gesetze: ein Beitrag zur Reform der Erkenntnistheorie, Psychologie und Moral Philosophie. Von Dr. J. H. Witte. (Bonn: Weber.)

DR. WITTE's volume on the freedom of the will is a striking and suggestive discussion of the leading problem of the moralist. Dr. Witte sees that the question of free-will cannot be adequately discussed apart from other questions of psychology and ethics, and his work accordingly throws light upon many subjects beyond those with which it is specially occupied. Its chief fault, perhaps, is that the different threads of the discussion are hardly kept sufficiently together, and that the long and complex sentences sometimes make the thought difficult to follow. The writer's standpoint is in the main that of Kantianism—a Kantianism, however, interpreted by the richer idealism of Fichte and vivified by the antagonism of empirical science. A great deal of thought and reading is evidently incorporated in the work, though it is strange that the writer takes no notice of an essay by Kym, treating the question from somewhat the same standpoint; and an English reader might be tempted to complain that, though the empirical theory of will is very fully discussed and refuted, no particular reference is made to the writings of Bain or Herbert Spencer.

The question of free-will must really be decided by considering the nature of cognition generally, and Dr. Witte begins by thus reducing the problem to its real basis. He insists on the fact that the consciousness of an experience as repeated implies already a judgment of identity which no experience can have produced, but meets

the ordinary scientific objection to an *a priori* element in knowledge by pointing out that it is virtual and not actual. The supremacy of reason is thus the standpoint from which Witte starts, and so far he is but following the footsteps of Kant. But he comes to closer quarters with the empirical school in the second portion of his work, which discusses the freedom of the will in connexion with psychology. It is, of course, in psychological analysis that the supporters of determinism have found the chief grounds for their theory. They have shown how the will gradually develops itself out of those rudimentary impulses which seem nothing but the physical answer to an external stimulus; and they have argued that the higher manifestations of the will are as little characterised by freedom as the simplest tendencies to action. It is one of the most instructive features of Witte's work that, while accepting this historical genesis of will, he refuses to accept the conclusions drawn from it. On the contrary, he finds that the simplest actions—as, for instance, those of an infant—are marked by a selection of means to ends which takes them outside purely instinctive actions. "Instinct," says the writer, "is an inborn aptitude to use the organism. Impulse [*Trieb*] rests on choice, and thereby on the ego as desiring." And such a choice presupposes an end and a consciousness, which last is neither innate nor founded on experience, whether internal or external.

It is unnecessary to follow Witte farther in his analysis of the different ways in which desire gradually shapes itself into will, nor need we do more than refer to the very interesting account he gives of absolute ethical preference, of the voices of conscience, and of the consciousness of responsibility as the internal conditions of moral action. An English reader will rather ask, How does the writer manage to reconcile the reality of freedom with the universal application of causation to phenomena? And here Witte's attitude will be found somewhat unassailable. He points out, to begin with, that the absolute validity of a law means nothing but the necessity to apply it in those cases where a series of instances correspond to its actual presuppositions, so that, therefore, while the changes within will may be subject to his law of cause and effect, the will itself will not fall under it; and he quotes with approval Lotze's pregnant saying that, while everything which we think as an effect must have a cause, "it remains a question whether we are justified in considering every event which comes before us an effect." Besides, the law of cause and effect has different meanings. It may refer to mechanically acting causes, and, as such, cannot interfere with freedom, which relates to an internal act; while, further, the will, as the cause which decides its own desire, is really a *causa sui*, and, as such, always in its action free.

Considerations like these are well worth the attention of English thinkers, who seem seldom able to get beyond a dialectical discussion of the arguments which can be adduced on the two sides of the free-will controversy. No reasonable moralist can dispute that motives determine actions, and, given certain causes, certain effects must follow. But the difference between the physical and the moral

world just lies in the fact that in the latter the mind determines its causes—that motives are not lying ready made, but are constituted by the agent for himself. And, so far as Witte's work helps thus to end a conflict which need never have arisen, his work is, as he hopes it will be found, a real contribution to the progress of philosophy.

EDWIN WALLACE.

NEW NOVELS.

A Roman Singer. By F. Marion Crawford. (Macmillan.)

From Convent to Altar. By Mrs. E. Churchill. (Sonnenschein.)

The Master of Abergeldie. By James Grant. (Hurst & Blackett.)

Two Ifs. By E. M. Williams. (Sonnenschein.)

Stage Struck. By Blanche Roosevelt. (Sampson Low.)

The Baron's Head. By Frances Vyvian. (S. P. C. K.)

SOME people who are fond of making up their minds about books before reading them will shake their heads over Mr. Marion Crawford for the rapidity with which he is producing novels. Others who incline to charitable and favourable constructions will hope that the success of *Mr. Isaacs* found him with a large drawer full of neat MSS., whereof he is now disburdening himself (and his drawer) at stated intervals which have nothing to do with the actual time of production. There is a third but more difficult and recondite course by which to arrive at a conclusion about *A Roman Singer*, and that is to read the book. This is that way which those who have a natural partiality for eccentric proceedings will take, and we may as well say boldly that they will be rewarded. *A Roman Singer* is perhaps less ambitious, and certainly less strongly marked, than Mr. Crawford's former attempts in novel-writing, and it appeals to a different order of readers. The actual story does not matter much; and we do not know that we care greatly for the ugly but passionate and gifted Nino Cardegna, or for his beautiful *clair-de-lune* German love Hedwig von Lira, or for her conventional drill-sergeant Papa the Graf, or for the intrigues of a certain Baroness, or for the stratagems whereby Nino Cardegna, like Lucentio in the "Taming of the Shrew," gains Hedwig's heart as a teacher. The points of the book which please us are the character and style of the narrator, Cornelio Grandi (*ci-devant* Count, actual Professor of Philosophy and adopted father to Nino), and certain utterances and performances of a rather insane Jew banker, Baron Benoni, who seems to wish to impress observers with the belief that he is the Wandering Jew. For ourselves we are not sure whether he is or not, and Mr. Crawford also seems doubtful on the point. But he is good and original, though (if he is the Wandering Jew) considerably less well principled and amiable than when he counterworked the plans of certain Jesuits half a century ago or thereabouts. The old Italian Count is even better. It is not

an easy thing to keep up the impression of a thoroughly self-sacrificing and amiable but garrulous and, in the conventional sense, far from heroic character by word of the character's own mouth through two volumes. Mr. Crawford, however, has done this, and he has given here and there strokes showing more and deeper knowledge of the facts of human nature than half a dozen "analysts" can show. If these delights move not some readers, a runaway marriage and some threatenings, at least, of personal violence may, perhaps, please them better.

From Convent to Altar is a rather funny book. In general scheme it is an imitation of a style only too often imitated. But the author does not always succeed in living up to the present tense, though she duly makes the heroine talk in it about her nose, and introduces a large and rather calfish but generous lover almost in the first chapter, and contrasts with her innocent bread-and-butter Marguerite a wicked Annabella who is used to the ways of society, and practises them on Marguerite's lovers, &c., &c. In some brief lucid intervals (when she forgets that there is such a writer as Miss Rhoda Broughton, or such minor models as Miss Broughton's followers) it seems that she might do something, but the intervals are brief. Also, there are some oddities in the book with which Miss Broughton and her fair and futile crew are not justly chargeable, such as the designation of Mademoiselle de Fionville for a young lady in one line, and "Miss Fionville" for the same young lady elsewhere.

If anybody expects from us an impartial review of *The Master of Abergeldie* he may go shake his ears. No one who was born on the other side of the middle of the century (even if it were not very much on the other side) can fail, if there ever was any good in him, to have memories of *The Romance of War*, and of *Harry Ogilvie*, and of *Arthur Blane*, and of a dozen other books which must make him altogether prefer the Roman to the English system of estimating evidence. In Mr. Grant's case we shall only say that, if *The Master of Abergeldie* gives as much pleasure to youth born in the last quarter of the century as the books just mentioned did to youth born in the second, Mr. Grant needs no criticism from us. His present book is liberally constructed. There are several excellent Scotchmen and one very bad Englishman, who feloniously puts the best of the Scotchmen down a real *oubliette*—real, though it is only a few years since—and is fortunately frustrated and magnanimously forgiven. There is a lively account of the Egyptian campaign and of a very superior Bedouin, who finishes off the wicked Englishman after a fashion not altogether unlike that in which Sultan Saladin, that Turkish Soldan full of good qualities, finished off the wicked Templar in *The Talisman*. But there are quite sufficient differences in the case to save Mr. Grant from any reasonable charge of plagiarism. There is a very nice heroine who, on one occasion, thought to herself (let us hasten to say that Olive Raymond is the soul of modesty and propriety), "Oh! why does he not take me in his arms and kiss and make a fuss with me as he used to do?" With persons born in the second quarter of the century these things are, of course, all

over. But it is permissible to wish persons born in the last quarter heroines of their own particular romances who think in this fashion, though of course the thoughts must not be too openly expressed.

Two Ifs is a lively book enough, turning on the not entirely novel incident of a hidden will. We begin with the losing of the will, and we end with a very stirring scene in which the wicked solicitor, enraged at the finding thereof and of ten thousand pounds' worth of very much wanted diamonds (not to mention documents which establish a succession), fires a revolver at the hero and hits the heroine. No power shall prevail on us to tell what passes between these two terms, but the book is very fairly filled up and, in parts at least, by no means badly written. We do not quite understand all the ins and outs of the story; and in particular it seems odd that a man should, as the wicked and feeble Stephen Luttrell of this book does in his marriage settlements, secure to his wife a reversionary interest in a property to which he is merely heir at law, and from which the possessor has power to oust him at will. But perhaps we have misunderstood Mr. Williams, and at any rate it does not much matter. The scene of the book lies partly in Devonshire and partly in Norway, and the Devonshire part, at any rate, is not badly rendered. In fact, the book, without any very special merits, is a wholesome enough and readable enough piece of work of its own kind; also (which is a great point) it is not too long, though it extends to the regular three volumes. Mr. Williams claims no previous work on his title-page, and nine-tenths of the first novels that we come across have matter enough, if not merit enough, in them for two.

Miss Roosevelt, apparently against light and knowledge, persists in telling us in her Preface that the story of *Stage Struck* is true, and that she has written it in the hope of advancing the interests of her countrywomen, and preventing them from coming to Europe to study for the opera. In vain, in vain, it would seem, does the well-intentioned critic represent to novel-writers that it is a matter of the profoundest indifference whether a story is true or not, providing it be good, and that the most praiseworthy purpose in the world will not save it if it is bad. Miss Roosevelt's story is not particularly bad, it is scarcely even bad at all. But this dreadful Preface haunts the reader throughout. Annabel Almont might interest him, as a novel heroine, till it suddenly flashes across him that she is not a novel heroine at all, but a sort of "Unhappy Eliza," to adopt Salvation Army phraseology, who is produced on the platform as an awful example to intending prima donnas of American birth. He might now and then be disposed to think that Miss Roosevelt has imagined a happy situation, or told a neat story; but Miss Roosevelt's voice sounds austere in his ear, "I knew Annabel," and she becomes simply a reporter handing in intelligence respecting the painful fate of a promising young singer. Of course, if the book were really one of unmistakable power, the Preface would be very soon forgotten, but it is not. And, as there are not a few redeeming touches in it, we cannot help thinking that the same cause

depressed the writer which is so depressing to the reader—to wit, the consciousness that she is telling a true story, and the remembrance that, above all, American girls must be warned not to come to Europe to study for the operative stage.

But if Miss Roosevelt's book suffers from too frank explanation of its motives and sources, Miss Vyvian's certainly suffers from the absence of such an explanation. It reads more like a translation from the German than like an original book, and yet it appears to be original. After a rather unintelligible Preface about an inn in "Lutherburg," called the "Baron's Head," the story shifts to the Baron himself—Baron and Professor Ellenstein, "one of the greatest men in Germany," who kindly comes to the rescue of a plucked and forlorn English student at Berlin, conveys him to his own home to recruit, and on the way tells him the story of his own rise to wealth and honour. Very likely it is our own ignorance which makes this story produce on us the well-known effect expressed in the query, "What is it all about?" But such is its effect. Now, as (or at least we flatter ourselves that it is so) some readers are likely to be as ignorant as ourselves, we cannot help thinking that Miss Vyvian might have, either in or out of her text, supplied something more of a key to the riddle than she has given.

GEORGE SAINTSBURY.

CLASSICAL BOOKS.

The Phædo of Plato. Edited by R. D. Archer-Hind. (Macmillan.) There is a strong presumption in the present day that any edition of a classical author is adapted primarily to the wants of school-boys and undergraduates. It may therefore be as well to state distinctly that Mr. Archer-Hind seems to have proposed to himself a somewhat higher aim, and that his book will not be found very suitable for those who have still to be taught Greek. Although he has necessarily to write on points of scholarship, and in doing so always acquits himself well, it is into the philosophical contents of the *Phædo* that he enters most, and with the most liking; and it is, therefore, for students of the Platonic philosophy that his book is chiefly intended. What he has done is, in the notes, to follow out the reasoning of Plato in a very careful manner, with ample analysis and adequate exposition; and, in an Introduction of some length, to discuss the general scope of the dialogue and the relation of its various arguments to one another, the views of Plato on the immortality of the soul and on its nature as simple or tripartite, and the relation of the *Phædo* to the other dialogues of Plato in point of time and philosophical characteristics. In his notes on difficult passages, Mr. Archer-Hind is under great obligations to Mr. Henry Jackson, and his views in the Introduction seem also to have been formed very much under Mr. Jackson's guidance. Those who have read Mr. Jackson's Platonic articles in the *Journal of Philology* will be prepared for what Mr. Archer-Hind has to say on the philosophical date of the *Phædo* and its relation to other dialogues. It is, however, fair to add that in the articles in question Mr. Jackson also acknowledges his great obligations to Mr. Archer-Hind. The development of a system in Plato's mind is briefly, but clearly, described, and the place of the *Phædo* in it, as determined by the order of development, is assigned without hesitation. [The same positiveness

appears in another part of the Introduction, where the editor is dealing with the question of the unity of the soul. It has often been pointed out that in some dialogues Plato speaks of the soul as being triple—that is, of there being three souls in each man; while in others he seems to regard the soul as single and simple. Mr. Archer-Hind thinks that Plato cannot have really held both these opinions, and that the "tri-partition" of the soul is, therefore, "wholly metaphorical;" but the only ground he gives for thinking so is the assumption of a system, and the extreme confusion which would be worked in it by the admission of these conflicting opinions. He argues, in fact, that Plato cannot have put forward different views, because his views cannot have been inconsistent. Without denying that the explanation merits a place along with others, we may be excused for thinking that it is at any rate wrong to pronounce so dogmatically in its favour. When a doctrine is put forward, not by Plato himself, but by a character in an imaginary conversation, we cannot pretend to say that he actually and confidently held it at the time of writing; and, even if this were legitimate, it is still possible, and even probable, that his views on such a point might differ at different times. Questions relating to the nature of the soul are not so easy that we can take it for granted that Plato never wavered about them. This is, however, one corner of a large controversy, and we must be content to say here that we think Mr. Archer-Hind has expressed himself on this and other points with more positiveness than is warranted by the evidence.

Aristophanes. "The Frogs." By W. W. Merry. (Oxford: Clarendon Press.) Mr. Merry seems to have brought his usual good scholarship, ability, and knowledge to the task of editing the "Frogs." The edition is intended for school-boys and university students, and such readers will find in it all that they have a right to expect, and perhaps something more. The notes are copious, and touch on everything. Grammatical points are carefully dealt with, and all allusions and references thoroughly explained. It is a not uncommon fault of editors to heap up in their notes too much information on matters of history and antiquities, and into this mistake we are inclined to think Mr. Merry has sometimes fallen. It is surely better to accustom students to refer to books on history, literature, and antiquities, and not to give them everything without requiring them to take any trouble for themselves. The habit of trusting for everything to one little school-book is a very bad one, and it is directly fostered by such an edition as this. What Mr. Merry does he does extremely well, but we complain that he has a tendency to do more than is for the real advantage of his readers. This is a general tendency of school editions; and we do not find any special fault with him for to some extent sharing it, though we should be glad to see him give the authority of his example to a sounder method. We have noticed only one grammatical explanation to which we are inclined to take exception as incorrect, or at least unfortunately expressed. On γόνιμον δὲ ποιητῆν ἂν οὐχ εὖροις ἐτι ζητῶν ἂν, Mr. Merry says, "join ζητῶν ἂν equivalent in meaning to εἰ ζητῶν, and cp. δόλλ' ἂν ἔχων ἔρεπ' εἰπεῖν περὶ αὐτοῦ παραλείπω." Now nothing is more certain than that ἂν goes with εὖροις, and not with ζητῶν; whereas, in the words quoted from Demosthenes, ἂν does belong to the participle and not to the verb. The unwary student would certainly infer from this note that ζητῶν without ἂν would have had no hypothetical meaning. Yet Mr. Merry refers to Goodwin, who explains this use of ἂν quite correctly. No one can properly enjoy the "Frogs" who has not considerable familiarity with Aeschylus and

Euripides, and a good general knowledge of the history of the Greek drama; but, to readers duly qualified, no play of Aristophanes affords more pleasure. The limits of Mr. Merry's little book preclude him from showing the exuberant enjoyment of Mitchell; but it need not be said that he fully appreciates his author, and will help his readers to appreciate him.

Thucydides, Book VI. Edited, with Notes, by T. W. Dougan. (Bell.) Prof. Dougan has added one more to the crowd of school-books; but, in so doing, he has made a contribution of some value to more serious study by collating for book vi. "the two important MSS. of Thucydides which belong to the University of Cambridge" (sometimes known as N. & T.). Both MSS., he says, had previously been collated by Shilleto; and, as Prof. Dougan's results seldom differ from those of Shilleto, the agreement may be regarded as satisfactory ground of confidence. In the way of explanation, Prof. Dougan has aimed at illustrating Thucydides from Thucydides, and he is very successful in this; but his other notes seem to us sometimes confused, sometimes wanting where we seek their aid. For instance, in the note on chap. 37, 2, παρὰ τοσοῦτον γιγνώσκω, two possible interpretations are either confused or so indistinctly separated that it will need a sharper eye than that of a young student to distinguish them. In chap. 17, 7, the probable reference of ἐπικαλοῦμαι to further hindrance might have been explained; and εὐλόγησεν προφάσει in chap. 79, 2, needs some little historical enlargement. There is a useful map of the environs of Syracuse, though it has not the remarkable clearness of Sir George Cox's three plans. In speaking of Shilleto's extracts from the MSS. as preserved in "the margin of his edition of Arnold's Thucydides" or "his edition of Bekker," does not Mr. Dougan mean copy rather than edition?

The Fourth Book of Thucydides. Edited, with Notes, by C. E. Graves. (Macmillan.) "I have tried," Mr. Graves says, "to make this edition of the *Fourth Book of Thucydides* complete in itself," and he has been very successful in the attempt. The various test-passages on which we have consulted his notes have yielded us no omissions to blame, and no mistakes to correct. The historical information given is adequate; and we can point to nothing wanting, unless it be a map of the environs of Amphipolis, which would be useful to readers of the latter part of the book, and especially of c. 103. But what would the Earl of Chatham, whose one wish about his son's education at Cambridge was that he should master Thucydides, have said to an edition of a single book in which all the threads that might lead a student on to other books or to other editions are carefully cut off?

The Hiero of Xenophon. Edited, with Notes, by R. Shindler. (Sonnenschein.) Mr. Shindler's edition of the *Hiero* does not compare very favourably with that by Dr. Holden (ACADEMY, November 24, 1883). It is a far slighter production in the way of both notes and introductory matter; and, while it keeps clear, for the most part, of serious mistakes, it is hardly likely to be so stimulating as Dr. Holden's riper and fuller scholarship. The difficulty of explaining τοῖς βασιουργοῖσιν in chap. 8, on which we took the liberty of differing from Dr. Holden, is here avoided by simply translating "to the lazy;" and chap. 3 has no notes beyond § 4, though the word συνηγαγμένον in § 9 is just one of those which want a note for young readers. It is, however, an excellent plan to publish the book interleaved for note-making, and no one can blame the editor for expurgating the text. He should not, however, call the passages omitted "expurgated passages."

The Republic of Cicero. Reprinted from the Third Edition of Cardinal Mai, and Translated, with Notes, by G. G. Hardingham. (Quaritch.) It is much to be regretted that a book so prettily got up as this, and one whose preparation has evidently been a labour of love, should not rest upon a more adequate foundation of scholarship than Mr. Hardingham has been able to supply. He admires the *Republic* because "it appears to indicate with prophetic truth the exact proportions of the British Constitution." He gives reasons why readers should, as Macaulay advised, saturate themselves with Cicero. His notes contain a good deal of instructive matter and some felicitous illustration. But the translation is sorely amiss. We began with book ii., and had not read far before we came to a rendering which challenged attention—"individuals who, considering the State their own private property, established their own laws and customs," for *qui suam quisque rempublicam constituissent legibus atque institutis suis*. Again, in chap. 2, about the infant Romulus, we found "the shepherds sustained" him, instead of "took him up," for *pastores eum sustulissent*. In chap. 4 the well-known phrase about the Greek colonies being as it were a fringe upon the skirts of barbarism (*barbarorum agris quasi adtexta quaedam videtur ora esse Græciæ*) is perverted into, "And thus it appears as though the coast of some parts of Greece was joined to the lands of barbarians." But the crowning blunder is in chap. 7: *consulibus rapti iussit*, "the consuls ordered them to be seized;" and this in spite of a Latin foot-note (apparently from Cardinal Mai) about the god Consus. We have marked mistakes nearly as extraordinary in chaps. 9, 10, and beyond that our patience failed in reading the text. But the notes are more readable.

Plauti Poenulus. Edd. G. Götz and G. Löwe. (Teubner.) The Preface of this edition contains the germ of a new *Verlorene Handschrift* for some future novelist; the editors have "been on the track of" two hitherto unknown MSS. of Plautus, and have just failed to find them. Of the text itself we need only say that the Carthaginian (932 foll) has been revised by Dr. Gildemeister, and that for the first 760 lines the editors had the advantage of a text prepared by Ritschl. It is to be hoped that this great critical edition will not suffer too severely from the death of Gustav Löwe. We understand that Prof. Götz, his friend and fellow-editor, will take up his glossarial work.

We have also received:—*Easy Latin and Greek Grammar Papers*, prepared by H. R. Heatley (Rivingtons); *Q. Horatii Flacci Carminum Liber III.*, edited, with Notes, by T. E. Page (Macmillan); three volumes in Messrs. Macmillan's series of "Elementary Classics"—*Homer, Iliad I.*, by J. Bond and A. S. Walpole, *Thucydides, Rise of the Athenian Empire*, by F. H. Colson, and *Phædrus, Select Fables*, by A. S. Walpole; *Cicero, De Senectute and De Amicitia*, edited, with Notes, by Walter Heslop (Oxford: Clarendon Press); *The Latin Handbook: Passages set at Examinations*, by W. K. Dalgleish (Longmans); *Pontes: Early Difficulties in Latin Prose*, by two Eton Masters (Simpkin, Marshall, & Co.); *The Essentials of Latin Grammar*, by F. A. Blackburn (Boston, U.S.: Ginn, Heath, & Co.); *First Lessons in Latin*, by K. Macaulay Eicke (Macmillan); &c.

THREE ITALIAN BOOKS.

An Italian Conversation Grammar. By N. Perini. (Hachette.) Sig. Perini has furnished the student with as complete a guide to the Italian language as can well be compressed into a medium octavo volume of 261 pages. If any exception can be taken to the book it must be to its title, as it is by no means specially de-

signed as a key to Italian conversation, being, in fact, chiefly adapted to help those who would acquire a thorough knowledge of literary Italian. It treats succinctly yet sufficiently of pronunciation, accent, and syntax, and the author has been careful to avoid any artificial separation of syntax from accent. The function of the verb is explained at some length and with great clearness, and the whole grammar deals very thoroughly with those refinements of expression which are the soul of a language. Take, as an instance, the rules on the use of the definite and indefinite articles. The laws of grammar are supplemented by nicely graduated exercises, by an Italian anthology prose reader, by a guide to Italian composition, and by lessons in idiomatic expressions and proverbial sayings. The remarks on pronunciation will be found very helpful, and it should be noticed that Sig. Perini has practically removed the difficulty of the tonic accent by printing throughout every irregularly accented syllable in Egyptian type. The book is dedicated to Lord Tennyson.

Italian Readings. By Prof. Aristide Provenzal. (Pisa: Uebelhart; London: Nutt.) Though by popular verdict affirmed to be so easy, Italian is, in truth, one of the most difficult of European languages for a foreigner to speak well, and for this reason, that the colloquial idioms are almost unintelligible to those who merely study the classical forms of the language. And, up to the present, teachers of Italian in England have so entirely confined themselves to the classic writers that the opinion prevails among quite well-educated persons that there is no such thing as a current Italian literature worth regarding. Prof. Aristide Provenzal, the able coadjutor with Sig. de Tivoli in a theoretical and practical Italian Grammar for the use of English persons which will shortly appear (not before such a work was much needed), himself Professor of English at the University of Pisa, has just published a work that should be in the hands of all students of Italian. It is an anthology from the works of modern Italian prose-writers, modern in the fullest sense of the word, so that nearly all included are still living. And since Italian is a language that constantly undergoes great changes, this is all the more needful to those who desire to speak as well as read the tongue of the "bel paese dove il si suona." Prof. Provenzal has selected from his authors passages that will bear to stand alone, but he has yet more borne in view that every extract should be as idiomatic and as varied as possible. Among the seventy examples he has chosen there are not two quite alike. The selection is, therefore, excellently adapted for study. The book is printed in double columns, on one side the Italian, on the other an excellent English rendering. Prof. Provenzal must be congratulated on his thorough knowledge of our tongue, which appears to rival the equally marvellous knowledge thereof shown by Rufini, of which "Dr. Antonio" bears eternal testimony. His book is further enriched in many instances with short biographical notices of the various writers, and the Italian is printed throughout as it should be pronounced.

"*Nel Regus delle Fate*" di Cordelia. (Milan: Trevas; London: Nutt.) Of the literary activity that has of late begun to reign in Italy too little account has been taken in this country. As regards learned books, novels, and children's tales, contemporary Italian pens are most active. It is long since in any language we have come across more pleasant fairy tales than those by Cordelia, told in the artless, yarn-spinning fashion dear to the soul of childhood—apparently planless, fanciful, imaginative tales of the kind the little ones listen to open-mouthed. Nor is the charm of the tales

their sole recommendation; the publisher, too, has done his part nobly. The book is not only beautifully printed and bound, but it is profusely illustrated by the able pencil of E. Dalbous. These illustrations, full of Italian audacity of imagination, of delicate fancy, of Southern colour, would render the volume attractive in this country; also, perchance, make little people desirous to learn the tongue in which it is written.

NOTES AND NEWS.

DR. IDTENSÖN, librarian of St. Gallen, in Switzerland, has been at Oxford on a visit to Mr. R. Ellis, to whose care he has committed the well-known MS No. 908, containing palimpsest parchment leaves, on which were written (in the fifth or, more probably, sixth century) some Latin poems ascribed by Niebuhr, who edited them in 1823 and again in 1824, to Merobandes, a Spanish rhetorician and poet, who wrote a panegyric on Aetius, and was honoured by a statue in the Roman Forum. Over this, the original writing, was subsequently written (in the eighth or ninth century) a Latin glossary. Dr. Idtensön is the first librarian of St. Gallen who has visited this country; he is now in Ireland, where it is his intention to examine some of the Early-Irish MSS, with the writing of which he has long been familiar in various MSS of his own collection.

DR. STERN, in examining the correspondence of Ch. Garve deposited in the town library of Breslau, has discovered some curious letters of Kant. One of them, dated August 7, 1783, filling nearly eight pages, gives some interesting information concerning the origin of the *Critique of Pure Reason*. The *Critique* was published for the first time in 1781, and its original text was only made accessible by Prof. Max Müller's English translation a hundred years later, on the centenary of its first publication. Another letter, dated September 21, 1798, throws some light on Kant's last work, which was never finished, but which is soon to be published by Dr. Krause at Hamburg.

THE Religious Tract Society, having acquired the copyright of Lechler's *Life of Wickliffe* translated by the late Dr. Peter Lorimer, intends to publish a popular edition of this standard biography, without any abridgment, but with some revision of the mass of notes. A complete Index will be appended to the volume, and a few additional notes will indicate the results of the most recent researches into the history of the great Reformer.

THE Religious Tract Society will also short publish the new volume of its "Pen and Pencil" series, entitled *Canadian Pictures*. It is written by the Marquis of Lorne, and illustrated with numerous engravings by Mr. Edward Whymper from objects and photographs in the possession of the Marquis of Lorne, and from sketches by the Marquis, Mr. Sydney Hall, and others.

MR. A. C. BRADLEY, fellow of Balliol, is printing at the Clarendon Press a lecture on "The Study of Poetry," delivered as Professor of Modern Literature in Liverpool.

AMONG the latest American announcements are *Summer*, a collection of inedited extracts from Thoreau's journal; and *Three Villages*, by Mr. Howells, being a description of Lexington, of the Shaker community at Shirley, and of the ill-fated Moravian settlement at Guadenhütten, on the Muskingum River.

Twenty Years of Congress, by Mr. Blaine, the Republican candidate for the Presidency, is said to have passed through an edition of one hundred thousand copies in a few weeks. It open

with a sketch of the Convention at Chicago which nominated Lincoln to the Presidency in 1860.

MESSRS. F. V. WHITE AND Co. have in the press no less than seven novels:—*The Red Cardinal*, by Mrs. Frances Elliot; *Eva Cameron*, by the author of *Recommended to Mercy*; *Behind the Scenes*, by Annie Thomas; *A Woman's Bondage*, by Lady Constance Howard; *By Fair Means*, by Jean Middlemass; *A North Country Maid*, by Mrs. Lovett Cameron; *Love's Rain-bow*, by Philippa Jephson.

MR. GEORGE REDWAY is about to publish a volume of lectures by Col. Olcott, President of the Theosophical Society, entitled *Theosophy, Religion, and Occult Science*. It will contain addresses on such subjects as Zoroastrianism, the occult sciences, archaic religions, Buddhism, spiritualism, and classics, &c., and probe the mysteries which Mr. A. P. Sinnett has hinted at in *The Occult World and Esoteric Buddhism*.

Great Social Problems of the Day is the title of a little volume of lessons from the Hebrew prophets for our own times by the Rev. Dr. Washburn, reprinted from his large volume of *Sermons*, both of which are published by Messrs. Griffith & Farran.

MR. D. H. EDWARDS, editor of the *Brechin Advertiser*, has in the press a History of the ancient cathedral town of Brechin. He will also issue at an early date the seventh and concluding volume of his *Modern Scottish Poets*.

MR. ALEXANDER B. BELL, of the *Fifeshire Journal*, has nearly ready for the press a volume entitled *Tales of the Months*.

MR. G. J. HOLYOAKE has been elected an honorary member of the Cobden Club in consideration of services rendered to the cause of free trade in America, Canada, and in the Press.

THE forty-third annual general meeting of the members of the London Library was held last Thursday, May 29. According to the Report of the committee, the members now number 1,778, showing an increase of forty-one; the receipts for last year amounted to £4,675, and the expenditure to £4,278, of which £1,070 was spent on books, £261 on binding, and £111 on new shelves; the number of volumes added during the year was 3,574; the balance in hand is £1,182, in addition to £300 invested.

THE first annual Report of the Ealing Free Public Library shows that this latest addition to the suburban libraries has begun satisfactorily. The total number of books amounts to 2,417, of which more than two-thirds were presented. We observe that in the leading department just one-half are novels, and that of the books lent out more than three-fourths are novels. Now, we say not a word against novel-reading; but novel-reading at the public expense is another matter.

At the meeting of the Clifton Shakspeare Society held on May 24, the following papers were read:—"The Authorship of *The Two Noble Kinsmen*," by Miss Constance O'Brien; "The Plant-Allusions in *The Two Noble Kinsmen* as a Test of Authorship," by Mr. Leo H. Grindon; and "The Differences between *The Two Noble Kinsmen* and its Originals," by Mrs. C. J. Spencer. This meeting brought to a close the work of the society's ninth session.

THE "arched house" at Ecclefechan in which Carlyle was born has been bought by Mrs. Alexander Aitken Carlyle with a view to its preservation as a memorial of him. It has been put into repair and furnished with interesting relics—Carlyle's easy-chair, his writing table, and a set of his works.

At the meeting of the Académie française last week it was decided to postpone till

November the election of two members in the place of the late Henri Martin and J.-B. Dumas. The candidates most talked of at present are MM. Victor Duruy and Joseph Bertrand. "Beaumarchais" was selected as the subject of the "concours d'éloquence" for 1886.

A MEETING of the Paris Bar has passed a resolution—which of course has no legal effect—that the receiver of a letter has the right to publish it without the consent of the writer or his heirs.

ORIGINAL VERSE.

FLOWERS, AND A FLOWER.

O FINE and faultless children of the garden,
Used to be flattered, and admired, and tended—
To lie on ladies' bosoms, or be set
Like jewels in the gold of ladies' hair;
Flowers of illustrious lineage, having names
Ennobled anciently by lyric breath
Able to dower with added sweet the rose;
Proud race, too well aware of your own beauty,
So many singers in so many songs
Have told you of it, nor shall tire to tell:

O simple blooms, that think no scorn to live
In lowly places, field, and lane, and brookside,
And yet are rich—in nature's care are rich—
Rich in warm nearness to her beating bosom,
Rich in your noble poverty, most rich
In winning ways, in looks of trust and truth,
That sink into man's heart, and soften it!

O wildings of the pallid sands forlorn,
Ev'n as the sands that bore you, wan and scentless;
Witless of adulation and caresses,
Of dim shade witless, and the crooning brooks;
Crown'd with the silence of the weird pale desert;
Sprung where the salt wind brings the only odour;
Born of the gray, waste, melancholy dunes
Beside our melancholy, waste, gray sea:
O tempest-fluttered, cloud-familiar blossoms,
That blow nigh half-way up some Alp's gaunt
side,

And ever seem like patient intercessors
Betwixt his vast wrath and the abject vales;
His ministers of peace and reconciliation,
With gentlest might of love's invincible sweetness
Tempering the shadow of his tameless brows:

O all fair flowers about the bloomy world,
Ope eyes of homage to my throned flower,
Lift lids of wonder at my crown'd flower,
Abase your hearts before my great queen-flower!
And like a mighty empress shall she take you,
And make you maids of honour in her palace,
And 'mid the fragrant shadow of her glory
Your lives shall wax at morn and shrink at eve—
Girt with the lustre of her courts of pleasure,
And laughter of her hundred-throated fountains,
And tremor of enchanted boughs, that echo
With rapturous throats of summer all the year!

WILLIAM WATSON.

MAGAZINES AND REVIEWS.

THE current number of *Brain* (Macmillan) contains one or two articles of interest to others besides pathologists. One of the editors, Dr. Ferrier, leads off with an interesting account of the results of an experiment on a monkey. This consisted in severing the left half of the spinal cord (between the seventh and eighth nerves). This brought about loss of voluntary motion and retention of sensibility on the same side, retention of the former and loss of the latter on the opposite side. In this way the experiment serves to confirm the induction first reached by Brown-Séquard, that "the paths of voluntary motor impulse in the spinal cord are mainly, if not exclusively, direct, and those of sensation crossed." On the other hand, the experiment is "in diametric contradiction" to the assertion of the same authority that the "muscular sense" is, along with the power of directing the movements, lost on the side of the lesion and retained on the opposite side. Dr. Ferrier contends, as

in his work, *The Functions of the Brain*, that the muscular sense consists of in-coming or centripetal impressions, "generated by movements, active or passive, in the skin, joints, tendons, fasciae, and muscles themselves, in virtue of the sensory nerves with which these parts are furnished." To reconcile this view with the retention of the power of directing movement on the opposite side, he argues that this latter is distinct from, and to a large extent independent of, the sense of muscular contraction. In another article, Mr. Sydney Hodges follows up his study of after-images published in a recent number of the *Nineteenth Century*. The author has evidently observed his own experiences carefully, and some of his suggestions are valuable. Yet it strikes one that he needs to read more as well as to think more on what is a highly complicated subject. In the brief space of two pages Prof. Ch. Richet manages to define very precisely the kind of experiment still needed to prove the fact of "mental suggestion"—that is, the excitation of a particular idea, previously decided on by the operator, in a patient's mind without the least external gesture or other indication. The many young people who are now amusing themselves at "thought-reading" and kindred performances would do well to read what conditions a scientific mind would impose in the case of a problem like this.

THE article to which readers are likely to turn with most interest in the May *Livre* is that by M. Chantelauze, on "Jean-Jacques Rousseau et Thérèse le Vasseur." It has the very interesting accompaniments of two full-length portraits, separate from the text, after sepia drawings by Naudet, but in itself is somewhat disappointing. The author has not given himself space enough for his subject; and, though his citations from an almost-forgotten pamphlet of twenty years ago containing some documents illustrating the character of Thérèse are valuable, the much-vexed question of Rousseau's death is handled insufficiently. M. Chantelauze's account of his own vain endeavours quite recently to get access to Rousseau's apartments in the Hôtel St-Quentin, and of the indignation of the *concierge* at the frequency with which she is disturbed with inquiries about "ce Monsieur Rousseau qu'elle n'avait jamais connu et qui avait quitté la maison depuis plusieurs années," are amusing enough. An account of M. Daudet's study will please lovers of literary gossip; but, though the number is fully up to the recently heightened standard of the periodical, there is nothing else in it which calls for particular mention.

It might seem that historical journals and magazines existed abundantly in Italy. Nevertheless the publishing house of Bocca have added to the number a *Rivista Storica italiana*, edited by Prof. Rinando, with the help of Signori Fabretti, Villari, and De Leva. Its object is to gather together those who are working at the reconstruction of Italian history as apart from those who labour at collecting materials. If it serves as a catalogue or inventory of the work done by the many provincial journals it will not be without its value. It certainly aims at greater wideness of scope than any other Italian Review; and the articles of Sig. De Leva on "The Election of Pope Julius III.," of Sig. La Mantea on "The Communes of the Roman State in the Middle Ages," and of Sig. Rosa on "The Franciscans in the Thirteenth Century" are well worth reading. Sig. Villari, in a paper on the materials for a biography of Savonarola, shows that he has only recently undertaken the criticism of the authorities whom he followed in his well-known *History of Savonarola*. If he had done this earlier he would have avoided many mistakes, and would have given his book a more sober air.

SELECTED FOREIGN BOOKS.

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- BOSQ, P. *Voyage autour de la République*. Paris: Maresq. 3 fr. 50 c.
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- DE LA ROCQUE, H. le T. *Les Finances de la République*. Paris: Calmann Lévy. 3 fr. 50 c.
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- ETTELBERGER v. EDELBERG, R. *Gesammelte kunst-historische Schriften*. 3. Bd. Wien: Braumüller. 8 M.
- KEEN, H. *Geschiedenis van het Buddhisme in Indië*. Haarlem: Tjeenk-Willink. 9 fl. 25 c.
- NOLTE, F. *L'Europe militaire et diplomatique au 19^e Siècle (1815-84)*. Paris: Plon. 30 fr.
- SCHANZ, G. *Bayerische Wirtschafts- u. Verwaltungsstudien*. 1. Hft. Zur Geschichte der Colonisation u. Industrie in Franken. Erlangen: Deichert. 12 M.
- STEFFENHAGEN, E., u. A. WETZEL. *Die Klosterbibliothek zu Bordesholm u. die Gottorfer Bibliothek*. 3 bibliograph. Untersuchgn. Kiel: Universitäts-Buchhandlung. 6 M.
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- BONNEFOY et PERRIN. *Documents relatifs au Prieuré et à la Vallée de Chamoni (Haute-Savoie)*. Paris: Lechevalier. 12 fr.
- COLMIGNON, G. *Register van oorkonden, die in het charterboek van Friesland ontbreken, to het jaar 1400*. Leeuwarden: Eckhoff. 1 fl. 50 c.
- JUSSERAND, J. J. *La Vie nomade et les Routes d'Angleterre au 14^e Siècle*. Paris: Hachette. 3 fr. 50 c.
- KAGENECK, *Lettres de M. de, au Baron de Alstrümer, sur la Période du Règne de Louis XVI, de 1779 à 1784*. Paris: Charpentier. 7 fr. 50 c.
- LAGEANGE, F. *Vie de Mgr. Dupanloup*. T. III. Paris: Poussielgue. 7 fr. 50 c.
- LANDAU, M. *Kom, Wien, Neapel während d. spanischen Erbfolgekrieges. Ein Beitrag zur Geschichte d. Kampfes zwischen Papstthum u. Kaiserthum*. Leipzig: Friedr. 10 M.
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PHYSICAL SCIENCE AND PHILOSOPHY.

- BELJERINCK, M. W. *Onderzoekingen over de besmettelijkheid der gomsekte bij planten*. Amsterdam: Müller. 2 fl. 5 c.
- DUEHRING, E. u. U. *Neue Grundmittel u. Erfindungen zur Analysis, Algebra, Functionsrechnung u. zugehörigen Geometrie etc*. Leipzig: Fues. 12 M.
- FETZER, O. A. *Philosophische Leitbegriffe*. Tübingen: Laupp. 4 M.
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- FLOSS, H. *Das Weib in der Natur- u. Völkerkunde*. Anthropologische Studien. 1. Lfg. Leipzig: Grieben. 2 M.
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- BASINER, O. *De bello civili Caesariano. Quaestiones Caesarianae*. Pars I. Mos-ow: Deubner. 1 M. 60 Pf.
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- CODICE IRLANDESE, Il, dell' Ambrosiana, edito e illustrato da G. J. Ascoli. Tomo I. Puntata 3. Turin: Loescher. 10 fr.
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CORRESPONDENCE.

THE SONNETS OF ROSSETTI.

47 Connaught Street, W.: May 24, 1884.

The sonnets of Dante Gabriel Rossetti are of such a character that any information respecting them can hardly fail to be of interest. If it were possible for us to learn at the present time which twelve of the sonnets of Shakspeare the great master-poet would himself have chosen as his best work, there are few of us who would not be greatly interested to know which they were. The same may be said respecting the sonnets of Milton, Keats, or Wordsworth, or, indeed, of any other famous poet. For this reason I feel that it is not only my privilege, but also my duty, to make public the following facts:—When I first entertained the project of publishing a selection of sonnets by living writers, I wrote in the first instance to Rossetti and Mr. M. Arnold, asking if they would be willing to allow me to include some of their own. They both replied in the affirmative, but Rossetti added that he would like to choose the sonnets by which he was to be represented. With this request, in his case, and in his case only, I complied; and, consequently, the twelve sonnets by Rossetti given in *English Sonnets by Living Writers* were (with one exception) chosen, not by me, but by the poet himself. The one exception referred to was the "Match with the Moon," which was inserted at my own special request. I may add that the sonnets Rossetti chose were almost identical with those I had myself intended to select.

SAMUEL WADDINGTON.

COVERDALE'S "SPIRITUAL SONGS" AND THE GERMAN "KIRCHENLIED."

Owens College, Manchester: May 1884.

Bishop Coverdale occupies among the English Reformers a somewhat analogous position to that of Coleridge among the English romantic poets. Each took a leading part in a movement mainly of German origin: each was conspicuous for the extent of his German culture and his personal sensitiveness to German influence. If Coleridge was a fragmentary Schelling, Coverdale, the translator of the Bible and singer of "Spiritual Songs," may be said to have groped along the path of Luther. He was one of the first English translators of the German theologians; Bullinger, Osiander, Jan of Campen, Wermüller, Luther himself, all owed something to his industry. As he worked at his translation of the Bible, the Zürich Bible lay open before him, and counted for more, as Dr. Ginsburg has shown, than either Vulgate, Septuagint, or Hebrew.

But his debt to the German Reformers went farther than this, and farther than appears to be generally suspected. It is well known that he made an attempt, for which he was one of the least qualified of men, to replace the profane lyrics of the multitude by "ghostly psalms and spiritual songs"—"Es ist eine alte Geschichte, doch bleibt sie immer neu"—and the attempt in his case was even more abortive than usual; for the little volume was confiscated by Mary, and exists only in a single unique copy at Oxford. Now, not only was this attempt suggested by the busy manufacture of "spiritual songs" which he found going on in Germany on his first arrival there in 1529, but nearly half of these "songs" themselves were translated more or less entirely from German originals. Of the thirty-eight poems in his book, at least eighteen are founded on hymns of Luther, Hans Sachs, Wolfgang Dachstein, Elizabeth Creutziger, Paulus Speratus, Lazarus Spengler, Johann Agricola, and Erhart Hegenwalt. Coverdale was the one English lyric poet of his century who drew what may be

called by courtesy his inspiration, neither from Italy nor from France, but from the equally great and varied stores of the songs of Germany; and, however completely he may have failed, he deserves on this account a moment's notice.

In his cursory list of his friend Coverdale's writings, Bishop Bale mentions the *Cantiones Wittenbergensium*. This, as might be expected, turns out to be the famous *Walthersche Gesangbuch*, first published at Wittenberg in 1524, and then again in 1525, 1529, 1537, 1544, and 1556, the earliest and most classic "hymn-book" of the Lutheran community. This book—probably in the 1529 edition, now lost—was perfectly familiar to Coverdale, and fifteen of his "songs" betray his use of it. These are:—

COVERDALE.	WALTH. GESANGBUCH, 1524.
No.	No.
4. "Unto the Trinitie."	34. "Gott der Vater won uns bey" (Luther).
5. "The ten commandments of God."	18. "Die zehen gebot gottes" (Luther).
6. "Another of the same."	19. "Die zehen gebot auff's kürzte" (Luther).
7. "The Creede."	35. "Das Deudsche Patrem" (Luther).
11. "Be glad now all ye christen-men."	15. "Nu frewt euch, lieben christen gmein" (Luther).
12. "Now is oure helth come from above."	31. "Es ist das heyl uns komen her" (P. Speratus).
13. "Christ is the only son of God."	29. "Herr Christ der eyng gottes son" (E. Creutziger).
14. "In the myddest of our lyvyng."	3. "Mitten wir yen leben synd" (Luther).
15. "By Adam's fall was so forlorn."	17. "Vom Fall underlösung des menschl. geschlechts" (Lazarus Spengler).
18. "Now blessed be thou Jesu Christ."	22. "Gelobet seystu, Jesu Christ" (Luther).
20. "Christ dyed and suffred great payne."	9. "Christ lag in Todes Banden" (Luther).
24. Psalm xi.	8. "Ach gott von Hymel, sighe dareyn" (Luther).
26. Psalm xli.	"Ein veste Burg" (only in 1529, and later editions) (Luther).
29. Psalm i.	13. (Erhart Hegenwalt's Version.)
33. Psalm xlii.	"Es spricht der unweisen mund wol" (Luther).

So much for the *Cantiones Wittenbergensium*. There are, however, three of Coverdale's "songs" which show that he was equally familiar with some others of the countless *Gesangbücher* of the time. These are Nos. 16, 17, and 28. The first is a close translation of Hans Sachs' spirited "Wach auf, in Gottes name." Compare the first stanza. The text here and throughout is taken from Wackernagel, whose gigantic work, in spite of its rather obtrusive Protestantism, is indispensable for such studies.

SACHS.	COVERDALE.
"Wach auff in Gottes name Du werde Christenheyt, Danck dein gespons lobesame Der gnaden reiche zeyt, Darinn er dir sein worte	"Wake up, wake up in God's name Thou worthy fair Christe, And show thy bryd- grome's great fame, For that he hath done to the; Who hath his word now sent

Hat wider auff gethan, And opened it once
Das man an manchem As thou mayest se in
orte As thou mayest se in
Klarlich verkünden hörte Where now is preched
his grace

In Teütscher nation." So truly and so playne."

The shoemaker, it is evident, understood both expression and rhythm decidedly better than the bishop. Sachs' poem was first published with seven others of his in "Etlliche gegrunte lieder für die layen zu singen" (Nürnberg, 1525); and then in the *Nürnberg Enchiridia* of that year, where Coverdale probably found it. Scarcely less interesting is his evident use of Johann Agricola's "Ich ruff zu dir, Herr Jhesu Christ," in No. 17, "I calle on the Lorde Jesu Christ," though the resemblance is only occasional. On the other hand, he has followed very closely the beautiful version of Ps. cxxxvii. by Wolfgang Dachstein, a version which is entirely isolated among the German psalm-versions of a psalm which, in its plaintive grace, seems to have appealed little to the militant poets of Lutheranism; for Dachstein's version of it stands alone, while almost every poet tried his hand at the fierce and militant strains of Ps. ii. Dachstein's version first appeared, in 1525, in the *Strassburger Kirchenamt*. He follows the Vulgate more closely than is usual with Luther, so that Coverdale's agreement with him would not in all cases involve that he knew his version; but such a passage as the following is decisive:—

DACHSTEIN.	COVERDALE.
'Woldem der deine kinder klein	"Blessed shall he be that for the nones
Erfasst und schlecht syan den stein	Shall throwe thy children agaynst the stones
Damit din werd vergessen."	To brynge the out of memorie."

Where the Vulgate has simply: "Beatus qui tenebit et allidet parvulos tuos ad petram."

Here and there the German original throws light on Coverdale's text, as in the comparison of "God's word" to silver:

"Sylver seven tymes tryd in the fyre
Is purified and made deare thereby;" &c.,

where Luther's rendering—

"Das syber durchs fewr syben mall
Bewert wird lautter funden"—

shows that Coverdale wrote *cleure*. The Vulgate leaves the matter doubtful.

Coverdale was evidently almost devoid of lyric faculty; his verse limps laboriously after the stirring measures of Luther, and he has a store of very prosaic tags, which he uses with much complacency. Even when for a moment he catches an elegant rhythm, he seems to owe more to the happy accident which brings the right words together than to any sensitiveness of ear. His rudeness has, however, the merit of never for an instant recalling the "false gallop" of Sternhold and Hopkins. The metres, moreover, which he clumsily uses, are of a richness and variety unknown not only to the current metrical version of the Psalms, but to any existing collection of English verse. Thanks partly to the literary etiquette which prevailed among the Minnesingers, partly to the exuberant and puerile multiplication of new *Töne* by the Meistersingers, German lyric poetry revelled in an unapproached abundance of measures; and even the direct and practical *Kirchenlied* freely availed itself of them. At certain points, indeed, the writing of hymns threatened to become a mere department of the *Meistergesang*. Several of Hans Sachs' *Geistliche Lieder* are, in rhythm, quite analogous to his secular *Meisterlieder*; and Paulus Speratus could lavish the most *recherché* prettinesses of the school on his version of the Creed. The hymns translated by Coverdale show something of this metrical exuberance; and he has

usually followed them, as, indeed, since he adopted the musical settings, he was, in the main, bound to do. In his version of Ps. xlvii., for instance, he uses, with some alterations, the fine stanzas of *Ein veste Burg*. He has several stanzas of nine, ten, twelve, and thirteen lines adapted from Luther, Hans Sachs, Spengler, and others. In translating the Psalms he mostly uses the seven-line stanza favoured by the German psalm-translators (ababced), only substituting a rhyme for the rhymeless ending of the last line, which, to our ears, is so striking and beautiful. I cannot dwell further in detail upon Coverdale's works in this place. Greatly as his originals suffer at his hands, one must regret the oblivion which fell upon his isolated effort to give them the English franchise. Had it been otherwise, the metrical Psalter might possibly have been spared the poverty and barrenness which make it unworthy of comparison either with the powerful music of Luther or with the graceful eloquence of Marot.

Traces of Hans Sachs in English literature are so rare that I may be pardoned for calling attention to another fact, also apparently unnoticed. One of the four dialogues which he wrote in 1524 on Protestant themes was translated, some twenty-four years later, by Antony Scolocker. This was the "Disputacion zwischen dinem Chorherren und Schuchmacher, Darinn das worde gotes und ain recht Christlich weszen verfochten wirt." Scolocker's version is called "A goodly Dysputation between a Christen shomaker and a Popyshe Person with two other persones more, done within the famous citie of Norembourgh. . . . Translated out of ye Germaine tongue into Englyshe." In the course of it the shoemaker, who is of course Sachs himself, makes a pointed allusion to the "Wittenberg Nightingale," whose voice had just gone forth over Protestant Germany. Scolocker's German is very poor; he misses most of the *nuances* of the dialogue, omits difficult bits, and occasionally blunders grotesquely. With one instance I will close. At the end of the dialogue, after the victorious shoemaker has departed, the poor parson remains discomfited on the field of battle, having to mourn, in addition to his ignominious defeat, the defection of his man-cook, who, when appealed to at a critical point, had decided in the shoemaker's favour, and supported him with all that immense apparatus of texts which in these Protestant dialogues every "Baur" has at command. Furious at the betrayal, he dismisses the cook at a moment's notice. His maidservant commiserates with her master's misfortune, and hopes he will not incur it again. "Oh, never fear," he replies, "Ich will mich nun wol vor im hytten, verprents kind fürcht fewer." Scolocker ingeniously detects a reference to the fire just abandoned by the banished cook, and translates: "I shall kepe me from him well enough; thou wicked and excommunicate knave, take hede of thy fyre!" I hope to speak more of this dialogue and of Coverdale in a forthcoming volume on the literary relations between England and Germany in the sixteenth century.

C. H. HERFORD.

THE EARLY BABYLONIAN KINGS AND THE ECLIPTIC.

Barton-on-Humber: May 17, 1884.

The ten antediluvian Babylonian kings who are said to have reigned 120 *sars* (= 432,000 years) have long presented an interesting problem. In Akkad sixty was the unit, and, according to Bérôso, the time periods were a *sar* (sixty years), a *ner* (60 × 10 = 600), and a *sar* (600 × 10 = 3,600); 3,600 × 120 = 432,000. Two Akkadian modes of division of the circle are into 12 and 120 (12 × 10, 60 × 2) parts;

and, according to Dr. Edkins, twelve and ten also form archaic Chinese cycles. The use of ten in this ascending scale will be noticed, and the fragmentary Planisphere S. 162 (B. M.) shows a division into twelve parts of ten degrees each.

Various nations have legends of ten (perhaps = "many," probably originally fingers + thumbs) archaic heroes or kings. This number becomes definite, and is ultimately applied in Akkad to a heaven-circle. Ptolemy (*Tetrabiblos*, i. 22) says the Chaldeans divided each sign into ten parts (greater degrees); and, each such part containing 60', and each minute 60", 10 × 60 × 60 (= 36,000) = $\frac{1}{4}$ of the circle; and 36,000 × 12 = 432,000, or the circle divided into seconds. Thus the 120 *sars* = 360°, and, similarly, the Akkadian year was composed of twelve months of thirty days each = 360 days.

Whatever the ten kings may have originally represented, we thus find them connected with a heaven-circle; and the most obvious heaven-circle is the ecliptic, known in Akkad as "the sky-furrow," ploughed primarily by the solar bull. The kings, therefore, practically appear in the account of Bérôso as stellar reduplications; and it next becomes obvious that the lengths of their reigns, which are clearly not arbitrary, must correspond with the distances separating certain stars, probably near the ecliptic. So regarded, the list appears somewhat thus:—

King.	Reign in <i>Sars</i> .	Degrees.	Point in Ecliptic.	Degrees.
Alôros	10	= 30	<i>Hamal</i>	31
Alaparos	3	= 9	<i>Acyone</i>	10
3rd King	13	= 39	<i>Aldebaran</i>	43
4th "	12	= 36	<i>Pollux</i>	38
5th "	18	= 54	<i>Regulus</i>	53
6th "	10	= 30	<i>Spica</i>	44
7th "	18	= 54	<i>Antares</i>	53
8th "	10	= 30	<i>Algedi</i>	20
9th "	8	= 24	<i>Deneb Algedi</i>	16
10th "	18	= 54	<i>Skat</i>	54
	120	360		360

Several of the periods show a considerable difference, as, making allowance for all the circumstances of the case, is not unnatural; but the result on the whole is remarkable, and certainly seems to indicate the method by which to approach the problem. We have to take the numbers as we find them, and we know that some of the figures of Bérôso were reported differently by Apollodôros and Abydénos.

The kings, then, probably represent (1) certain obvious natural phenomena, and (2) such phenomena reduplicated in stars (*cf.* my *Eridanus*) at a period prior to formal astronomy of any kind, and to any regular division of the ecliptic. The two first names, Alôros and Alaparos, have long been connected in some way or other with Aries and Taurus; and perhaps *Alor-os* = the *As. Ailuv*, Heb. *Ayil*, and is a translation of the Ak. *Lw-nit* ("male-sheep"). In one list the Ak. *Si-mal* ("Horn-star") appears as the equivalent of *Ailuv* (*ride* Rev. Wm. Houghton, in *T. S. B. A. v. 44*); and there is thus much reason to connect the stellar Alôros with *Hamal* ("The Ram," and *Arielis*).

Alaparos, the second king, is equally connected in some way with Taurus and the second month (*Airu Iyyar*), which, as Prof. Sayce has shown, was at one time called "the Foundation," and may have once been the first month. Alap-ar-os (Ak. *alap*, "divine bull," and *ur*, "foundation"), "the Bull-of-the-foundation," or, possibly, "Bull-of-light" (Ak. *ur*, "light"), is primarily the sun, the prolific and light-bringing power who founds the seasons and cosmic order, and who is reduplicated in *Aldebaran*, "the Follower" (of the Pleiades), also called "the Bull's eye;" just as the original Ram-sun, which we meet with alike in Egypt,

India, and Greece, is reduplicated in *Hamal-Aries*.
ROBT. BROWN, JUN.

PS.—Since writing the above it has been suggested to me that the late M. Lenormant arrived at a somewhat similar conclusion. On reference to his *Les Origines* I find that he suggests "un certain rapport" between the kings and the constellations (i. 269); but adds the obvious objection to this view that "dans les tablettes astronomiques nous voyons toujours parler d'étoiles isolées." The above suggestion meets this objection.

PROF. JEBB'S REPLY.

Cambridge: May 27, 1884.

Having been absent from England, I did not see Prof. Sayce's letter of May 17 in time to answer it last week—I do so now. He complains that, in an article on Greece, written five years ago for the *Encyclopædia Britannica*, I did not refer to him (1) for an etymology of *Pelasgos*, mentioned by him in the *ACADEMY*; (2) for certain statements about the Phœnicians, made by him in the *Contemporary Review*. The etymology is the conjecture of Pischel, not of Prof. Sayce. As to the Phœnicians, I regarded the article in the *Contemporary* in the light in which it was regarded by other scholars—viz., as a popular summary, by an Orientalist, of results, not his own, which had become common property for students of history. As Dr. Robertson Smith, one of the editors of the *Encyclopædia*, has already stated (*ACADEMY*, May 10), it is incompatible with the plan of that work that the author of a general article on such a subject as Greece should cite the source of every separate detail. Had it occurred to me in 1879 that Prof. Sayce could feel aggrieved by the omission of reference to his letter in the *ACADEMY* and his article in the *Contemporary*, I should certainly have made his case an exception; and I am only too glad that, by disclosing his feelings even so long afterwards, he has enabled me to say this.

R. C. JEBB.

HERODOTUS AND THE PHOENIX.

Trinity College, Cambridge: May 26, 1884.

Will you allow me to lay briefly before your readers the criticism, of which Prof. Sayce complains in your last issue, on his treatment of Herodotos in the matter of the phoenix?

Herodotos states that he saw in Egypt a certain picture of the phoenix, and describes the picture. Prof. Sayce maintains (against the preponderance of opinion) that Herodotos did not see it, but copied the description from Hekataeos. For the sake of argument, it shall be assumed that Prof. Sayce is right.

Herodotos also relates the tale or legend told by the Egyptians about the phoenix—that the bird transported from Arabia to the temple of the Sun the dead body of the father-phoenix, encased in a sort of egg of myrrh. In repeating this tale, Herodotos expressly says that he thought it incredible.

The question is whether, on the above facts, Prof. Sayce, assailing the credibility of Herodotos, was justified in writing as follows:—

"Out of the various stories told of the birth and rise of Kyros he selects one which is pure myth; and the folk-lore he has substituted for Egyptian history, or the legends he tells of the way in which the precious gums of Arabia were collected, warn us against accepting a statement which may be true merely because it is in Herodotos. The tale of the phoenix which he plagiarised from Hekataeos is a convincing proof how little he really cared for first-hand evidence, and how ready he was to insert any legend which pleased his fancy, and to make himself responsible for its truth."

In proportion to our estimate of Prof. Sayce's merits must be our regret that he should insist

on defending this passage in the face of protest. Whatever he may have meant, what he has written means that Herodotos pledges his credit, not for the description of the painted phoenix, but for the now familiar tale; and no one, without controlling the statements by reference to the text, could suspect the truth. Indeed, to speak plainly, though with all respect, Prof. Sayce, at the time of writing, meant what he wrote; and his case would be worse, not better, if he had meant otherwise. He now distinguishes between "the tale of" and "the legend about," and believes that what he meant by "the tale of the phoenix" was the description of the painting, which he alleges to have been stolen from Hekataeos; but it is to be hoped that his memory deceives him, for this interpretation not only makes nonsense of the inference "that Herodotos was ready to insert any legend that pleased his fancy," but also makes the whole sentence irrelevant to the preceding mention of the legends respecting Kyros and the collection of the *Arabian gums*, the last of which obviously suggested to Prof. Sayce's mind the legend about the phoenix and the egg of *Arabian myrrh*. The inadvertence which I attribute to him is at least a more intelligible error than the inconsequence of which he accuses himself, and it would certainly have drawn no remark from me if it had not been a specimen—*ex uno disce omnes*, as Prof. Sayce says—of the many inaccuracies in his book.

If Prof. Sayce thinks that I assailed him factiously or in an unbecoming manner, I am extremely sorry, and only wish that he would avoid, as he easily could, all occasion for such criticisms in future. In any case, I have no intention of returning to the present subject.

A. W. VERRALL.

SWANBOROUGH TUMP.

Castelnau, Barnes, S.W.: May 24, 1884.

I am much interested in Mr. Tomkins's identification of this meeting-place of the hundred with the old meeting-place of the folk-moot in Alfred's time; and I would observe that since my *Primitive Folk-moots* was published I have corrected, through the kindness of correspondents, a great deal of evidence on the identification of modern meeting-places with early ones. I hope I may not be out of place in saying that I shall always be glad of any additional information on this interesting subject, because I hope to publish the large mass of additional material I have acquired, and I am sure it will elucidate many an obscure point in Early-English history.

G. LAURENCE GOMME.

"HUNTING THE WREN."

Magdalene College, Cambridge: May 21, 1884.

Permit me to supplement the notice of this subject you have so kindly inserted in to-day's *ACADEMY* by a reference to the *Faune populaire de la France*, by M. Eugène Rolland (Paris: 1879), wherein (tome ii., pp. 295-97) some additional information of interest is to be found, though nothing that apparently throws any light on the origin of the custom.

ALFRED NEWTON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 2, 5 p.m. Royal Institution: General Monthly Meeting.

TUESDAY, June 3, 3 p.m. Royal Institution: "The Physiology of Nerve and Muscle," V., by Prof. Gange.

3.30 p.m. Zoological: "Additions to the Society's Menagerie in May," by Mr. P. L. Sclater; "Some Points in the Structure of *Haplochromis griseus*," by Mr. F. E. Beddard; "Some Hybrids of Bovine Animals bred in the Society's Gardens," by Mr. A. D. Bartlett.

THURSDAY, June 5, 8 p.m. Royal Institution: "Flame and Oxidation," VI., by Prof. Dewar.

4 p.m. Archaeological Institute: "Fourteenth- and Fifteenth-Century Brasses," by Mr. J. G. Waller; "The Wall-Paintings in Penryn Church," by Mr. J. S. Micklethwait; "Some Roman Pottery Marks," by Prof. A. H. Church.

5 p.m. Zoological: Davis Lecture, "Man zoologically considered," by Prof. Flower.

8 p.m. Linnean: "Influence of Wave-Currents on Fauna Inhabiting Shallow Seas," by Mr. A. R. Hunt; "Flora of Parasnath, North-west Bengal," by Mr. C. B. Clarke; "Longhorn Beetles of Japan," by Mr. H. W. Bates; "Remarkable Forms of *Metacrinus*," by Mr. P. H. Carpenter.

FRIDAY, June 6, 8 p.m. Philological: "Modern-Basque and Old-Basque Tenses," by Prince L.-L. Bonaparte.

9 p.m. Royal Institution: "Electric Induction Experiments," by Mr. Willoughby Smith.

SATURDAY, June 7, 3 p.m. Royal Institution: "Microscopical Geology," IV., by Prof. Bonney.

SCIENCE.

British Mining: a Treatise on the History, Discovery, Practical Development, and Future Prospects of Metalliferous Mines in the United Kingdom. By Robert Hunt. (Crosby Lockwood.)

WHILE the subject of coal-mining has been treated with sufficient fullness in several English works of repute, the kindred subject of British metal-mining has been curiously neglected, and its literature has hitherto possessed no work approaching in importance to that which has just been published. After a long and honourable connexion with the mining interests of this country (especially with the tin and copper industries of our Western counties), after an official experience as Custodian of Mining Records for well-nigh forty years, Mr. Hunt has been induced to prepare a treatise dealing with the past, the present, and the future of British metal-mining. Having once taken his pen in hand, the comprehensive plan of his work forbade him to lay it down in haste; and the results of his labours are represented by not less than nine hundred royal octavo pages. This huge mass of matter forms a valuable work of reference, peculiarly rich in statistical information. But it is much more than this. Mr. Hunt's well-known literary skill enables him to state his facts and to set forth his arguments in so attractive a style that many a pleasant bit of reading may be picked out of his volume, especially in the historical portion.

Mr. Hunt has always been an ardent advocate for the education of our miners; and, long before the spread of scientific education through the agency of the Science and Art Department, his voice was raised in favour of imparting to our underground toilers a simple acquaintance with such branches of physical science as bear upon mining operations. It was Mr. Hunt's personal exertions that led to the establishment, some five-and-twenty years ago, of "The Miners' Association of Cornwall and Devon"—an institution which has done, and is still doing, much good work in advancing the art of mining and in developing the intelligence of our young miners, and which might greatly extend its sphere of usefulness were it more generously supported. In the present volume, the author has occasion to show how British mining has suffered in the past by lack of scientific culture among those who are directly concerned in developing our mineral wealth:

"It is a rule with the untrained mind to treasure every truth as a mystery, to be carefully guarded for individual use only. Expe-

rience has often well stored an individual mind with valuable facts; but these are rarely recorded. The miner trusts to his memory, and, when he dies, all the results of a long experience die with him. The son has to begin where the father began, and this is repeated from generation to generation; consequently, there has been no advance" (p. 189).

It is probable, from the author's matured experience, that the latter portion of his book—that dealing with the future prospects of mining in this country—will be of all parts the most eagerly read. Yet we fear that some may turn to it with disappointment. A forecast of the future is a fascinating theme; but Mr. Hunt is naturally careful how he takes his stand among the prophets; he does not pretend to give the straight tip to the investor; and, though he leads one to suppose that he knows some likely spots for successful adventure, he adds, rather tantalisingly, "It would not be prudent to name any of these."

Nevertheless, there is much in Mr. Hunt's volume that every shareholder in a mine should read with close attention. Far better than any prophetic whisper is the author's straightforward advice to exercise strict economy in every branch of mining and of ore-dressing; to introduce, wherever possible, labour-saving appliances; to improve and simplify machinery for boring the rock and raising the ore, for draining and ventilating the mine, and for facilitating the ascent and descent of the miner; to encourage the use of the most approved forms of explosive; to stimulate the intelligence of the miners and the managers; and, above all, to foster a spirit of high integrity in those who have the guidance of our mining operations. Referring to the remarkable influence exerted on British mining by the late Mr. John Taylor, the author justly remarks:—

"As then an important industry was saved from ruin by the energy of one mind, so now the sad state of depression—notwithstanding the competition of foreign mines with our own—which reigns in all our mineral industries might be relieved by the zealous efforts of a trained man, who would keep himself free from the seductions of speculative adventurers" (p. 872).

It is suggested by Mr. Hunt that an experimental shaft should be sunk in some selected mineral locality—we presume preferably in Cornwall—and that this shaft should be carried several hundred fathoms deeper than any known mine, with the view of examining the geological and physical conditions of the deep-seated rocks, and of testing their metal-producing capacity. There can be no question that such an experiment would be fraught with much scientific interest, and its progress watched as keenly as was the case with the famous sub-Wealden exploration. It is not in the slightest degree probable, however, that an expensive experiment of this kind would ever be carried out simply to satisfy the curiosity of the scientific enquirer; but, on the other hand, there is no knowing what may be accomplished by the cupidity of the adventurer.

Although we have been induced to dwell upon the later chapters of Mr. Hunt's work, it must be distinctly understood that some of the earlier sections are in the highest degree interesting. Looking through the historical section, the reader gets at one time a glance

at the prehistoric tanners of the Cornish peninsula; at another time he is introduced to the Roman lead-miners of Wales and Shropshire, of Derbyshire and the Mendips; and at length he meets the old German miners who were brought hither by the shrewd advisers of Queen Elizabeth, and who laid the foundation of modern mining in this country. Mr. Hunt traces in his own interesting way the history of opinion as to the value of the divining- or dowsing-rod. He devotes a chapter to the draining of mines, and is thus led to trace the evolution of the stationary steam-engine. The thorny question of the origin of mineral deposits is skilfully handled; and the entire subject of practical mining—from the first search for the lode to the latest stages of dressing the ore—is dealt with in a masterly manner. We are hardly prepared, however, to accept the author's view as to the limitation of the distribution of ores to a hypothetical "metaliferous zone."

Perhaps one of the most interesting portions of Mr. Hunt's work is that in which he gives the reasons for his opinion that tin-ore will be found at a considerable depth below the level to which any of our existing tin-mines have yet been carried. On the other hand, he believes that copper-ore will not be found in remunerative quantity at depths much below those already reached; neither do the ores of lead appear to penetrate so profoundly as those of tin. It seems, therefore, not unlikely that Britain, as a metal-producing country, may ultimately revert to its original condition; as tin was the earliest, so it may be the latest of our mineral products; and the British Islands may become—when tin deposits elsewhere are failing—the Cassiterides of the future. F. W. RUDLER.

SOME SCANDINAVIAN BOOKS.

Prof. S. Bugge's Studies on Northern Mythology, Shortly Examined by Prof. Dr. George Stephens. With many Illustrations. (Williams & Norgate.) Prof. Stephens here deals with the first part of Prof. Bugge's Essays, and has little difficulty in making good his attack upon some of the extraordinary paradoxes which the Norwegian philologist recently put forth. It is, indeed, evident that the later old Northern tales and poems (such as *Voluspa*) show clear traces of foreign influence, as has been demonstrated by Dr. Vigfússon, Dr. Bang, and others; but it is just as certain that there are archaic myths in the various branches of the Teuton stock which go back to the oldest religious ideas, and are really almost as pure and unmixed as Tacitus supposed the Germans of his day to be. The discussion upon the "fiend in bonds" is one of the best examples of myth-history which Prof. Stephens gives. It is illustrated by an excellent account of the newly discovered Gosforth crosses and other early stone-carvings of heathen myths. Respecting the age of the Ruthwell and Bewcastle crosses, the author's opinion will be upheld by most British antiquaries, and we have little doubt that Dr. Müller will ultimately come round to this view. The pamphlet, a reprint from the *Mémoires* of the Société royale des Antiquaires du Nord, is very correctly printed, and equipped with a good Index. Prof. Stephens (whom we would congratulate upon his recent golden wedding, kept with due honour at Copenhagen) is ever zealous for the advance of the studies he pursues, but his warmth of advocacy will scarce offend even those unhappy

inhabitants of "a cat-and-dog blood-and-iron worshipping Egypt" whom he pities and condemns.

Islandyk Æventyri. Bd. 2. Hugo Gering. (Halle-a-S.) Dr. Gering has now completed his edition of certain mediæval folk-tales brought to Iceland in the Middle Ages and there written down, by a volume of translation (into German), comment, and glossary. The Weimar librarian, Dr. Köhler, has further furnished the book with an excellent set of notes concisely and gracefully setting forth the position, origin, and parallel versions of the various tales. The texts of some of the analogues or originals are also subjoined in an Appendix. Icelandic scholars will be glad of the *Life of John Halldórsson*, the good bishop from whose talk many of the tales are derived, and will also be grateful for the study of phraseology in the Preface. An Icelandic friend tells us that he remembers the Angel and Hermit story (so well known to us from Parnell's poem) being narrated to him in his early childhood with incidents a little varying from those given in the text, the part where a man is clinging to the face of a precipice by a little tuft which the angel breaks off beneath his hand being especially fresh in his memory. Whence the lady who told him got the story he does not know. It is a proof, at all events, of the constant popularity of a tale which seems from its character to have started in its career as a Buddhist parable, though it may (as in other cases where the Buddhists have used old stories for their epilogues) be of yet more ancient origin. Dr. Gering, we hope, will give us further instalments from the Copenhagen MSS., wherein there are yet things worthy of his careful editing.

Forn-isländsk Grammatik. Part III. L. G. Nilsson. (Stockholm.) We are glad to see that M. Nilsson has finished the text of his handy Icelandic Grammar. It is a plain, practical book, well suited for those Swedes who wish to learn the classic tongue of the North as it was in its best days. The paradigms are clear and well arranged; the syntax brief and to the point. The prosody is based too much on unsound traditional views, and may be revised later. M. Nilsson need not be afraid of hostile criticism; his little book is sure to be found helpful by those for whom it is written.

Sagor och Äfventyr berättade på svenska landsmål. G. Djurklou. Ill. by C. Larsson. (Stockholm: Fritze.) This well-printed and well-written little book is worth the notice of what the French call *folk-loristes* as well as of philologists. It contains two sets of fairy tales in the dialects of Nerike and Wermland, with brief glossaries and a few useful notes. The tales are most naturally told, the quaint turns of the peasants' talk being faithfully rendered. Some of the illustrations are distinctly good and helpful, with a character of their own. We may part with the book in the words of Daddy Jack, "Dey berry good tale, fa troo, 'e mahky me lahf!"

THE AMERICAN ORIENTAL SOCIETY.

We quote the following from the *Nation*:—"The American Oriental Society held its annual meeting on May 7 at Boston. Prof. Whitney, of Yale, spoke of the late Dr. S. Wells Williams, the president of the society, calling to mind his eminent services as a pioneer in opening a knowledge of China and the Chinese language to the Western world, and also his great usefulness to America in the conduct of her diplomatic relations with China, and especially his agency in introducing the 'toleration clause' into the treaty of 1858. Prof. Joseph H. Thayer paid fitting tribute to the memory of the late Dr. Ezra Abbot, who was the recording secretary of the society for about thirty years. A paper upon the Northern Barbarians in Ancient China, by President Martin, of

Peking, was read to the society. Prof. Lyon, of Harvard, gave an account of recent Assyriological publications, and Dr. Lehmann, of Baltimore, spoke upon certain phonetic changes in ancient Babylonian. Prof. Isaac H. Hall discussed the Cypriot inscriptions, and also a roll in Philadelphia which came from the late Mr. Shapira. It was claimed by Shapira and believed in Philadelphia that the roll was a thousand years old; but Prof. Hall reduced the claim to two or three hundred years. Prof. Lanman, of Harvard, read a paper on a passage in the Rigveda, and gave an account of a society in Calcutta for the printing and gratuitous distribution of the Sanskrit classics. Prof. Avery, of Bowdoin, gave the results of a detailed investigation of the unaugmented verb-forms in the Vedas. Prof. Whitney read a paper on the study of Sanskrit *versus* that of the Hindu grammarians. In this he showed the prime importance of studying the actual phenomena of the language, and not the Hindu statements respecting what the language ought to be: these statements are indeed worthy of being tested by the facts of actual usage, just as the Hindu astronomical works might be tested by the known facts of the science of astronomy of to-day; but they are in themselves of very subordinate importance when compared with the results of our own observations made in accordance with modern scientific methods. Prof. Whitney was chosen president in place of the late Dr. Williams, and Prof. Lanman corresponding secretary in place of Prof. Whitney. For over twenty-seven years the duties of corresponding secretary have been performed by Prof. Whitney with the utmost fidelity and zeal. He has given freely to the society his time, learning, and literary labour. His contributions to vols. vi.-xii. of the *Journal* amount to more than those of all others combined, and include the great work on Hindu astronomy, the *Taittiriya* and *Atharvan Praticakhyas*, the Index to the *Atharva-veda*, and various important papers on Indian astronomy and chronology, and on phonetics. To him more than to anyone else is due the high position which the society now enjoys among Oriental scholars throughout the world."

CORRESPONDENCE.

THE "CARTULARIUM SAXONICUM."

British Museum: May 24, 1884.

The answer to Mr. Warren's assertion that the "modernisation" of the orthography of some words in my *Cartularium Saxonicum*, as given in your last number, detracts considerably from its value may be made in two words. *Cui bono?* What possible good to philologist or antiquary can it be to print, for example, "anime mee," or "aie mee," or any other form of "animæ mee," rather than the recognised classical and scholastic (not modern, as Mr. Warren thinks) form of those words? My belief is that the *e* is as much a contraction for *æ* (in so far as it represents *æ* to the mind) as the inverted *c* is for *con* or *com*. And if we are to adhere to the exact form of the words of the MS. (often a late copy of an early text), why not give the exact contractions and abbreviations also, rather than expand them into full words. The ordinarily intelligent reader of old MSS. would unconsciously transform them in his mind as he read them, but the mere classical scholar, and the average Latin reader, would be puzzled and confused, while no corresponding benefit could accrue to anyone. Everybody who has ever read a page of an old MS. knows that "ejus," "vita," and so forth are written "eius," "uita," &c., and in reading, whether aloud or to himself, he would use the scholastic and commonly accepted pronunciation. When I print from an original and contemporary MS. I retain the orthographical peculiarities as much as the exigencies of typography will permit. When I print, say, a thirteenth-century copy of an eighth-century MS. I claim that I am right in using the discretion of an editor in making the genitives end in *æ*, and in modifying, not "modernising," some other similar grammatical

forms. No deviation is ever made from the text that would merit the stigma of inaccuracy of reading as generally understood. After all, the value of the work is in the great amount of historical matter it contains. I do not suppose a Latin philologist will get much out of it, but the Saxon antiquary will find it a storehouse of linguistic, topographical, literary, and historical matters, much of which is quite new.

W. DE GRAY BIRCH.

CONTRIBUTIONS TO THE LATIN LEXICON.

Oxford: May 28, 1884.

Mr. Johnston's new words for the Latin Lexicon are not so new as he imagines. All but two (*pseudoevangelista* and *quadradasis*, Gal. 377, presumably a misprint for *quadrads*, *-adis*, Gal. 378) are duly quoted in Goelzer's *Etude sur la Latinité de S. Jérôme*. Nor are the dictionaries so entirely at fault here. Of the sixteen words, Georges—whom any of Dr. Wölfflin's assistants must have at hand—gives nine, and several will be found in Paucker, De Vit, and also in Du Cange. *Pseudoevangelista* and *quadrads* are, however, new words, so far as I am aware. The materials for Latin lexicography are scattered through as many collections as the MSS. in a large library, but it is useless to publish "Contributions to the Latin Lexicon" without having consulted the best of them. It is hardly necessary to say that a lexicographer would not call "Lewis and Short" "our best Latin dictionary;" any reader of Wölfflin's *Archiv* knows that it is usual to take Georges as the basis of future studies. I am afraid, too, that Mr. Johnston is greatly mistaken if he thinks that Dr. Wölfflin's "complete Latin Thesaurus will be published shortly." Dr. Wölfflin is beginning a great work, and one which calls for the support of all Latin scholars; but great works, even with 300 assistants, are not done in three months, nor in three years.

F. H.

SCIENCE NOTES.

DR. C. S. ROY has been elected to the new Professorship of Pathology at Cambridge, and the degree of Doctor in Science has been conferred upon Mr. J. Venn.

MR. WILLOUGHBY SMITH will give the discourse on Friday evening, June 6, at the Royal Institution, the subject being "Experiments in Connexion with Volta-Electric and Magneto-Electric Induction;" and Prof. Dewar will give his discourse on "Researches on Liquefied Gases" on Friday, June 13.

THE greater part of the last number of the *Mineralogical Magazine* is occupied with a continuation of Prof. Heddle's papers on the Geognosy and Mineralogy of Scotland, the present section dealing with Sutherlandshire. The Crystallological Society has been amalgamated with the Mineralogical Society, and the *Magazine* has become the organ of the united body. For many years this journal was printed and published at Truro, but of late it has been brought out in London, with a marked improvement in its general character.

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL SOCIETY.—(Thursday, May 15.) Dr. ZERFFI in the Chair.—Mr. Robert Leighton read a paper on "Jean-Jacques Rousseau and his Influence on the French Revolution."—A discussion followed, in which Messrs. C. A. Fyffe, H. Morse Stephens, and Dr. J. Foster Palmer took part.

BROWNING SOCIETY.—(Friday, May 23.)

THE REV. MONCURE D. CONWAY in the Chair.—Miss Drewry introduced her readings from "Luria" by a few observations. She did not aim at

presenting a critical paper on the play, having long learnt to dread the surrender of individual judgment fostered by the study of criticism on works of literature instead of the study of the literature itself. Browning is essentially the one of our poets with regard to whom this danger is most imminent, partly from the difficulty of his style, partly from the range and depth of his thought, and the variety of interpretation of which it is capable. After giving an outline of the story of "Luria," she proceeded to speak of Browning's characteristics as a dramatist. He is not dramatic like Shakspeare. His personages do not seem to develop themselves as wholes; they rather exhibit certain phases of character and experience. Hence Browning is most dramatic in the delineation of single typical figures, as in "Men and Women" and the "Dramatis Personae." He is more subjective than Shakspeare; not, perhaps, more individual, but less universal, and thus always impresses something of himself on his characters, and as invariably idealises them. Luria and Othello are in some sort comparable—in nationality, character, and circumstances; but they differ as two such men drawn by Shakspeare and Browning would differ; the one is a real flesh-and-blood man in the world, the other is more ideal. Othello influences and is notably influenced by surrounding circumstances and his fellow-men. Luria towers above those around in lofty superiority; he is scarcely touched by them; his character and actions seem to be entirely his own, and the machinations of the rest work on, on every side, leading to his death indeed, but not really motivating his actions. Both men have in their nature something of the untamed savage; but Luria is an Italianised Moor, and recognises his divided sympathy. The wavering of his great nature between the charms of truth and unfettered feeling in his solitary East, and of the European culture of which he has drunk an intoxicating draught, is a wonderful study, and gives birth to some of the finest passages in the play. After a short analysis of the other characters, Miss Drewry read a selection of passages from "Luria."—The Chairman said that the thanks of all present were due to Miss Drewry for her remarkable paper. For himself, it had raised his estimate of "Luria," a poem which had not stirred him so much as had other works of Browning. He had always sympathised with the feeling which had led to the founding of the society, and had never had any misgivings as to its dignity and usefulness. Browning is notoriously unpopular—he deserves and requires careful study; and it is a good thing that a poet so related to his time as Browning is should have the contemporaneous study which this society is capable of affording. He had been a student of Browning from early life down to the present time, and, in his college days at Harvard, had enthusiastically helped to gather an audience for Miss Davenport when that lady had venturesomely elected to appear on her benefit night at Boston as the heroine of "Colombe's Birthday." The experiment had proved a complete success, and he saw no reason to believe that Browning's plays, intelligently presented to an intelligent audience, would ever fail of appreciation. The drama as a poetic art is in its decline in the country. The managers had recourse to fine costume and furniture, and machinery, and the playgoers applauded—for these were real things and thoroughly well carried out. Put real plays on the stage, and they would be equally appreciated. Some of Browning's work formed part of his (the chairman's) spiritual history—"Pippa Passes," "Sordello," "Paracelsus." Emerson had said to him one day in Concord, just after each had been reading it for the first time—"It is the wall of the nineteenth century." If it is a wall, it is one with an upward look. It may be the wall of this century, but "Sordello" is its paean of victory.—Mr. Furnivall considered Browning's play ill-suited to the ordinary stage—as describing states of mind, rather than action. The speeches are too long. Some might be acted without scenery. Often the motive is inadequate—why, for example, should Luria kill himself?—Dr. Berdoe found a rich field for study in Browning's dramas. He was not anxious to bring about mere vulgar "popularity" for the poet's works, but hoped the more general study

of them would lead to a more widespread unaffected appreciation of their value. The "phial," the contents of which served as Lurin's suicidal prompting so conveniently, reminded him of the fearful and wonderful toxicology of the poets and dramatists. It is the envy of the scientific chemist.—Mr. Kingsland regretted the general inattention to Browning's dramas, even by those who read him most, and thought Miss Drewry's paper should suggest to the society a more systematic study of them.—This remark was repeated by some other members.—In acknowledging a vote of thanks, the Chairman, in closing the discussion, urged the great claim of Browning's plays to recognition, and continued his earlier remarks on the present deplorable condition of the British theatre, attributing this, in part, to the bonds imposed on it by the Lord Chamberlain's restrictions. He ventured, however, to prophesy that the present effacement of the stage in its worthier aspects is only temporary, and that when its capabilities are realised by those chiefly concerned, as they are by those who had given the matter thoughtful consideration, it would be found foremost as a medium of popular education and enlightenment in all directions.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (E. gravings, Chromos, and Olographs), handomely framed. Every one about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HESSE, 115, Strand, near Waterloo-bridge.

THE MEISSONIER EXHIBITION.

THE gathering of M. Meissonier's pictures at the gallery in the rue de Sèze is, considering the extraordinary vogue obtained by his works, and the way they have been scattered over Europe and America, a remarkably complete and representative one, though the Catalogue states that the exhibition contains only about one-third of the painter's productions. For the first, and probably the only, time it has become possible to examine and admire together a vast number of the more important products of his long and uniformly successful career. True, there is room for some regret that a few important gaps have been unavoidably left; especially to be regretted is the absence of the large and brilliant "1807" (the property of Mr. Stewart, of New York), the "Peintre d'Enseignes," and Sir Richard Wallace's "Cavalier Louis XIII.," among other works. But the best proof of the completeness of the show is the fact that it is easier to count up the absent pictures of note than to enumerate the large number of representative works exhibited.

M. Meissonier's reputation as a painter of exquisite skill and almost invariable success in his particular line is fully sustained, and his great variety in treating over and over again repetitions of the same subjects prevents any impression of monotony being conveyed, such as might perhaps have been feared. But, on the other hand, it cannot with truth be maintained that the painter's artistic renown has acquired a higher character, or that this typical selection from the work of his life, taken as a whole, entitles him to claim an equal place among the French artists of the very first rank whom this century has produced—among those whose glory grows greater and greater as they are better understood, and whose reputation must be undying so long as true art is revered. Of what a different stamp were such great pioneers as Géricault, Eugène Delacroix, Ingres, Jean-François Millet, and Théodore Rousseau, to whose number one is almost tempted to add Henri Regnault, for the sake of that which he promised, rather than for that which in the few years of his artistic life he was able to perform. M. Meissonier has never had the enthusiasm, the ardent sympathy with humanity, the power of observation and selection, or the conviction which those great

men all, in their vastly different, nay opposite, styles, possessed—the genius, in fact, which enabled them victoriously to combat all opposition, and finally to break down all obstacles. M. Meissonier—though in his own way indefatigable, has never cared to look at nature, except from his own somewhat limited point of view, taking from it all he wanted for his exquisite masquerades, his refined, if not very humorous, comedy, and his often very impressive, though rarely spontaneous, drama. Even his military pieces, marvellous as they are in some respects for the care and skill bestowed, and notwithstanding that they have in some instances a pathos powerful of its kind, though studied, are scarcely an exception to the general rule. It is always less the human than the merely dramatic and effective side of the subject which charms the painter; and Frenchmen can scarcely, when they gaze on these accurate masterpieces, be moved to the same degree as by the more spontaneous inspirations of far inferior artists.

The great Dutch masters of the seventeenth century, and more especially Terborch, Metz, and Teniers the younger, to whom M. Meissonier has most fitly been compared, were yet radically different in this, that they faithfully reflected the age in which they lived, with a truth and accuracy of observation and a humour to which he can lay no claim; such, indeed, as only an intuitive and far-reaching sympathy can confer. As regards technical accomplishment, M. Meissonier, though he has not the well-nigh unrivalled power of Terborch as a subtle and refined colourist, and cannot boast a mastery over the complicated problems of light and shade such as many masters of the Dutch school of that period possessed, may lay claim to a brush-power which, for its combination of breadth and freedom with extraordinary minuteness and finish, has probably never been surpassed, perhaps never equalled. His draughtsmanship is, with few exceptions, of unfailing spirit and accuracy, and his composition generally singularly happy and harmonious. In fact, his only technical fault is the prevailing hotness and harshness of his colouring, and the occasional hardness of his textures, even where he strives most to give the greatest brilliancy and contrast to his scheme of colour. On the whole it may be said, without an attempt to undervalue the merits of an artist of phenomenal ability, that M. Meissonier is a striking example of the fallacy of that definition of genius which would make it an "infinite capacity for taking pains." No artist has, within his own province, been more untiring in study, or more and successful in delineation; yet it cannot with truth be said that his immense talent and skill constitute genius, or are in any way akin to it.

Among the many well-known works exhibited it is a difficult task to single out a few for especial commendation. The famous "La Rixe," painted in 1855 (lent by the Queen), is still—and, perhaps, deservedly so—the most popular of M. Meissonier's works, for, in addition to its remarkable merits of drawing and composition, its marvellously vigorous design is more spontaneous and natural than that of most of the kindred works of the painter. "Les Bravi," long one of the ornaments of the Bethnal Green Museum, together with the rest of Sir Richard Wallace's collection, is in its way admirable; yet it is only tragi-comedy, though of the most successful kind. The remark applies to the numerous and varied specimens of gaming scenes lent by Sir R. Wallace, M. Steengracht, and others. The celebrated "La Barricade," painted as far back as 1848, represents a street barricade of that time, upon which lie the corpses of soldiers and civilians lying heaped together pell-mell in attitudes of extraordinary daring and variety. The picture is unsur-

passed for the fidelity with which it exhibits the outward aspect of the horrors of revolution, yet the painter has not succeeded in inspiring us with more than the terror, which is only one element of tragedy; the pity which a scene so awful should inspire—failing which it scarcely comes within the domain of art—the artist has not succeeded in evoking. The equally famous "Napoleon I.," called "1814" (formerly the property of Mr. Ruskin), is technically without a flaw; and the much-admired figure of the Emperor on the white horse has much dignity and pathos, though there is about it something of over-consciousness. Very remarkable, too, is the other more elaborate work bearing the same name, in which Napoleon is represented at the head of his staff during the retreat of 1814: the expression of the defeated ruler is here one of stern dignity and repressed despair, and the figures of his marshals are expressive and well contrasted, yet somewhat wanting in spontaneity. Among the most deeply felt and pathetic of the works exhibited is the head of Thiers after death, to which the painter has imparted a noble and sculptural calm, without any departure from realistic truth. In a quite recent portrait of M. Meissonier's two grandchildren, called "Les petites Filles," he has succeeded in throwing off his wonted coldness and reticence, and has produced a work which, though hard in colour, is full of truth and charm, and has evidently been a labour of love. The largest work exhibited, the "1805"—an elaborate study of a regiment of cuirassiers drawn up in charging order—although it bears evidence of extraordinary study, is monotonous in colour and empty in general effect; it proves conclusively that Meissonier has been wise in carrying out his best work on a smaller scale. As a mere piece of painting, the "Homme à l'Épée," painted in 1851, is perhaps unsurpassed in the whole collection; it is a masterpiece of breadth and finish, in which the *chiaroscuro* is treated with rare skill, and the colour has more freshness than the artist usually commands. No picture here has greater artistic merit than the important "Le Portrait du Sergent," painted in 1874, which should take rank as one of M. Meissonier's *chef-d'œuvre*. A group of soldiers, in the white uniform faced with blue of the period of Louis XVI., surround a painter who is busily engaged in sketching the portrait of the sergeant; the latter, full of martial dignity and conscious of the importance of the occasion, stands in the foreground, the centre of the admiring group, whose varying expressions of criticism and astonishment, as they examine the work in progress, are very subtly and truly expressed. The smallest work exhibited—one, indeed, which might easily fit into the top of a snuff-box, but which yet fully exhibits the master's extraordinary breadth and finish—is "Le Récit du Siège de Berg-op-Zoom;" it represents two Dutch citizens who sit discussing that famous event.

Unlimited space would be required to admit of attention being called to the many similar works of merit which are exhibited. Among the contributions of the artist's latest time there should be noticed the "Tuileries, Mai 1871," showing the ruined central pavilion of the Tuileries just after the Commune; this must be pronounced a failure—in the first place technically, because it is entirely wanting in atmospheric effect, but chiefly because it has not the suggested pathos which alone constitutes the *raison d'être* of such a scene. Equally unsuccessful is the much-talked of "Paris 1870-1871"—an unfinished, but elaborate, sketch, probably inspired by Victor Hugo's *L'Année terrible*, though it is entirely wanting in the grandeur and charm of that great work; it attempts a typical representation of the horrors

of the siege, in which allegory and a too accurate realism have been unduly mingled, and yet fails to excite the mournful sympathy which must be the main object of such a work; nay, if the truth must be told, it is even open to the fatal charge of vulgarity.

The absence of the popular "1807," already referred to, is almost atoned for by the exhibition of a brilliant series of studies for the picture, painted in oil on the bare panel; these have a life and spontaneous power which few of M. Meissonier's finished works exhibit. Another picture, dramatically true, though hard and unpleasant in general effect, is the "Dragons conduits par un Paysan de la Forêt Noire"—a recent work in which the figures are on a larger scale than that generally affected by the artist. There are also shown a number of portraits of unflinching truth in the delineation of outward characteristics, but hard in the rendering of the flesh and textures, and which fail to redeem their want of technical charm by any very delicate perception of the mental characteristics of the sitters. An exception is, however, the charming portrait of the Italian sculptor Gemito, represented in the act of modelling a statuette of M. Meissonier himself; this is a very attractive picture, and is painted with evident zest and sympathy.

It is intended that the exhibition, the success of which is extraordinary, shall remain open until July 24. CLAUDE PHILLIPS.

THE ROYAL ACADEMY.

III.

ALTHOUGH the general level of the landscapes is fair, the best works of this class are, with a few exceptions, not of large dimensions. If nothing can be better in their way than Mr. Hook's shore scenes, it is difficult now to say anything that is new about them. It is also difficult to choose which of this year's is the most pleasant, but the breezy tumbling sea of his "Wild Harbourage" (81) gives it a certain life which may be allowed as a distinction. Mr. Peter Graham sends a newer and a grander design. His "Dawn" (27), with the bright sky reflected in the hill-surrounded lake, and the great hollow still half-filled with clouds of mist moving and melting over the silent village, gives a fresh and deep impression. The hills in half light and their reflections in the water are rendered with truth and remarkable richness, the great boat with its shadow is solid and grand, the pebbled shore is silvery and pure in tint, and the mist is painted as only Mr. Graham can paint it. His other picture, "Sea Mist" (1216), is also a fine one, but not so notable in subject. One of the least explicable actions of the hanging committee is the placing above the line of two of the best landscapes in the exhibition—Mr. Parsons' "After Work" (404) and Mr. Leslie Thomson's "Afternoon" (408). Both, in their modest and fresh observation of nature, the latter especially, perhaps, for its luminous and beautiful sky and the pearly tones of its wet sands, are far preferable to the large panoramic views of Mr. C. E. Johnson and Mr. McWhirter. The former's "The Wye and the Severn" (811) and the latter's "Windings of the Forth" (491) fail to justify the ambition of their attempts. Mr. McWhirter is seen to much better advantage in his "Sermon by the Sea" (101), the sentiment of which is charming, and the execution much more careful and satisfactory than in the larger work. Of such popular favourites as Mr. Vicat Cole and Mr. Leader nothing remains to say. Of their pleasant and wholesome skill there are several good examples here. The latest Associate, Mr. Colin Hunter, makes his talent distinctly felt in several strong shore scenes dashed

in with his usual vigour. His "Summer Twilight" (20) is a vivid picture of waves breaking upon wet sands, and his larger works, if wanting in refinement, have all his usual power. Mr. Colin Hunter, Mr. Edwin Ellis, and Mr. Ernest Waterlow seem all more or less derivatives from Mr. Hook; but none of them has the same perfect balance of refinement and strength. Other well-known names, like Mr. Oakes, Mr. Henry Moore, Mr. Frank Walton, Mr. Mark Fisher, and Mr. Ernest Parton, must be passed by with a word of general commendation in order to mention a few not more worthy, but of less reputation. Much of the promise of the present exhibition lies in landscapes by such men. Mr. Harry Musgrave's "Breezy Day in Mid Channel" is a careful little study of sea, somewhat in the style of Mr. Henry Moore, but not without individuality, especially in the touch of colour in the distant sail. Mr. A. Glendinning, junior's, "The Skirts of the Wood" (168) and Mr. Flitcroft Fletcher's "A Lonely Pool" (191) are delightful in different ways. The latter, though very subdued in colour, is pleasant in its gray harmonies and refined in feeling. "On Morecombe Sands" (206), by Mr. T. Hope McLachlan, is also very sombre in tint; but it has poetry, and there is perhaps yet more promise, especially as to colour, in two smaller works called "Cloud and Sunshine" (883) and "Early Spring" (886). Another sober but pleasant landscape is Mr. Thomas Watson's "As it fell upon a day, &c." (293); and Mr. R. G. Somerset's "Isola de Capri" (334) is classic in feeling as well as subject. A beautiful but modest little picture is Mr. Bannerman's scene in "Warm Twilight" (333); and Mr. Alfred East, Mr. Parker Hagarty, Mr. Frederick Winkfield, and Mr. W. Henry Gore are among many others who seem lately to pour fresh life into the landscape art of England. To these at least should be added Mr. Horace Gilbert, for his admirable little picture of "Meadows at Limpsfield" (1643), and Mr. Heath Wilson, for his luminous and sweet-coloured "Sunset from the Shores of Carrara" (796).

Nothing is more noticeable in the exhibition than the almost universal tendency to naturalism. There are several romantic pictures, but the Rossetti influence in this direction seems well-nigh extinct; and it is of Selous and Corbould rather than the pre-Raphaelites that we are reminded when we regard Mrs. Merritt's "La belle Dame sans Merci" (809), Miss Rae's "Launcelot and Elaine" (834), or even Mr. Schmalz's "Too Late" (827). The latter is more sincere as he is certainly more forcible and more accomplished than the ladies, but his work is only half-alive; and the vigorous reproduction of mediæval life which hangs above it, though it too is imaginative, seems the result of a far more heart-felt impulse. Mr. Getts, the author of this clever and careful performance, "A Martyr in the Sixteenth Century" (826), can scarcely complain that it cannot be seen; but, if any honour belongs to the line, it is there the picture should have been hung. This follower of Baron Leys is more successful than Mr. J. D. Linton in bringing back the sense of olden time. There is much to admire in Mr. Linton's "Declaration of War" (498). It is full of most dexterous handiwork, some of the heads are very fine, and, if we do not quite like the arrangement of colour, it must be admitted that the quality of the painting of the greater part of the picture is of the highest order, and the action well varied and just. But Mr. Linton does not make us believe in the scene; and he is, on the whole, to be congratulated that he has at length brought to conclusion his long and possibly tedious task of illustrating the life of an Italian soldier of the sixteenth century. The skill and the patience which he has displayed in this work of many

years deserve to be highly praised, but, if he has any regret in betaking himself to "fresh woods and pastures new," it will scarcely be shared by his friends and admirers. Of other men of whom something is always to be expected Mr. Burgess is one that does not disappoint. His "Scramble at the Wedding" (552) (Spanish, of course) is humorous and well painted; and Mr. Perugini's lady in gray and pink, with a peacock's feather in her hand, called "Idle Moments" (15), is one of the prettiest of single figures. Mr. Joseph Clark, almost the last of the school of Wilkie, Mulready, and Webster, is quite himself in "The Very Image" (14); and Mr. Phil Morris, more from carelessness than anything else, seems to have just missed a hit in his great white ship entering harbour, and the "Sweethearts and Wives" relieved against it on the quay. It is a subject to which it is to be hoped he will still do justice. Mr. R. Caton Woodville is scarcely a colourist, but his "Guards at Tel-el-Kebir" (866) is a striking and original picture, and by far the best battle scene here. Of other notable work there is very little. Mr. Wylie, though vigorous as usual, has employed stronger colours this year with an effort scarcely so successful as might be wished; and Mr. Herkomer's "Pressing to the West" (1546) is a repulsive scene in the emigrant building in Castle Garden, New York, unredeemed by any fineness of artistic treatment. The pleasure of the exhibition is much increased by many unimportant pictures, good in execution and colour; but these for the most part we must leave the reader to find for himself. Mr. Brown's "Candidates for Girton" is one of the best; and Mr. Detmold's "Archæologist" (33), Mr. Wigram's refined "Portrait of a Lady" (44), Mr. W. H. Bartlett's "A Bad Wind for Fish," &c. (51), Miss Alice Havers' extremely pretty and carefully painted "Autumn Load," combining as it were the feeling of Mr. Arthur Hughes and Miss Kate Greenaway (144), young Mr. Calderon's horses and children called "When the Long Day's Work is Done" (145), Mr. John Charlton's well-painted dogs and furniture and luxurious young lady (153), Mr. Adrian Stokes' winter avenue with its pretty figure—an admirable picture, and Mr. Elmslie's little girl condemned to sit by herself on a long form against a green wall (210), all help to lighten and brighten the general dullness of the first two rooms. In the large gallery Mr. Bayes' "Caught Tripping" (300) is clever and bright; and it is saying much for Mrs. Waller's pretty little girl with a blue sash—"Mildred Tryon"—that she holds her own against M. Albert Aublet's fine "L'Enfant Rose" (316). "Miss Adeline Norman" (424) is another pretty girl by Mr. Prinsep, the pleasantest of his works this year; and Mr. Thaddeus Jones shows power, if not of a very agreeable kind, in his sketch (for it is little more) of the Duke of Teck (432). It is in this gallery (IV.) that Mr. Loudan's finely imagined "St. Peter denying Christ" (457) is hung. It is a difficult picture to see properly on account of its sombre tints and effect of semi-darkness, but both for its feeling and its design it is a notable work, especially from the hand of so young an artist. Charming in its colour and refinement, and also, if we mistake not, from the hand of another young artist, is a female head by Mr. Philip W. Steer, called "Fantaisie" (472); and here it may be noticed, in mitigation of the offences of the hanging committee that have skied M. Wauters and M. Mesdag, that in this case, and in many others, they have hung in admirable places the works of young and unknown artists, male and female. In this room (Gallery V.) such justice has been done not only to Mr. Steer, but to Mr. Sainsbury's clever, bright "Washing Day" (525) and to Mr. W. Weekes' excellent picture of geese and a jackdaw who, seated on a post, is delivering "A

Michaelmas Sermon" (538); and in the next Mr. Jacob-Hood's clever "La Cocarde tricolore" (701), and Miss Jessica Hayllars' admirable little interior with figures, called "The Last to Leave," are not the only instances of a due recognition of young talent. It is, however, in the last room that this generosity is perhaps the most apparent, a great portion of one wall being taken up by works of little-known ladies, among whom must not be reckoned Mrs. Alma Tadema. Her "Saying Grace" (1642) is on this wall, and shows, perhaps, the highest level of technique reached in the exhibition by artists of her sex. Some of the heads are a little flat, but that fault may be found in even such accomplished work as M. Dagnan's "Vaccination" (738), and the feeling is charming. More than 150 ladies are among the exhibitors in this Academy; and if among their work there is none of such high promise as that of Mr. Loudan, Mr. Melton Fisher, Mr. Solomon Solomon, Mr. Bates, or Mr. Steer, it is marked by great care and taste, and leavens the whole with a refinement which is not among the most prominent characteristics of modern art. Even in the sculpture we find something notable from female hands. Miss Susan Canton's "Light of Asia" is a statuette of singularly poetic feeling; and the Misses Casella, in their medallions of painted wax, make a praiseworthy attempt to restore a "lost art." The sensitive and eager child's head by Miss H. Montalba and Mrs. H. Gore Booth's delicate bust (1737) are other instances of the existence of sculptural power in the gentler sex.

Among the works in sculpture not yet mentioned is a beautifully modelled and poised female figure, in high relief, by Mr. Woolner, cast in bronze (1700). It is called "The Water Lily." Resting on one foot, she is lowering the other to the leaf of a water lily which swims on the water close to the bank. Near it is an admirably modelled bronze figure of a naked boy, with his arms crossed over his eyes—an illustration to Mrs. Browning's "Cry of the Children." This accomplished work is by Mr. Arthur Atkinson. Fine modelling and unaffected tenderness mark the life-size group of "Esau and Isaac," by Mr. E. Roscoe Mullins (1682), a work of very great promise. Not less must be said of Mr. Henry Bates' "Socrates teaching the People in the Agora," which took the Academy prize. This and Mr. Loudan's "Peter," already mentioned, are among the happiest auguries for the future of English art. Mr. Bates' work has style, combined with fresh and natural conception. Mr. Lawson's "Ave Caesar" (1809) is large and original in design, and Mr. Natorp's "Hercules" (1740) has a thoughtful dignity. The large "Lady Godiva" (1823) of Mr. Birch appeals to a popular sentiment, and would probably "take" as a parian statuette; but it will scarcely advance his reputation among lovers of sculpture. In his medallions, Mr. Poynter seems to follow the lead of Mr. Legros in aiming after the naturalistic effectiveness of the medallists of the Renaissance; but his classical proclivities appear to hinder him, and the result is somewhat stiff and hybrid. Of the foreign contributions, the most important is M. Rodin's "L'Age d'Airain," a figure of great imaginative force, modelled with a truth and subtlety scarcely approached by any work here.

COSMO MONKHOUSE.

THE EGYPT EXPLORATION FUND.

A COLOSSUS OF COLOSSI.

IN one of Mr. W. Flinders Petrie's earlier Reports he mentioned that he had found several pieces of a granite colossus of Rameses II. (XIXth Dynasty), which had been cut up

for building purposes by a Pharaoh of the XXIIInd (Bubastite) Dynasty. At first sight of these blocks, disguised as they are by being squared and dressed on four sides, Mr. Flinders Petrie estimated the height of the destroyed statue at about fifty feet. Since that time, however, he has cleared, turned, measured, and photographed all the piled and scattered blocks of the ruined pylon into which these splendid fragments were built, thereby discovering many more pieces of the same figure. He is therefore now able to estimate its original size upon a basis of positive data. The conclusion to which Mr. Petrie has arrived is truly surprising. He finds that the statue thus sacrificed was a standing colossus of stupendous dimensions; and that, in height and weight, it far exceeded all other colossi of which we have cognizance. I give the results of Mr. Petrie's measurements in his own words, from a recent Report to the Egypt Exploration Fund:—

"In the course of the excavations at San (Zoan-Tanis) there have been disclosed several portions of a red granite colossal statue of Rameses II. which, when whole, must have been the largest statue known. It appears to have been a standing figure of the usual type, crowned with the crown of Upper Egypt, and supported up the back by a pilastr. Judging from the dimensions of various parts, such as the ear and the instep, and comparing the proportionate size of the cartouches (which are three feet wide) with those engraved upon other statues, this colossus must have been ninety-eight feet high from the foot to the crown. Together with its pedestal, which we can scarcely doubt was in one piece with it, it would altogether be about 115 feet high. The great toe measures eighteen inches across. That it was a monolith is almost certain, from the fact that all the largest statues are without any joint; nor does this seem incredible, since there are obelisks nearly as long. But this may claim to have been the tallest and heaviest statue that we know of, as the figure alone would weigh 700 tons, to which the accessories would probably add as much again. A total weight of 1,200 tons is most likely under, rather than over, the actual sum. The statue has been cut up into building blocks by Sheshank III., and used in the construction of the great pylon; hence, only small pieces of a few tons each are now to be seen."

When it is remembered that these "small pieces" (which we should call very large pieces) each represent in truth but a few superficial inches of a human body, it may be conceived that Mr. Petrie's measurements have not been effected without a certain amount of difficulty. When compared with the dimensions of other colossi—as, for instance, with the giants of Abou-Simbel and the broken colossus of the Ramesseum at Thebes, which are the largest hitherto known—we at once recognise how much more wonderful a work must have been the red granite Rameses of Tanis. The Abou-Simbel warders sit sixty-six feet high, without counting their platforms; and, if they stood up, they would measure about eighty-three feet from the soles of their feet to the tops of their helmets. But then they are carved from the living rock, and the rock is sandstone; so there were no difficulties of material or transport to be encountered. The Ramesseum colossus, on the contrary, is sculptured, like this of Tanis, in the hard red granite of Syene. It is the Ramesseum giant of whom Diodorus wrote that "the measure of his foot exceeded seven cubits," which is, in fact, very nearly correct, the solid contents of the whole mass of granite, when perfect, being calculated at 887 tons. Till now, this was the largest and heaviest statue known; but it was a sitting statue. The Rameses of Tanis stood upright, like the Seti II. of the Louvre; and against the 887 tons of his brother of the Ramesseum we have to set the 1,200 tons which Mr. Petrie regards as a too modest estimate.

Turning from colossi to obelisks, the Rameses

of Tanis surpassed them all in height, just as he exceeded all other colossi in size and weight. The obelisks of Hatahepsu at Karnak, one of which is yet standing, measured, according to Mariette Pasha's data, 108 feet 10 inches in height, and these are the loftiest in the world; but the colossus of Tanis overtopped them by more than six feet. To take a more familiar example: the height of the nave of Westminster Abbey is 102 feet; the Rameses of Tanis, if we possessed him entire, would need to be sawn off his pedestal to stand in it. The dome of the Reading-Room of the British Museum springs to a height of 106 feet from the floor below; but, if we placed the Rameses of Tanis in the centre, where now sit the learned and courteous superintendent and his staff, nine feet of his red granite head-dress would appear above the roof.

AMELIA B. EDWARDS,

Hon. Sec. Egypt Exploration Fund.

NOTES ON ART AND ARCHAEOLOGY.

IT is a pleasing duty to record that the honour of knighthood has been conferred upon Mr. F. W. Burton, Director of the National Gallery.

AT Messrs. Cassell's premises in La Belle Sauvage Yard there are visible, during the month of June, a collection of designs in black-and-white numbering, say, about a couple of hundred pieces. No printed catalogue had been prepared when we were invited to attend, but we do not know that the reader of this paragraph is any the worse off on that account as to the information he will receive with regard to the exhibition, for we should hardly in any case have gone so far as to refer him to individual drawings. A true appreciation of black-and-white betokens a real interest in pictorial design. The legitimate seductiveness of colour is not often withheld with impunity when it is the general visitor rather than the special student who is asked to survey the work; and perhaps it is least of all likely to be withheld with impunity when the black-and-white is of the kind that is produced as a guide to the wood-engraver—of a kind, that is, that is often lacking in that fineness of line and in those gradations which are more wont to appear in drawings done for their own sakes. Messrs. Cassell show many intelligent drawings—some of them the work of men of position—but few would seem to have been wrought without thought of the further more or less mechanical process to which the design was to be submitted. Few are independent works, done without thought of their subsequent popularisation by wood-engraving. But the prices are low, for the public demand for work of this order is no doubt very limited; and when for three or four guineas the amateur may pick up a little drawing by Mr. Macbeth or, if not by Mr. Macbeth, by Mr. G. L. Seymour or Miss M. L. Gow, the amateur is not unlikely to consider that he has a good opportunity. There is an extremely skilful little sketch by Mr. G. L. Seymour—the "Old Clarendon Press," and a weird presentation of "Barnard's Inn"—that Inn of Chancery in which, if we remember rightly, one of the later of the heroes of Dickens, Pip of *Great Expectations*, abode for a while.

THURSDAY, May 15, the centenary of the birth of the most famous of North-country painters, Thomas Miles Richardson, sen., was celebrated in Newcastle by the opening of an exhibition of nearly two hundred of his pictures. His best work, "Greenwich from the Thames," occupies the post of honour. Richardson's painting of the scenery of the North is strongly to the fore; but there are also two fine pictures in oils of Conway Castle, as seen from the land, and from the water; "A View of Windermere;" "Sunrise in Borrowdale;" "Fast Castle, Berwickshire;" "Ludlow,

Roslin, and Edinburgh Castles; "Seathwaite, Cumberland; "Richmond, Yorkshire; "Richmond and the Vale of the Thames," &c.

In the rage (and it is a noble rage) for erecting monuments to celebrated Frenchmen, we are glad to see that the great painter, Eugène Delacroix, is not to be forgotten. A distinguished "commission d'initiative" has been formed for the purpose of doing public honour to his memory.

THE town of Orléans is alive with exhibitions—horticultural, educational, and humanitarian—and these are to be followed by three more of an industrial and artistic character. For this purpose the old Santo Campo, a cloister of the fifteenth century, has been restored to something like its original appearance.

We have received from the Fine Art Society an artist's proof of a print which will be memorable for more reasons than one. It is a mezzotint, by Mr. Samuel Cousins, after his own portrait, by Mr. E. Long, exhibited at the Academy last year; and it is stated to be the last plate that Mr. Cousins will engrave. It is fitting that his career of sixty years should close with a work so interesting in itself and from its associations. To talk of Mr. Cousins' successor is, as yet, too soon; but Mr. J. D. Miller's engraving which we noticed last week gives us ground for hoping that the art of the scraper will continue to maintain the rank in England that it deserves.

THE STAGE.

"CALLED BACK" AND "CHATTERTON."

THE Prince's Theatre, which seemed destined to the performance of what is called genteel comedy, has suddenly been devoted—and with complete success—to the representation of melodrama, an adaptation of Mr. Hugh Conway's story of *Called Back* having been prepared by the author and Mr. Comyns Carr for production on these boards. Mr. Conway's story, though it presented difficulties to the adapter, was yet of a kind to tempt him to overcome them. It was rich in ingenious sensation, it introduced us to novel scenes, it depicted unfamiliar character; and of its two chief defects—a want of probability, and some want of style—one would be easily forgiven when the closet was exchanged for the boards, and the other might be overcome, and would, in any case, be less noticeable on the stage than in the printed volume. In a word, it was impossible, or to the utmost degree unlikely, that a rattling sensational story, already well put together, should pass unheeded by those who must provide the literature of the theatre. *Called Back*, having been seen in every railway-carriage this Christmas, might find prolonged existence on the stage at Midsummer. The experiment has been made with unquestioned success. The adaptation has been on the whole extremely well done; and a competent cast having been secured, and the piece rehearsed with infinite and—may we say?—quite modern pains, "Called Back" has taken its place as one of the stage triumphs of the season. From the very nature of the dish, we could not ourselves be enthusiastic about any conceivable presentation of it. Murder, conspiracy, blindness, melancholia, and the unexpected but inevitable *rencontre* are ingredients with which, for our own taste, we are fain to dispense; but they are beloved of an extensive public—there is a certain school

which holds that in their further development, rather than in mere mental analysis, lies the future of fiction. That a reaction from the school of Messrs. James and Howells is probable—nay, already visible—we readily admit; and, anyhow, those ingredients which we do not love—murder, conspiracy, blindness, melancholia, and the unexpected *rencontre*—have seldom been manipulated better than in the stirring melodrama which Mr. Conway and Mr. Carr present.

We cannot profess to follow, detail by detail, the numerous variations from the somewhat sensational story which are made in the somewhat sensational play. But there is one point of real dramatic importance, wholly new—a point which is concerned with the essence of the story, and not alone with its serviceableness to the needs of the theatre. In the story, we are invited to be interested in the heroine—to attach ourselves to her—seeing her for the first time when she is apparently quite hopelessly mad. Mr. Conway's imagination is of excessive fertility. An improbability will not readily arrest its progress, and he can no doubt conceive us as moved to the quick by the heroine's misfortunes, as well as by her beauty. In reality, it is the interest in the story, and no special interest in the heroine, that carries us on. Now, in the play, all this is changed. We are permitted, so far as the spectator is ever required to do so, to "suffer love" for her "good parts" before our sympathies are called upon to pity her in her seemingly hopeless fate. We like her before her misfortune, and then it is possible—nay, even inevitable—that we should wish her well out of her misfortune. We await the cure, not only of the blindness of Gilbert, but of the malady of Pauline. This we conceive to be really the most important change that has been made in the play; but, as has been implied above, there are many minor changes, and good judgment has dictated them all. The action of the story requires it to shift from place to place, but there is, at all events, less frequent shifting in the drama than in the tale. Thus the chance meeting of hero and heroine in Italy is dispensed with. There are certain matters in which a play, when once the excitement has been roused in its progress, may be more improbable than a novel; but there are likewise certain matters in which a novel may with impunity be more improbable than a play. A play stands in need of concentration; and that, among other virtues, is one which Mr. Conway and Mr. Carr have imported into the stage adaptation of Mr. Conway's tale.

The company has been carefully chosen. Mr. Kyrle Bellew, as Gilbert Vaughan, is both picturesque and skilled. Mr. Anson is an impressive Dr. Ceneri; his death scene, it may be, is too prolonged, but on the stage it may be noticed that it is always with the utmost reluctance that any *dramatis personæ* takes leave of life—the actor, like Charles the Second, is always "an unconscionable time in dying," but he is generally less sensible than was that courteous monarch of the needlessness of the delay that he occasions. A villain of a much more pronounced type than Dr. Ceneri is the political spy, Paolo Macari. He is deeply moved only by one regret—that he has not put more people out of the way for ever while there was yet an opportunity.

To Mr. Beerbohm-Tree—an actor rapidly rising to a foremost place—belongs the task of representing this gentleman. Miss Tilbury plays with ease the part of Gilbert Vaughan's sister, a personage who had no existence in the tale, but whose presence is very serviceable to the drama. Miss Lingard is the heroine. She is one of only eight or ten actresses now on the stage whose union of talents and theatrical knowledge allow them to represent the "leading lady" in important pieces. Had Miss Lingard suggested girlhood more completely, she would have been more lacking in experience. As it is, she sufficiently fulfils the conditions of the character she impersonates; her performance is a serious artistic effort, adequate to the requirements of the play.

We saw, the other morning, with great pleasure, the one-act piece by Messrs. Jones and Herman at the Princess's. "Chatterton" obtained, and justifiably, a quite exceptional success. It is well constructed, admirably written, and excellently played. Indeed, as far as Mr. Wilson Barrett himself is concerned, the interpretation is remarkable, his performance of the chief character being on the whole the best thing that he has done, and very fine indeed. But first a word of the play. The Chatterton of the stage could hardly with any hope of success portray only the real fortunes of the inspired yet ill-conditioned youth who in 1770 came up from Bristol to London. The Chatterton of the stage must of necessity be a type—a type, too, not of ill-conditioned adolescence, overburdened with vanity, but of "mighty poets in their misery dead." Apart from the fact that the hero of Mr. Jones and Mr. Herman expires in Brook Street, out of Holborn, and is young and exhausted, instead of exhausted and old, he has little more in common with the author of the Rowley MSS. than with the poet of the "Man o' Airlie." We do not blame the departure; we only chronicle it. That indispensable element, a "female interest"—if we may be allowed the hideous phrase—has been found for him. Alfred de Vigny knew that to be necessary, and so have Messrs. Jones and Herman. One Lady Mary is in love with Chatterton. It would be altogether against the purpose of the play—against the possibility of its tragic ending—if Lady Mary were allowed to interview him. She loves him, and is able to save him, and, if they two met, she would inevitably tell him so. Accordingly, Mrs. Angel, the sack-maker, who has let her see the poet's lodgings, and leave a note for him, which he does not discover until he has already swallowed the poison which will be fatal to him, spirits her out of the way by one door just as Chatterton is coming in by another; so that of actual love scene there can be none. But Lady Mary's long soliloquy is in reality a long love scene, and Miss Ormsby plays it with naturalness and enthusiasm, with tenderness and grace, so that the "female interest" is eminently serviceable. Chatterton had something to live for besides the publication of his verses, and his death accordingly appears the more lamentable to those whom literary ambition no longer stirs. This is the service of the love scene; but the play has other aids. The unavailing motherly solicitude of Mrs. Angel—represented sympathetically enough by Mrs.

Huntley—heightens the interest in the poet's fortunes, and so does the poet's own resistance to the temptations offered to him by Nat Boaden, the dissolute draughtsman—an early agnostic. Mr. George Barrett plays that part very forcibly; and there is still another part in the little piece, but it is of little account. It is that of the cousin of Lady Mary—Cecilia is her name—who comes with Lady Mary so that that young woman shall not defy the conventionalities too appallingly. As the young Lady Mary is engagingly romantic, Cecilia, for purposes of contrast, must be lively or commonplace, but, as the moment is not one for either commonplace or vivacity, Cecilia is by no means "in it." There remains to speak of Mr. Wilson Barrett and, with him, of the vigorous and poetic dialogue or monologue which Mr. Jones and Mr. Herman have furnished, and which he delivers with so admirable and various an art. "Chatterton" would be good reading, for the simple reason that it is such good writing; but for its performance on the stage it needs an actor of infinite resource, of unfailing capacity. A certain sternness of resolve which sits upon Mr. Wilson Barrett not quite fittingly, we think, in all he does is in "Chatterton" wholly in its place, while at the same time a flexibility in excess of any that he has ever shown here belongs to the actor, and likewise serves him in good stead. In brief, his performance is admirable; it is highly enjoyable and worthily impressive. The frenzy of passion and of ambition disappointed is represented as potently as is the calm which follows on the realisation of the certainty of death. A conception which, on the part of the authors, is genuinely poetical is worked out by the actor with full command of resource. We hope that "Chatterton" may be played often, for, if the public takes to it, it will have taken to an artistic thing.

FREDERICK WEDMORE.

STAGE NOTES.

WE hear that on the return of the Haymarket Company from their long autumn holiday the play of "Diplomacy," with which they were so successful at the Prince of Wales's, is likely to be revived.

MR. HENRY IRVING returns to the Lyceum Theatre to-night, when "Much Ado about Nothing" will be performed. It is said that "Twelfth Night" will be given before the close of the season.

MUSIC.

RECENT CONCERTS.

MR. MAX PAUER, son of Mr. E. Pauer, gave the first of two performances of clavécin and pianoforte music at the Prince's Hall, Piccadilly, last Thursday week. It was his first public appearance in London, and in a long and well-arranged programme he gave us a good opportunity of judging his powers as pianist and musician. He has received instruction on the piano from his father only, and the highly esteemed Professor has evidently taken the greatest care with his pupil. We think, however, that he will be fully rewarded for all his trouble, for the young pianist has already attained to a high degree of proficiency, and gives good promise for the future. We ought to mention that he is at present only a little over seventeen years of age. In Mozart's *Fantasia in C minor* (the one

dedicated to his wife), and also in Beethoven's *Sonata in F sharp* (op. 78), there were signs of immaturity so far as the reading of the works was concerned; but in all the other pieces he gave a very good account of himself. His *technique* is excellent: he has an agreeable touch, and he plays intelligently. Bach's *Chromatic Fantasia*, Mendelssohn's *Caprice in E* (op. 33, No. 2), and Brahms' "Variations and Fugue on an Air of Handel" (op. 24) were most successfully rendered. The last-named piece, indeed, was given with remarkable clearness, power, and brilliancy; and those acquainted with the immense difficulty of these Variations will understand that this is no small praise. The programme concluded with studies by Liszt and Thalberg, which enabled Mr. Max Pauer still further to show his command of the key-board.

As we announced, Brahms' new Symphony in F was repeated at the sixth Richter Concert, last Monday evening, at St. James's Hall. The work again made a most favourable impression. The two middle movements were not difficult to follow at a first hearing, and in a sense the same may be said of the opening *allegro* and the *finale*; but further acquaintance with them reveals to us more fully their depth of thought and their beauties of workmanship and orchestration. We certainly consider the *finale* not only the finest portion of the Symphony, but one of Brahms' most powerful inspirations. The work was magnificently played, and by the production of this masterpiece Herr Richter has made his present season memorable. The programme included an early Overture of Weber's, "The Ruler of the Spirits." It was composed in 1804 as an introduction to "Rübezahl;" the Opera was not completed, but seven years later the composer rewrote the Overture, and introduced it at a concert in Munich. The music shows a foretaste of the glories of the "Frey-schütz" and "Oberon" Overtures. Herr Hugo Heermann made his first appearance at the Richter Concerts, and played Beethoven's Violin Concerto. Instrumental solos are so rarely included in the programmes that one naturally expects something exceptional. There were many good points about Herr Heermann's performance, both in matter of technique and reading; but there was a want of intellectual power, and at times the intonation was not all that could be desired. He was, however, much applauded. The "Rhine-Daughters" song from the "Götterdämmerung" was well sung by Mrs. Hutchinson, Fräulein Thekla Friedländer, and Miss Damian; an attempt, fortunately unsuccessful, was made to *encore* it.

Mdme. Sophie Löwe and Miss Lena Little gave a morning concert at the Prince's Hall on Tuesday, May 27. Mdle. Marie Wurm, a pupil of Mdme. Schumann, played a Fugue of Bach's and some solos of her own: the Fugue, though neatly rendered, was somewhat hurried. Mdme. Norman-Néruda performed in her best style a showy but commonplace solo by Vieuxtemps. The chief features of the programme were the sixteen songs, "Dichterliebe," by Schumann. They were sung with taste, but we doubt the wisdom of giving the entire set; and, moreover, some of the numbers seem intended for baritone voice.

The production of Mr. F. Cowen's fourth Symphony at the sixth Philharmonic Concert, last Wednesday evening, deserves special mention; it is an English work, and, besides, an important contribution to one of the highest forms of musical art. The analyst in the programme-book tells us he considered it his first duty to find a name for the "new arrival," and, from the character of certain passages and the presence of a harp, felt justified in giving to it the title of "Welsh" Symphony. There is, however, no marked local colour; and the key of B flat minor sufficiently distinguishes it

not only from the composer's three other Symphonies, but from all other works of this class. The analyst notices—nay, we may almost say regrets—the rigid adherence to classical forms exhibited in every movement. When the spirit leads a composer to depart from established forms, by all means let him do so; otherwise, following in the footsteps of illustrious predecessors is not only right, but praiseworthy. Space will not allow of a detailed notice of the music. The opening movement does not altogether satisfy us in the choice of subject-matter; the first theme is of indefinite character, and the second not very original; but the workmanship is excellent, and the orchestration most attractive; there are some delicate touches quite in the Schubert vein. The *coda* is a little bit commonplace. The slow movement is a song without words, tender and graceful; the harmonies and rhythms are original and attractive. The *scherzo* may be noted for its quaint trio. The *finale*, in the key of B flat major, contains some exceedingly clever and elaborate workmanship, and forms a brilliant and effective conclusion to a work of great merit and earnestness. The Symphony was conducted by the composer, who was loudly applauded at the close. The programme included a showy Concerto for double-bass by the celebrated player Sig. Bottesini, who has not appeared in London for several years; Chopin's Pianoforte Concerto in E minor, performed by Mdme. Essipoff with brilliancy, though not with sufficient passion; and songs by Mdme. Valleria and Mr. Maas.

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EXHIBITION of DECORATIVE ART, PARIS, 1884.

The UNION CENTRALE des ARTS DECORATIFS, PARIS, are arranging an EXHIBITION of DECORATIVE ART in WOOD, STONE, POTTERY, and GLASS, to be held in the PALAIS de l'INDUSTRIE from the 1st AUGUST to the 1st NOVEMBER, 1884.

Special space is reserved for English Exhibitors. Applications will be received up to the 15th JUNE. Further particulars may be obtained from the SECRETARY of the SOCIETY of ARTS, John-street, Adelphi, London, W.C.

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The President, the BISHOP-SUFFRAGAN of NOTTINGHAM, in the Chair.

Further particulars next week. WM. VICKERS, Secretary.

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MONDAY, JUNE 16, at 4 P.M.
Prof. LA COUPERIE will read a Paper on "THREE EMIGRATIONS from IND-CHINA to the MIDDLE KINGDOM, about B.C. 1100, and on the WAY THITHER." W. S. W. VAUX, Sec. R.A.S.

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The COUNCIL INVITE applications for the OFFICE of REGISTRAR of the COLLEGE, which will become VACANT in OCTOBER NEXT by the retirement of Mr. Nicholson.

The duties of the Registrar will be to receive a statement of the Duties and Conditions of the Office may be obtained from the Registrar, to whom Applications are to be sent not later than the 30th JUNE. Each candidate is requested to state in his letter of application his age and the nature of his educational training and previous occupations, and to furnish therewith 15 printed copies of his testimonials. It is particularly requested that Candidates will send the originals of their testimonials, and that they will not canvass individual members of the Council.

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The PRELIMINARY EXAMINATION is open to all persons who have matriculated; the other Examinations only to those who have attended prescribed courses of study in a College of the University.

The ENTRANCE EXAMINATION in ARTS (Faculty of Medicine) will also be held in JUNE, commencing on the 16th. This Examination is open to all who purpose pursuing Medical Studies, on production of a certificate from the last instructor, and payment of an entrance-fee of £1.

The EXAMINATIONS for DEGREES in MEDICINE and SURGERY will be held in JULY, commencing on the 18th.

Matriculation and Examination Fees can be paid at the office of the University Registrar, in the Owens College, Manchester, on June 16th, 17th and 18th, between the hours of 10 A.M. and 1 P.M., or 2 P.M. and 4 P.M.

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LITERATURE.

The Order of the Coif. By Alexander Pulling. (Clowes.)

THE world is well aware of the antiquity and dignity of the degree of a Serjeant-at-law, which all the sages of the Bench and Bar were at one time compelled to attain, and will greet with kindly interest the appearance of this stately monument set up in memory of departed and departing glories of the long-robed brothers of the coif. Their learned spokesman would even claim for them to have existed as an Order in the true sense of the term among the brotherhoods of the world of chivalry, such as the Knights of the Bath, the Hospitallers, and the Militia of the Temple of Solomon. We may admit, at any rate, that they were constituted for several centuries as a privileged society or estate, taking the same place in the profession of the law as the doctors of the learned faculties among the members of the greater universities. The Serjeants are believed to have formed the whole practising Bar while the King's Court was still undivided; and after its separation into several branches they retained a right of exclusive audience in the Court of Common Pleas, which was only abolished in 1834 after a long and angry controversy. Their privileges in our own time have gradually dwindled away, though the Order was saved from extinction by the rule, existing until recently, that every judge was bound, before his appointment, to take upon him the estate and degree of the coif. On the fusion of the courts under the Judicature Acts this ancient regulation was abrogated, in order, as we may suppose, to relieve the equity judges from an unexpected and burdensome obligation. Since that time no new Serjeants have been appointed, though it is believed that there is no reason why the Crown should not renew the grant of the dignity if the Bar were desirous of that honour. The author asks whether it is expedient "that the highest grade at the Bar known to the common law should be swept away;" but in truth the brethren themselves appear to have supplied the answer to the best of their ability, when they disposed of the old Inn in Chancery Lane where they and their predecessors had met during four centuries as the occasions of the profession required. The author gives a very interesting account of the old house in Chancery Lane which was occupied by the Serjeants under successive leases from the year 1394 to the passing of an Act in 1834 by which they were incorporated and enabled to purchase the freehold. The outlay was being gradually paid off when it became apparent in 1877 that the Order was likely to die a natural death.

"In this change of the law, the old Inn of the serjeants was at once consigned to destruction.

The judges and serjeants took the only course open to them, sold their property, paid off all charges, and wound up their corporate affairs in due course. . . . This incorporated society still continues, though without worldly property, for its accounts have all been wound up. Its only remaining possessions, the interesting old pictures, have been presented to the National Portrait Gallery, and now form part of that collection."

It has evidently been a labour of love to our author to collect all that can be known as to the daily life of the old Serjeants who dressed in such gorgeous apparel, and took part in such splendid feasts, when the rooks built in Elm Court and the rabbits abounded in the coneygarth at Lincoln's Inn. Each Serjeant stood by his allotted pillar in St. Paul's, or walked in the "paradise" or *parvis* at the porch, clothed in a priestly robe of scarlet or "violet in grain," "or parti-coloured and rayed with blue and tawny" or "mustard and murrey." On his head he wore the famous coif or cap of white silk or linen, and on his shoulders a hood of bright colours with lappets and trimmings of lambswool. Even Fortescue and Dugdale have not disdained to enter with animation into the details of the legal millinery; but the subject has ceased to have much interest since the time when the Bar went into mourning for Queen Anne "and have so remained ever since." All these cowls and hoods and habits are tossed into the Limbo of Vanity, "white, black, and gray, with all their trumpery;" and even the blanchéd coif itself survives only in the shape of a spot or wafer in the centre of that black patch which ornaments the Judge's majestic peruke or "beehive wig."

When a Serjeant received his appointment he bade farewell to the Inn of Court where he had served as reader and benchler, and was usually presented with a handsome contribution of gold pieces hidden in a pair of gloves, under the name of a "regard," with the view of helping him towards the great charges of taking his new degree. The expenses of installation were very heavy; the new Serjeant had not only to provide a great number of persons with coloured cloth for liveries, but to give rings of fine "angel gold" to the King and Queen, the great officers of state, and various officials about the law courts. Besides all these expenses he had to join with the other newly appointed Serjeants in giving a feast or banquet of the most extravagant kind. An old chronicler tells us that at one feast in his time there were present "all the lords and commons of the Parliament, the mayor and aldermen, and a great number of the commons of the City of London." At the feast of 1555 we find such expensive items as swans and roast bustards, chewet-pies and great jowls of sturgeon, salmon, and all kinds of game, besides multitudes of plovers and larks. Mr. Walpole sent in as his contribution, besides a quantity of venison, twenty-four swans, a crane at ten shillings, and two turkeys at four shillings a-piece. Each Serjeant's share of the provisions amounted to about £37, without counting the venison.

There is no space left for describing their other feastings and revellings. They took part in the brawls at Christmas under the lord of misrule when judges and serjeants danced "round about the coal-fire" to a quaint and mock-stately tune; and they joined in the

students' diversions when a cat and a fox were hunted in the Middle Temple Hall "with nine or ten couple of hounds" just before the second course of the Christmas banquet. Those were the merry days when the Londoners refused "to work like an ass from morning unto night," and the judges got their work over by eleven o'clock in the forenoon, and, after taking their refreshment, spent the rest of the day in studies or innocent amusements "free from all care and worldly avocations."

CHARLES ELTON.

Callirrhoe; Fair Rosamund. By Michael Field. (Bell.)

MR. MICHAEL FIELD shows more intention in his poetry than we often find in a first book. As a rule, the desire and form of expression come long before the message to be said. But Mr. Field is very clear as to his message. He sings the glories of enthusiasm, and preaches the gospel of ecstasy to an old and chiller-minded world.

It is not often, in modern English verse, that we light upon a book so genuinely romantic. The scorn of *bourgeois* commonplace, the naïf young hatred of the "lame creature, custom," the urgent battle waged against routine in these plays, with their fresh poetic ring, belong to another age than ours. England in 1820, France in 1830, was well accustomed to this tone; twenty years ago Mr. Swinburne sounded it again. Since then we have heard that poetry is a criticism of life. The value of the little book before us lies in a certain fusion of the passionate ardour of the Romantics with the more serious qualities of the later school.

Perhaps we are sounding a trumpet too loud for the size of our pageant. Two small dramas—or rather sketches for dramas—are all the book contains; and these are defaced by passages of triviality, lapses of taste, errors and crudenesses of execution. But behind all these faults there remains an individual character, a realised design. And this, in minor poetry, is rare.

We shall best do justice to this quality by giving an outline of the author's plan. The introduction of the Bacchic cult to Calydon forms the motive of "Callirrhoe." Conscious of his anachronism, Mr. Field defers the worship of the Bromian god until the later days of Greece; he is eager to be in the wrong with Shakspeare, and Virgil, and Euripides, those great Romantics. Time and space are no bars to his conception. And, indeed, we do not quarrel with any poet on this account. Let him seize or make the moment best fitted to his work. In the case of "Callirrhoe" Mr. Field has had a choice of moments. In mystic Alexandria, in the Jacqueries and ecstasies of the thirteenth century, in the supernatural seventeenth century, in the delirium of the Reign of Terror, nay, even in the spiritism of to-day, the cult of Dionysus is new-born. For good or for evil, these periodic outbreaks of contagious ecstasy are parts of the history of the world.

When the drama of "Callirrhoe" begins, the wild religion of Bacchus is gaining Calydon. Within the city the altars of the elder gods still smoke, nice-ordered custom

pursues its even way; but, on the hills outside, the Maenads hold their frenzied revels, which the women of the city steal away to join; and Coresus, the priest of Bacchus, preaches to the multitude of ecstasy and fury. Old laws are breaking up; a longing for freedom and mystery is born; tumult is in the air. At this moment the play begins. The scene opens on the hills upon the morrow of a revel.

"The women lie in heaps about the court,
Their dappled fawn skins laid aside for heat;
Their ruined wreaths of scarlet briony
And fennel-staves lying across the limbs
That gleam the clearer in the glow of sleep."

Only the priest, Coresus, watches. Suddenly a Maenad starts from slumber, dreaming she has seen him slain on the altar of Bacchus. Having calmed her fears, he sends her forth to win new sisters to her service; and chief over all he desires Callirrhoe. But Callirrhoe is centred in the party of order. The curtain rises on her quiet home. She sits and spins, and her very spinning song, enjoining patience in mediocrity, is a protest against the new ideas. The door bursts open; a girl flies in and crouches at her feet—a wild, dishevelled maiden who has escaped the Maenads that enticed her to the hills. She flees for shelter to Callirrhoe's arms, and we feel that Coresus will have no easy convert here. He, however, waylays Callirrhoe at the well, and seeks to obtain her for the Bromian worship—seeks to win not only a Maenad, but a bride. He gains her heart, but not her will; she dismisses the man she loves and scorns, "the Bacchic priest," and, frantic with anger, Coresus rushes to the altar of his god and calls down a plague on Calydon. The second act reveals the city given over to death and confusion. The citizens in their despair send Emathion, the brother of Callirrhoe, to question the oracle at Dodona. In the third act he returns with a dreadful message. Callirrhoe herself, if she can find none to die for her, must die for scorn of Bacchus' priest. None steps forward to perish in her stead; lovers and kinsmen stand afar off. But Coresus, having raised the knife to slay her, plunges it instead into his own bosom and dies, leaving Callirrhoe his latest Maenad.

In so hasty a sketch we pass over much that is crude and much that is really powerful. We leave out the character of Machaon, the humane and sceptical physician, who is the virtual hero of the piece (it is a thousand pities that Mr. Field converts him at the last!). We say nothing of the coarse, but pathetic, sketch of the old virgin priestess, with her heart of nineteen in a body of ninety; nor of the truly charming and touching figure of the little Faun, who represents whatever is most innocent and fairest in the Dionysan nature-worship.

We have no space to speak of "Fair Rosamund"—a far inferior effort. But this also has passages of picturesque imagination with promise for the future, particularly in the sketch of the Quixotic, unworldly old knight, Sir Thopaz. And here, also, Mr. Field wages war against a conventional, routinist conception of life and duty—striving to show that morality is a personal quality, not a condition to be achieved by recipe. A saint may sin and still be a saint; a villain smile and smile

and be no less a villain. This we imagine to be the motive of "Fair Rosamund."

It will be seen that here is a young writer with plenty of convictions and plenty of courage. In addition, we may credit him with a fresh gift of song, a picturesque and vivid style, as yet without distinction or reserve. But it is rather the firm design than the technical merits of his book which denote it as a work of promise.

A. MARY F. ROBINSON.

A COUPLE OF AMERICAN PASTORALS.

Ranch Notes in Kansas, Colorado, the Indian Territory, and Northern Texas. By Reginald Aldridge. (Longmans.)

Gone to Texas: Letters from our Boys. Edited by Thomas Hughes. (Macmillan.)

STOCK-GRAZING literature has of late been rather rank in "the Row," though most frequently what purported to be merely an innocent diary "published by request" proved before long to be an ingeniously disguised prospectus of a Ranch Company. It is satisfactory to find that neither of the two books before us appears under any such false pretence. Mr. Aldridge seems to have made his fortune, and has nothing to sell to his pecunious countrymen; and though Mr. Hughes acknowledges that his nephews wrote the letters which he has so skilfully pieced together, without the faintest idea that they were ever to appear in print, no attempt has been made to interpolate the usual platitudes about "boundless resources" and so forth. No one has pressed Mr. Aldridge to give his experiences to the world. He does not seem to have even kept a diary with views anent future book-making, but simply jots down "whatever he could remember that seemed likely to interest the general reader or to assist anyone in forming an opinion as regards the suitability of the life in connexion with his own predilections and pocket-book."

The result is an unpretentious and very pleasant little volume. Literary grace is not strained after, though sometimes attained; and its pages are entirely wanting in that affectation of humour which renders so depressing the maiden efforts of duller men. The impression these "Notes" leave is that the author is an energetic, intelligent young Englishman who, finding civil engineering on the Great Western Railway not so brisk as he had hoped, embarked in a pursuit as widely different from that to which he had been bred as it is possible for one profession to be to another. All he knew about Kansas and its cattle was derived from some letters of "St. Kames" in the *Field*. Yet, by shrewdness and indomitable pluck, or, as Mr. Aldridge prefers to put it, "good luck," he has been enabled, after less than seven years, to become a substantial "ranchman," whose herds graze, if not on a thousand hills, at least on a good many acres, for which he has not paid. The youth who is fired with ambition to be a "cowboy" cannot do better than read these Notes. Everything, so far as we have tested the statements, seems to be set down honestly, without exaggeration, and devoid of untoward intentions against the purse of the promoter. How much it costs to buy stock, when it is best to sell them, and

the figure that they bring in different markets are all detailed with minute accuracy. After studying these calculations the novice may not be quite ready to begin business as a grazier on his own account; but he will be in a position to know whether the rough life is likely to suit him, what kind of experience he may expect, and, above all, whether his exchequer will bear the experiment.

Mr. Aldridge was reasonably successful. However, he warns those who might imagine his case to be a typical one, that the conditions for success in the future are by no means so favourable as they once were. Land is getting scarcer, and there are now few places where a man can drive in a herd of cattle and establish a run without asking leave of anybody as he could a few years ago. Now, he will usually have to buy out someone already in possession. There are still unoccupied ranges in Montana and perhaps in Wyoming; but south of these Territories it is hard to find a tract not already claimed by a prior occupant. A large ranch can only be got by tacking together a number of smaller holdings. Beef is not likely to diminish much in price as years advance, for the cattle exported bear a very small proportion to those consumed within the bounds of the United States, or which must in future be required for filling the mouths of the millions who by that time will swarm over the length and breadth of the great Republic, though it is scarcely possible in days when so much money is seeking investment that any business can long continue to pay at the rate of forty or fifty per cent. The "big boom" is over, and if a "rancher" is not to land himself in the Kansas City representative of Queer Street, he had better calculate his profits at a half or third of that interest, and think himself fortunate if he obtains as much. On all such points, Mr. Aldridge is a safe guide. His pages are never wearisome, even to the reader whose acquaintance with cattle is on a par with what Dr. Johnson declares was the extent of Goldsmith's knowledge of natural history. The four plates help to elucidate the text; and if only the publishers had hinted to the author that a table of contents and an index are delicate attentions always appreciated by the public we should have had little except praise to bestow on one of the latest additions to the Anglo-American library.

Gone to Texas is a volume of a somewhat similar type, and equally without an index. Not many years ago, when an American desired to express in emphatic language the fact that a youth had gone to the dogs, he employed the letters "G. T. T." These were in the days when the territorial judge was shown an eighteen-inch bowie knife as a complete edition of the "Lone Star" Code, and when a traveller, after passing an agreeable evening in the bar-room of a Houston hotel, was asked, in an enigmatical manner, "What mout have been your name *before* you left the States?" There are still a good many Texan citizens who have changed their patronymics with their sky; and only recently a public school in one of the rural districts had to be closed, the pupils being simply "walking arsenals," whose truculence endangered the community.

However, we hear little of lethal weapons in these letters, though a "cowboy" did ex-

press surprise at being asked whether he had paid for admission to a Mexican fandango "when he had his six-shooter on." Four nephews of the author of *Tom Brown's School-days* sought their fortune in that State as "sheep-men," and, though they have not yet found it, their enterprise, steadiness, and contagious energy bid fair to land them among the "prominent citizens" of San Antonio. In a Preface, penned with characteristic manliness, Mr. Hughes relates the circumstances under which "his boys" embarked on this enterprise, and leaves them to tell their own story in the letters written to him and to their father and sister, assuring us that, except for the connecting notes added here and there, the MSS. have been printed just as they were received. This editorial statement was scarcely requisite, for every page of the book bears the impress of a boyish hand. Whether it is "Willy," "Chico," "Doctor," or "Tim" who is writing, we have before us a high-spirited, fine-principled lad, full of life and hope, and fresh from the atmosphere of Marlborough, Cheltenham, or Westminster. It is often a mistaken kindness to publish such boyish effusions, for, like the poems with which so many of us began the life literary, they are regarded by the time middle age is reached as youthful follies, which are sedulously hidden behind the more presentable volumes on the library shelves. The young Hugheses and their cousin have, however, no reason to be ashamed of their bookish co-partnery. It is not a high-class work; but it is not intended to be anything more than a description of how they fared in first facing the world, and is not unworthy of the name they bear. It is just such a book as those situated as they were six years ago will gladly welcome, for there are no after-thoughts in it. Everything is set down as it occurred; and, though we might have been better pleased had they been less chary of the family feelings by concealing some of their failures, the motive is so good that one cannot but admire the cheery disposition which runs through this narrative of how four English boys carved out independence for themselves with the aid of less capital than a year at Oxford is supposed to demand. Like Mr. Aldridge, they were graziers on a ranch—with a final *e*—but, unlike him, they devoted themselves to the humbler speciality of sheep, and, on the whole, were fairly prosperous. Their book is indeed the evolution of a ranchman. Beginning with letters home in which everything is new to the inexperienced travellers, and when their vocabulary smacks of the public school boy, it is amusing to notice how gradually the *argot* of Marlborough and Westminster is replaced by that of the region in which they are settled. Fowls become "chickens," treacle "molasses," aristocratic "high toned," and by Jove "great Scott." The young ranchmen cease to think—they "guess;" "mighty" is the favourite adjective; and instead of getting the advantage in a "trade" they congratulate themselves on having "the bulge" on the other party to the bargain. They do not shoot, but "lead" an animal; do not meet with luck, but "strike" it; and though Cousin Willie does talk of "learning Mexican"—by which, of course, he means Spanish—he scorns to refer to the Hispano-

American except by the United Statesese term of "greaser." There is, moreover, a fine self-reliance in the "boys," a determination to make the best of everything, a resolve never to look back, and even to believe after being a few hours in New York that it is bound in time to "lick London all to nothing."

All of this is very entertaining. At the same time the intending immigrant will learn from the "boys" far more honestly than he can from the gaudy covered, but extremely mendacious, pamphlets which the agents of land and railway companies scatter broadcast throughout Europe what kind of life he may reckon on, what work he must do, what fare he will receive, and what wages he can or cannot earn. There is little, except their own occasional misfortunes, concealed. We hear when the fence was completed, how the new thatch is working, that the well has run dry, how the bread-baking experiment turned out, what they got for the scrub in San Antonio, and that the collie had pupped—mother and family doing as well as could be expected. The picture they paint is not an idyllic one. It is a rough, hard life, among rough men, to extract a fortune out of soil which costs £20 the 648 acres, and one not to be lightly adopted by a lad who longs for the flesh-pots of London. Mr. Hughes—we note—has little to say about Rugby in this volume. Chaucer and some romantic sort of mixture of public school traditions, with the prosaic struggle to raise bread out of the cold soil of a Tennessean plateau, proved incompatible. Yet, after all, it is questionable whether it is not better to toil in the sun and lie on clay floors for the pleasure of being able to pen this sentence—at p. 187 of "Chico's" progress:—

"I spend all my spare time now looking out of the windows in the new house. It gives the country quite a new aspect, somehow, looking at it through a window, and makes one feel respectable, not to say grand. I must really invest in a top hat now, to be in keeping with the ranche."

Another stage of respectability is marked by one of them "shaving every week;" but even Cousin Tim, long before he has attained that distinction, and is working as "hired man" to another rancher, is able to write that "it's considerably harder than driving a quill in Mark Lane, but I wouldn't exchange lives for a good deal." This is the key-note to the entire correspondence, which Mr. Hughes has rendered a service to his countrymen by publishing; though we may regret that neither he nor his nephews can find room for their enterprise within the wide-stretching colonies of Great Britain.

ROBERT BROWN.

The Institutes of the Law of Nations: a Treatise of the Jural Relations of Separate Political Communities. By James Lorimer. In 2 vols. (Blackwood.)

"I CANNOT doubt," says Prof. Lorimer, giving kindly yet, as we hope, vain encouragement to Englishmen,

"that a generation of jurists who have had the courage to abandon the long-cherished distinction between law and equity will find their way by the ordinary means of subjective and objective induction back to the path of ethical consciousness—what we in Scotland call 'Com-

mon Sense'—by which the rest of mankind have been led to the fountain of nature."

He has himself laboured hard to bring us back to nature. Rather more than ten years ago he wrote his *Institutes of Law* to demonstrate the inseparable relation between jurisprudence and ethics. The principles then laid down he now applies to the law of nations, which he defines and expounds as the law of nature realised in the relations of separate nations. In his opinion, jurists since the time of Vattel have, with a few recent exceptions, been drifting farther and farther away from truth. They have divorced law from ethics. They have abandoned all absolute and necessary standards. They even speak with disrespect of the general scheme of the universe. While recognising that the empirical method (by which he means the historical method) has a legitimate function in helping us to discover natural laws, Prof. Lorimer seeks to restore to his science something of its ancient dignity, and, by finding for it a deeper foundation than comity or convention, to place it once more in advance of, instead of behind, the age.

There is a peculiar difficulty in dealing with his work. Unless his general conception of law be accepted as true, one is excited to opposition in every chapter, and is apt to undervalue the independent thought and the wide knowledge which it displays. There are, indeed, some resting-places where he comes from the clouds; and to many readers, dazed by the law of nature, these will seem the best parts of the book. After a chapter on treaties, in which we are told "that there is no such thing as a purely conventional law, and a treaty can no more create a right than it can create a man," there is a sense of relief in coming to an interesting account of the literature of legation and of the history of the consular office. Some amusing extracts from Callière's *Manière de négocier avec les Souverains* give the reader fresh strength to face Prof. Lorimer's contemptuous treatment of jurists who view the extradition of criminals as a matter of comity, not of right, and who do not treat private international law as a branch of the science of nature. A certain vehemence which characterises his style gives refreshing colour to what would otherwise be a dreary picture, but leads him to speak of his opponents in terms neither discriminating nor tolerant. It is hard to believe that he has understood them when he tells us that their refusal to treat State recognition as a matter of absolute right and duty is a proof of deficiency in scientific insight or in precision of thought or language. Such are the hard words used by one who speaks of the general scheme of the universe. Some years ago Prof. Lorimer regretted that an Adam Smith had not appeared to place politics and jurisprudence on a scientific basis. But had he appeared he would have discussed with the temperate reason of the great economist the opinions of those from whom he differed.

Is not the duty of forbearance peculiarly incumbent on the *a priori* jurist, seeing that he cannot be met with argument? To show that his theory is unreasonable would be useless, for it claims a deeper foundation than reason itself. Belief in the law of nature is really a matter of temperament. Prof. Lorimer himself, both here and in his former

work, treats the basis of law as a thing beyond discussion. "Law," he said, with the prudence and the solemnity of a theologian, "comes out of mystery just as it goes into mystery." Precluded from argument, one can only wonder that anyone who has the courage to assume the law of nature should make so little use of it. When Prof. Lorimer comes out of mystery, and deals specifically with the rules of international law, if we allow for an inevitable difference in phraseology, we find that his tests and results are practically those of writers (Mr. Hall, for instance) who think that the law of nature has nothing to do with the subject. The duty of recognition, he tells us, is determined by the interests of the recognising State, and the recognising State is the judge of what its own interests are. On the same principle are determined the duties of intervention and of neutrality; and these three doctrines—recognition, intervention, and neutrality—constitute, he says, the *corpus juris inter gentes*. What has the law of nature done but introduce the word duty? But the Professor goes farther, and says that jurisprudence is concerned not only with discovering the principles of law, but with explaining how laws can be improved. The uncertain nature of international law does undoubtedly place the jurist in this peculiar position, that in order to determine the existence of an international rule of conduct he will often have to enquire into its efficacy. For its efficacy or inefficacy will be strong proof that it is or is not a rule of international law. When he goes beyond this, and preaches better laws, he speaks no longer as a jurist. He is like an historian using his historical knowledge to advocate a republic, or like a political economist denouncing the Factory Acts. Therefore, whenever Prof. Lorimer speaks as a reformer, when he condemns the Foreign Enlistment Acts, when he closes his treatise with a reprint of his essay on the formation of an international parliament, interesting and welcome as the essay is, he has quitted his subject, and is only a witness, whose legal training gives value to his evidence. In strictness, his subject is limited to a statement of existing usages, and an estimate of the strength of public opinion which enforces them. The jurist, as jurist, must take Lady Teazle's advice, and leave honour out of the argument.

Of particular topics there is not room to speak. Suffice it to say that the author repudiates, as he has done ever since he wrote his *Constitutionalism of the Future*, the doctrine of the equality of States—a repudiation perfectly just, if to suggest new law be part of the jurist's business; that he accepts the principle of extraterritoriality, and applies it even to merchant vessels; that he holds, confessedly in defiance both of authority and usage, that war can be jurally waged only between States in their corporate capacity; and that he reconciles this latter doctrine with the right of capture of private property. There are some curious omissions in the book. No account is given of how a State may acquire rights of property over territory; yet in colonisation important territorial questions are constantly being raised. The law of blockade is only casually referred to; and as to contraband, there is only the statement,

which is also confessedly "at variance both with dogma and usage," that the author can make no distinction between munitions of war and ordinary commodities. Strangely enough, he promises a fuller discussion both of blockade and of contraband, and, so far as we can see, forgets to give it. He makes some amends, however, by setting out in an Appendix, which occupies half the second volume, a number of useful Acts and documents—among others the United States' instructions for armies in the field, a report of the Brussels Conference of 1874, the Geneva Convention of 1864, and some documents of the Institute of International Law. Unfortunately, he has entrusted the drawing up of a list of writers on international law to M. Ernest Nys, who has not done it very well. Though the list seems intended to be fairly complete, there are omitted the names of Bar, Calvo, Field, Hall, Laurent, Phillimore, Stowell, Twiss, and Westlake; and yet Cousin finds a place.

Still, when all deductions are made, Prof. Lorimer's work is welcome. If it has not the scientific character which it claims, it is, at any rate, an interesting treatise on international conduct, from the pen of an able writer, who has wide interests, decided opinions, and a command of vigorous language. He regrets that men of first-rate ability have not applied themselves consistently to international law; and his readers will regret that, led away by an old and barren verbal philosophy, he himself has served it less well than he could have done.

G. P. MACDONELL.

Italian and other Studies. By Francis Hueffer. (Elliot Stock.)

DR. HUEFFER's new volume is another example of the modern abuse of reprinting magazine articles in book-form. The author himself, in the Preface, not only admits the abuse, and deplors it, but resigns himself to it, declaring that "books, in the proper sense of the word—that is, organisms developed from a central idea—are in consequence becoming rarer and rarer in our literature, and collections of essays take their place." In that case *les livres s'en vont* would be, alas! too true, and the prospect of a literature almost exclusively composed of books in the style of the one we are reviewing would be sad beyond words. However, let us be less pessimistic, and console ourselves with the existence of many excellent books in which essays, though they may have appeared at odd times in different magazines, have been yet thought out as so many links of a plan, and, if not as different exemplifications of some particular theory, at least with a leading thought running through them all, and stringing them together.

Dr. Hueffer is essentially a clever journalist, especially pleasant and almost instructive when treating of music—as, for instance, in his excellent accounts of concerts and of operas in the *Times*, which are often equal to Herr Hanslick's delightful *feuilletons* in the *Neue Freie Presse*. But when he transfers to the pages of a serious Review or of a volume the same journalistic style, we have the right to demand of him something better, more serious, and deeper. We cannot be satisfied with his habit of merely stating fact

after fact, with no critical observation, and apparently with the sole object of chatting, of giving either short descriptions or biographical sketches of eminent persons, of telling enough anecdotes to fill a month's literary gossip in a dozen weeklies—and nothing more. Thus, when he speaks of Carducci, we would require more knowledge of his poems and of his position in our contemporary literature, and less twaddle about what the Queen of Italy thinks of him. Again, in the Troubadour article, we would do away with Arnaut Daniel's Life, thrust in with the excuse that he is considered the inventor of the "sestina" (which, as a Life, is far less interesting than those of many other Troubadours: Bertrand de Born, Peire Vidal, &c.), and learn something more about the question whether certain metrical forms of the South are of Provençal or Italian origin—which still causes much discussion among our Italian Professors of Provençal Literature, who, by-the-by, are numerous, notwithstanding the author's assertion that Mussafia (a Dalmatian) is the only "Italian writer of eminence who could be cited." We omit many other instances where useless gossip occupies the place of healthy criticism, and come to the opening article, on "The Poets of Young Italy," which by its position, and its having contributed to give the title to the book, ought to be the most important.

Unfortunately, this is not the case; and it strikes an Italian as the work of a man who is not thoroughly acquainted with the language (or else he could not find Praga's verse less harmonious than Carducci's), and who is badly informed about the relative merit and position of our contemporary poets. Thus he has not understood the real importance of Emilio Praga's poems, and seems to consider him as a fellow-worker, and not as the precursor, of Stecchetti. Praga belonged to that literary *bohème* in Milan which, about the sixties, proposed to present the new nation with a new poetry—not only modernly realistic in thought, but also in form. He and Boito and Cammerana and others wrote serious lyrics in popular language—viz., as it is spoken—in opposition to the conventional style which has been for centuries one of the banes of Italian poetry. Now, Stecchetti, belonging to the same school, found the way paved before him; and, appearing about fifteen years later with a finer lyrical flow and a greater perfection of form, received not only more attention, but also much of the applause due to that earlier Milanese movement which is partly misunderstood by Dr. Hueffer. Again, he has not in the least understood Carducci's importance, and says he does not "in any way differ from the style of Monti and Manzoni." This shows how the author merely considers their common use of classical subjects, without observing the great difference which lies between the pseudo-classic feeling of all Italian poetry from the Renaissance till our day and the new poetry of Carducci, where the true classical spirit and a clever imitation of the real Latin form are blended with much modern thought and artistic realism—a difference parallel to the one which separates Rossetti from Walter Scott, or any mediævalist of to-day from any romanticist of the first quarter of the century,

with regard to the real spirit and form of the poetry of the Middle Ages. Dr. Hueffer seems astonished at the feeling for nature which fills Praga's poems. "He is a real lover of nature," he declares,

"which is not saying little of an Italian poet, for the resplendent scenery of the South has curiously enough left slight traces in the poetry of Southern nations; the Troubadours of Provence refer to blue skies and spring blossoms in the most conventional manner, and the great Italian poets of the Middle Ages were not, at least *par excellence*, lovers of nature, any more than Raphael and Leonardo were landscape painters."

But whoever expected to find the very modern sentiment of nature for nature's sake in any poetry of the Middle Ages? And, by remarking its absence in Southern verse, does Dr. Hueffer mean to imply that it is to be found in the mediæval poetry of other nations, or that it is superior to those exquisite pictures of which the *Canzoniere* and the *Divina Commedia* are full? But we are led to suspect that he is not very familiar with our mediæval poetry by reading the second article, on the literary friendship of Petrarch and Boccaccio, in which, speaking of Petrarch's "intentional ignorance of Dante's chief work through fear of unconsciously becoming an imitator," he forgets to mention the *Trionfi*, where our great sonneteer proved the contrary, not only by imitating the Divine Comedy, but by naming Dante first among all the modern poets he meets in his "Vision of Love."

The two next contributions are reproductions of passing articles from the *Times*, unluckily not on musical topics. As to the one on Rossetti's pictures, which could only have an interest at the time of the exhibition, we cannot see the necessity of its being republished when we have such a satisfying account from the pen of Mr. Sharp, unless it be to impress upon us a view (which is not new) on the development of Rossetti from a dramatic painter to a painter of beauty. In "Music and Musicians" Dr. Hueffer finds himself more at home; and, as this is a review of Grove's *Dictionary of Music*, he is not obliged to stick to one particular subject, and can ramble pleasantly from one part to the other of the Dictionary, and indulge in many biographical sketches and in much telling of anecdotes. "The Literary Aspects of Schopenhauer's Work" is a rather novel subject, and shows us Dr. Hueffer in his popularising mood when preparing for the common palate some abstruse or not easily accessible works, such as *Oper und Drama* or *Die Welt als Wille und Vorstellung*, or simply poems of Troubadours and Latin letters of Petrarch. In this article he discloses to us a less-known side of the philosopher of Frankfort. To many who judge Schopenhauer only by his reputation, and class him with Kant, Hegel, or any other great thinker of abstruse questions in abstruse form, the well picked out bits which Dr. Hueffer translates from the *Parerga und Paralipomena* will be a revelation, as they show Schopenhauer in a comparatively new light—viz., that of an original *causeur*—a sort of combination of the last-century English essay with that Parisian wit and clever paradox which, intermixed with German gravity, gives such a delicious

flavour to Heine's and Börne's prose. The lecture on "Musical Criticism" is the best thing in the book, by far the most thought out and complete—interesting, too, because it gives us the opinions of one of the leading musical critics of the day on his own profession, and amusing for the brilliant way in which he speaks of modern singers, audiences, critics, and all that is concerned with the musical life of the time. The closing article is especially interesting to a foreigner on account of the glimpses of the history of English music, while the general reader is attracted by the pleasing figure of Mr. Pepys as a musician.

As we close the book, the impression left is that of having been chatting with a clever friend who thought us too dull to understand thoroughly the subject he was talking about, and who contented himself with giving us a superficial account of it, mingled with much talk about private episodes of great artists, in order to amuse us—just the sort of companion that a fashionable woman likes to have to tea in order to obtain from him a smattering on some serious question of the day, while the last number of the *World* or the last new society novel lies on her lap.

CARLO PLACCI.

THE PROLEGOMENA TO TISCHENDORF'S NEW TESTAMENT.

Novum Testamentum Græce ad antiquissimos testes denuo recensuit apparatus criticum apposuit Constantinus Tischendorf. Editio octava critica major. Volumen III. Prolegomena scripsit Casparus Renatus Gregory. Additis curis Ezræ Abbot. Pars prior. (Leipzig: Hinrichs; London: Williams & Norgate.)

NEW TESTAMENT students will welcome the Prolegomena to Tischendorf's eighth edition, the first part of which is now published; and, though the whole work is well worthy of careful study, they will, no doubt, turn with special interest, in the first place, to any passages bearing on points which may still be considered as, to some extent, under discussion. The principles followed by Tischendorf in the construction of his text, or the successive editions of his text, are pretty generally understood. They are here set forth in considerable detail, partly in his own words, with many instructive examples; and the result, I think, must be to establish their general soundness. No doubt the best critical texts still present numerous variations, as is evident from the collation here given of Tischendorf with Tregelles, and with Westcott and Hort. But these are of little importance compared with the points on which they agree; and the reader will have no difficulty in assenting to the judgment of Dr. Gregory as to the frequent agreement of the text of Westcott and Hort with that of Tischendorf—an agreement which, he remarks, would be greater had the latter given his marginal readings. Nearly ten years have passed since Tischendorf's death, and in the meantime New Testament criticism has not stood still. It would certainly be interesting to know how the eminent critic would regard the labours in his own field of our English scholars were he still alive; but, if Dr. Gregory may be understood to speak for him, there can be no doubt that his recognition would be ample. That this

scholar apparently accepts their recension theory is not without significance. "Jam paene," he says,

"consenserunt viri hujus rei peritissimi, tres vel potius quattuor fontes, his binos, agnoscendos esse—Alexandrinum scilicet et Occidentalem, Antiochensem et Constantinopolitanum, e quibus codices nostri quodammodo originem trahant. Nunc autem ex vv. ill. Westcottio Hortioque discimus, non solum fontes hos re vera exstitisse, sed etiam sub Alexandrini nominis ambiguitate latere quintum, Ante-Syriacum et ipsum qui cum et Alexandrini et Occidentalis erroris expers sit, eximiam quandam integritatem sibi vindicet."

The volume concludes with a descriptive catalogue of the uncial MSS., under which head Dr. Gregory does not fail to notice the suspicions of the Sinaitic suggested by Prof. Donaldson in an article in the *Theological Review* for January 1877. What further evidence, he asks, could Tischendorf have given of the genuineness of his discovery? He gave a minute account of all the particulars connected with the finding and removal of the MS., with the names of the persons concerned; and as to its history from 1844 to 1859, there is none to tell, seeing it lay quietly during those years, as it had lain for so many years previously, in a monk's bed-chamber. In short, Dr. Gregory is able to say that, having had the most ample opportunities of examining Tischendorf's letters and papers, he never found the slightest trace of bad faith. What, however, about the relative age of the Sinaitic as compared with the Vatican? It must suffice to say here that this writer considers the attempt of Dean Burgon to prove that the Sinaitic is fifty, seventy-five, or a hundred years later has been demonstrated by the late Prof. Abbot to rest on no foundation.

That Dr. Gregory is well qualified to act as Tischendorf's successor and representative, this work is sufficient to prove; his knowledge of MSS. is understood to be extensive and minute, and the present work has been broken off in order to give him the opportunity of examining some more of the cursives. The volume now printed begins with a short sketch of the critic's life, and a list of his works occupying more than fourteen pages, and showing an enormous amount of labour. Then follows the dissertation, in which Tischendorf's words are used when they are available; otherwise, his sense and spirit are adhered to. A note at the beginning explains that pp. 33-68 give Tischendorf's very words; but here seems to be some mistake, since, though Tischendorf's words can be recognised, he is spoken of throughout these pages in the third person. In a work containing so many minute references some errata may be well excused; but that there should be a necessity for more than two closely printed pages of "addenda et emendanda" is a circumstance to be regretted. ROBERT B. DRUMMOND.

NEW NOVELS.

- The Wizard's Son.* By Mrs. Oliphant. In 3 vols. (Macmillan.)
Keep Troth. By Walter L. Bicknell. In 3 vols. (Hurst & Blackett.)
Viola Fanshawe. By Mabel Collins. In 2 vols. (White.)

Goddess Fortune. By Thomas Sinclair. In 3 vols. (Trübner.)

Three Sisters. By Anon. In 2 vols. (Samson Low.)

Mrs. Willoughby's Octave. By Emma Marshall. (Seeley.)

No contemporary writer of fiction has such a command over the supernatural and the weirdly spiritual (which is separated from the supernatural by the thinnest of partitions) as Mrs. Oliphant; and there is an abundance of both in *The Wizard's Son*. As a matter of fact, however, the story would have been all the better without its mysterious "warlock lord," a compound of the ancient alchemist and the Goethean Mephistopheles, who gives sinister advice, dabbles in chemicals, and in the end causes a great conflagration, with no worse result than that of throwing Oona Forrester and Lord Erradeen into each other's arms in the very jaws of death. Mrs. Oliphant's wizard is neither one thing nor another; he should have been more, or he should have been less, of a man. Even at the end of the third volume one cannot be certain that he is not a nightmare—the product of the excited brain or the disorganised digestion of Lord Erradeen. Besides, Mrs. Oliphant had to hand a quite earthly and sufficiently resolute evil genius in Capt. Underwood, the young peer's familiar in the days when he was plain Walter Methven, doing no good, and indeed nothing in particular, in Sloebury. Had she given Underwood rope enough, we might have had a very interesting conflict, of the kind Mrs. Oliphant delights in describing with all her subtlety of detail, between him and Oona Forrester, or, in other words, between the worse and the better elements in Walter Methven's nature. If the reader can shut his eyes to the unrealities in *The Wizard's Son*, he will find it very enjoyable. It has no elaborate plot; and, in consequence, the characters that figure in it are, if possible, more at Mrs. Oliphant's command than the beings of her creation usually are. Even she has never given us anything better than her picture of the society of the little town of Sloebury, agitated by the news that the good-for-nothing Walter Methven has suddenly been transformed into a peer. The transitions from Sloebury, all matter-of-fact and gossip, to the Highlands, steeped in simplicity and superstition—from Julia Herbert to Oona Forrester—are managed with great skill. Walter Methven, as Saxon sense brought face to face with Celtic witchcraft, is a very difficult subject to treat, and, but for the power of the artist, would have been a blurred and unsatisfactory portrait. As usual, Mrs. Oliphant's Scotch folk are perfect—Hamish, McAlister, the Highland minister, the Edinburgh lawyer (is not Mr. Milnathort's devotion to a Scotch breakfast that winds up with marmalade rather antiquated?), and, above all, Symington the retainer of the Erradeens, who fastens upon Walter as his property the moment he sees him, and is not to be imposed upon by his master's impatient attempt to get rid of him by the fiction of a "man" whom he professes to have engaged to attend upon him. In Mrs. Oliphant's portrait-gallery there are so many anxious and excellent mothers that when we say Mrs. Methven is rather disappointing we are very far from hinting that

she is a failure. Of the female characters Julia Herbert, the clever Sloebury adventuress, is the best. She is quite a worldling, indeed; whereas Oona Forrester, whom Walter Methven ultimately marries, is all magnanimity. But then Oona, like Miss Milnathort, the lawyer's invalid sister, has come under the spell of that nuisance of a wizard, and, like him, is somewhat of a phantom. Julia is delightfully real, and, in spite of her scheming, which circumstances have forced her into, not absolutely selfish. One is positively grateful to Mrs. Oliphant for giving her a "jolly" husband at the end of the third volume in Major Antrobus.

Plot is the strong point, satire run to farcicality is the pervading weakness, of *Keep Troth*. The central incident of the story, the stealing of the child of well-to-do parents, is, indeed, as commonplace as it well can be. But Mr. Bicknell shows no little skill in devising new situations for both the stolen and the substituted child, and in bringing them together at last under tragic circumstances. Stanton, whose real name is Arnold, and Jean, whose real name is Stanton, make very good foils and rivals; and so do Dora Betterton, who loves the true and marries the false Stanton, and Molly Magaire, who loves both, is "under the protection" of both, and yet, in her own expressive rather than elegant language, "keeps straight." Were it not, too, for Mr. Bicknell's unfortunate tendency to caricature, his Neoptolemus Tudge, the kindly proprietor of a travelling Diorama, would have been very effective as a kind of male Mrs. Jarley. But this tendency spoils the whole book. Mr. Bicknell is plainly under the impression that he has a satirical vein, and gives pictures of missionary enterprise in London, of a fashionable school, and of a sensational trial which are not of the nature of comedy, but only of burlesque. There is far too much coarse and unpleasant dialogue—unnecessarily coarse and unpleasant—in *Keep Troth*. Thus it is bad enough that, when Jean meets Molly Magaire, whom he knew in the days when, as a boy, he sold matches and newspapers, he should ask her if she is "living in sin," but it is still worse that she should reply that she "is in clover." Mr. Bicknell has much to learn; possibly also some capacity for learning.

Viola Fanshawe is an atrociously vulgar story—vulgar in sentiment, vulgar in language. It would be difficult to say which of the persons who figure in it is the most odious. A Mrs. Vane, who indulges in slang and champagne, and talks about "fellers" and "being mashed," and "playing propriety," and "lugging volumes of Zola," is not worse than Viola Fanshawe herself, an adulteress in intent, who is ready to desert her child and her "star" actor husband for a selfish scoundrel, and whom that scoundrel finds "at the dinner table, her liqueur glass held in her lovely hand, her mouth fragrant with sweetmeats, his diamonds gleaming on her neck." The less said about such a book as this the better.

Mr. Thomas Sinclair should have termed his *Goddess Fortune* a new way to reproduce old essays and addresses. These three volumes are really a collection of fearful and wonderful treatises on such subjects as

aristocracy, democracy, and Horace's *Dea Fortuna*, not to speak of fate, free-will, foreknowledge absolute, put into the mouths of various persons, especially of one Brend, member of Parliament and (without knowing it) heir to an earldom. If Brend was as much of a bore and a retailer of political and philosophical crudities in the House of Commons as he certainly shows himself to be in private houses, how delighted his colleagues must have been at his removal to the Upper Chamber! The plot of *Goddess Fortune*—such plot as it can be said to possess—turns, as in *Keep Troth*, on the exchanging of children at their birth. But the story drags sadly; and there is no adequate reason for the *pseudo* Lord Ralford committing suicide and for Miss Maude Grey going mad.

It is difficult to find any object in the writing, much less in the publication, of *Three Sisters*, which is an account of the experiences of a struggling Irish family in a German town. It is made up almost entirely of school-girlish high spirits and comic German-English. It is, in fact, a long fit of giggling, quite innocent, but very silly. There is a rather sad death in the book, and a "funny" marriage; but the plot is quite as little deserving of notice as the humour.

Mrs. Marshall has given an affected title to her new "tale," for "Mrs. Willoughby's octave" simply means Mrs. Willoughby's family. It is, in reality, a rather pleasant story of domestic life. Devoid of passion, and almost devoid of plot, it has been written with a purpose, and a religious purpose; but that is not thrust upon the reader. Each member of the "octave" is carefully sketched. David Willoughby the unselfish, George Burnley the self-indulgent, and Frieda, who unites and holds the balance between the two, stand out from the characters around them as good portraits. Mrs. Marshall indicates in Lady Katherine, Frieda's well-intentioned tyrant, that she might achieve some success as a quiet humorist if she were to allow her powers free play.

WILLIAM WALLACE.

CURRENT LITERATURE.

THOUGH the works of Elizabeth Barrett Browning are neither so voluminous nor so expensive as those of her husband, yet they have never been collected into a cheap edition. It is now nearly twenty years since a selection from them was formed by Mr. Browning, which was followed later by a second; but the price of each series was fixed as high as 7s. 6d. At last Messrs. Smith, Elder, & Co. have issued a new edition of these two volumes of selections at the price of 3s. 6d. each, uniform with Mr. Browning's selections from himself. As we said in noticing those, if anyone must be content with one of the volumes only, let him take the first, even though it does not contain the "Vision of Poets." "Aurora Leigh" must, of course, be sought in a volume by itself; but otherwise these two volumes will probably be accepted—by all except students of literature—as an adequate representation of Mrs. Browning's genius.

Day's Collacon: an Encyclopædia of Prose Quotations, from the Earliest Ages to the Present Time. Compiled and Arranged by

Edward Parsons Day. (Sampson Low.) The author is an American, who has devoted his life to the production of the work before us. According to the statistics supplied in the Preface, it contains "nearly forty thousand quotations from over eight thousand authors on more than two thousand subjects." We cannot honestly continue the quotation, and say that it ought to "find a place on the table of every scholar, author, journalist, statesman, and divine, and in every library in the United States and the British empire." We must content ourselves with commending the externals of the volume—it is well printed and well bound; the steel engravings are better than the wood-cuts. The entire work, and in especial the Biographical Index, shows an extraordinary amount of industry which would have been more profitably devoted to a higher object.

The Tribes on my Frontier: an Indian Naturalist's Foreign Policy. By EHA. With Illustrations by F. C. Macrae. Second Edition. (Thacker.) Having somehow missed this book on its first appearance, we must not let the present opportunity pass. We know not what name is concealed beneath the initials on the title-page (if initials they be), but the author has no reason to be ashamed of his work. In the matter of subject Mr. Phil Robinson has been his model, though we do not mean to imply that he is guilty of any imitation. His style reminds us rather of that most brilliant of modern Anglo-Indians, the lamented Aberigh Mackay. It has the brevity which is the soul of wit, and a delicacy of allusion which charms the literary critic. The illustrations are not unworthy of the text. If Mr. Macrae fails in drawing the human figure (as most other Anglo-Indian artists have failed before him), he has certainly succeeded in catching the quaintness of obscure animal life upon which his author dwells so fondly. To the new edition some six or eight fresh pictures have been added—chiefly tail-pieces; but these are not all by Mr. Macrae. It is right to state that the book owes a good deal (unlike most Anglo-Indian books) to the handsome manner in which it has been produced.

To his other exceptional gifts Prof. Sayce adds the rare faculty of popular exposition of facts and theories remote from popular knowledge. Hence his little book entitled *Fresh Light from the Ancient Monuments* (Religious Tract Society) will be welcome to all those intelligent readers of the Old Testament who, having themselves neither time nor talent for original research, are anxious to learn what are the principal results of modern discovery and decipherment in the broad field of Oriental archaeology. Mr. Sayce's work will be the more appreciated by this class of students inasmuch as it is, so far as we know, the only one of its kind accessible to English readers. That it has been well done we need hardly say.

Oure Tounis Colledge. By John Harrison. (Blackwood.) Mr. Harrison has done well to republish in the form of a little volume the sketches of the foundation and early history of the University of Edinburgh which he contributed to the *Scotsman* newspaper on the occasion of the tercentenary celebration. They are much better written, much more clearly the result of painstaking investigation, and much less "sketchy" than papers of the kind usually are. Besides, Mr. Harrison has obviously had a special object in writing them. If he did not, in the first instance, intend them to be a direct counterblast to Sir Alexander Grant's portly *Story of Edinburgh University*, his purpose was to indicate more clearly than Sir Alexander has done the part played by the citizens of Edinburgh during the early history of their "Tounis colledge" three hun-

dred years ago. Apart from the controversy about "the lost charter," of which he takes a different view from Sir Alexander, Mr. Harrison certainly makes good the claim of the enlightened civic authorities of Edinburgh, whose "director" in things both spiritual and secular was Knox, to be considered the founders of the university. He gives an interesting account of the rise of the medical school of Edinburgh, and very agreeable pictures in the Robert Chambers vein of the city in the days of Carstairs and Robertson.

THE Edinburgh tercentenary has also given occasion to two other publications—a reprint of an historical sketch of the university, originally published by the late Principal Lee in 1840 (Edinburgh: David Douglas); and *Viri Illustres* (Edinburgh: Pentland), which is a collection of short biographical notices of men connected with the university. The printing and general appearance of both little volumes deserve commendation.

Trafalgar: a Tale. By B. Perez Galdós. From the Spanish, by Clara Bell. (Trübner.) Señor Perez Galdós is the Erckmann-Chatrian of Spain, and this is the first novel in the long series of the "Episodios Nacionales." In works of this kind we do not look for the highest polish of art; the rapid movement of external event which fills the crowded canvas hardly leaves space for subtle analysis of character or for philosophical reflection; only the salient traits of each personage can be marked out, and these must often be exaggerated. It is sufficient if the verisimilitude be such as we meet with in the better cartoons of *Punch*, where the substantial likeness is preserved under all varieties of dress and distortion. Battles and political events are not described from the point of view of the strategist or of the statesman; the impression sought to be created is rather that given by the most able of the war correspondents of the present day. Judged thus, although hardly equal to his French prototypes, Perez Galdós may fairly claim success. If *Trafalgar* cannot be deemed one of his highest works—indeed, no one of the "Episodios" equals the best of his other novels—it is peculiarly interesting to Englishmen. It is written with true dignity; there is nothing in it of the bitterness of wounded vanity, like the everlasting French cry of "perfidie Albion." Full justice is done to the skill and courage of Nelson, and to the humanity of the victors; while English readers may learn, perhaps for the first time, what the intrepidity of Spanish admirals was who, fighting under a leader whom they distrusted, in a cause really alien to their hearts, went to the combat with ships unprepared and crews untrained, and died nobly for their country's honour. A false note, in which the design of a future steam and ironclad navy is put into the mouth of a braggart and a liar, somewhat mars the conclusion; but the other characters, though hastily sketched, are good conventional types of the Spaniards of their day.

The Century Guild Hobby Horse. (Orpington: G. Allen.) There may reasonably be some difference of opinion as to Mr. Ruskin's recent utterances. But it has always been possible to gather an idea of what he would be about. There is no imaginable method, however, in the madness of some of his later followers. The affectation of these persons seems to be only commensurate with their ignorance and their conceit with their incapacity. The most extraordinary exhibition of all four qualities that has yet come to our knowledge appears in the first page of the periodical bearing the above title. We despair of conveying the faintest idea of the contents of this strange publication. It is a large quarto of about a hundred pages, adorned with illustrations conceived in imitation of Blake,

and containing prose and verse in large type, and with prodigious margins. The publication appears to be edited by Mr. Arthur H. Mackmurdo, and that gentleman's name is almost the only one that appears in its pages. It appears at least ten times. Our guess would be that the prose is nearly all by one hand, and the verse by another hand. The editor tells us that he purposely avoids "loud trumpet-blast of great names;" moreover, he thinks it is due to his poet to hold back his name until "his whole self has sought and found expression." That the verse is destitute of form, save in a few instances of the Shaksperian sonnet, is the least of its faults. It is destitute of brains, whatever "great name" may lie judiciously hidden in its anonymity. We suppose that it affects to deal, through the channel of human passion, with great psychological problems. It does not touch them. It is surely time that this sort of literary nakedness should be called by its proper name. A long-suffering public could hardly tolerate another instalment of such nonsense.

MR. BIKÉLAS' promised translation of *The Merchant of Venice* into Modern Greek—*Ο Ευρωπαίος τής Βενετίας*—has now been published at Athens (Koromelas), and fully sustains the reputation which the translator has already made by his versions of Shakspeare's principal tragedies. He tells us in his Preface that he hesitated long before attempting one of the comedies, because he was strongly impressed with the difficulty which one people finds in appreciating the humour of another. That this difficulty exists is unquestionable; in order to see it, we have only to compare the satirical newspapers of the various countries of Europe with one another, and to observe how widely different is their estimate of what is amusing. Indeed, we are disposed to regard it as one of the strongest proofs of the fitness of the author of *John Bull et son Ile* to be a critic of English life and character, that he is able fully to appreciate *Punch*. But, notwithstanding this difficulty, there are excellent translations of *Pickwick* both in French and German; and in all humour which has a typical character, and is not simply burlesque or drollery, there is something which appeals to everyone. Of Shakspeare's comedies this is especially true; and, besides this, they are to so great an extent melodramas that the comic portion forms only one element in them, though a very important one. The real test of the translator's success in this instance will be the reception which the play meets with from an Athenian audience when it is put upon the stage. So far as a reader can judge, Mr. Bikélas seems to have triumphed over his difficulties; for instance, the soliloquy of Launcelot Gobbo about running away from his master, and the colloquy between him and his father which follows, appear to us to be excellently rendered. The more impressive parts of the play, such as the trial scene, are very effectively given; and, in the notes which are appended at the end of the volume, Mr. Bikélas shows himself to be familiar with the latest Shaksperian criticism.

MESSRS. ROUTLEDGE have issued new and pretty editions of Miss Betham-Edwards' *Snow Flakes* and *Little Bird Red*, which were originally published by Messrs. Sampson Low in 1860 and 1862.

NOTES AND NEWS.

MR. BROWNING is being painted by his son, in all the glory of his scarlet Oxford doctoral gown, for Balliol College, of which he is an Honorary Fellow. He sits in one of the old carved Italian chairs which we know in the engraving of his wife's drawing-room at Florence; and on the wall is represented a piece of tapestry,

bearing the arms of the Medici, which now hangs in the poet's drawing-room. The picture is half-length, of life-size.

THE Rev. W. A. Harrison, of the New Shakspeare Society's committee, has removed one difficulty out of the way of William Herbert being the "W. H." of Shakspeare's Sonnets. This was, that Shakspeare would hardly have so strenuously urged a young fellow of eighteen to marry at once. At the society's meeting last Friday night, Mr. Furnivall suggested that search for like instances of young noblemen's early marriages would show the prevalence of the custom. On Saturday, Mr. Harrison found in the Calendar of State Papers that when William Herbert was only seventeen his parents had negotiated a marriage for him with Bridget de Vere, of the Cecil family; and that Herbert's mother, the Countess of Pembroke, Sir Philip Sidney's sister, was specially anxious for the match. Moreover, the confidential agent and servant of the Earl of Pembroke in the matter was Arthur Massinger, the father of Philip Massinger the dramatist; and thus a link between the Massingers and Shakspeare is probably supplied, for that in 1598 Shakspeare knew the Countess of Pembroke no reader of the Sonnets can doubt who remembers the lines—

"Thou art thy mothers glasse; and she in thee
Calls backe the lovely Aprill of her prime."

PROF. MAYOR, of St. John's College, Cambridge, will be obliged by the communication of any reminiscences of the late Dr. Todhunter, or of any letters written by him.

DR. A. NEUBAUER, sub-librarian of the Bodleian, was on Wednesday formally appointed Reader in Rabbinical Hebrew at Oxford.

MESSRS. CASSELL & Co. are about to publish a memoir of the late Dr. Humphry Sandwith, C.B., compiled by his nephew, Mr. T. Humphry Ward. Dr. Sandwith left a full autobiography, detailing his adventures in the East and his life at home with great minuteness; and upon this Mr. Ward's one-volume book will be based.

MR. CHARLES MARVIN's new work, *The Region of the Eternal Fire*, descriptive of his recent journey to the Caspian region a short time ago, will be issued by Messrs. W. H. Allen & Co. in a few days. Besides giving an exhaustive account of the petroleum industry of Baku, the book discusses the Russian position in the Caucasus, the development of Russian trade and political influence in the Caspian region, and the results of the annexation of Merv and Sarakhs. It will be copiously illustrated with twenty maps and sketches of the Caspian region, including maps of Sarakhs. Just now Mr. Marvin's works are attracting considerable notice on the Continent. His *Russian Railway to India* is being translated into French and German, his *Baku* into German, and his *Annexation of Merv* into Russian. A German edition is also projected of *The Region of the Eternal Fire*. When this work appears Mr. Marvin will have published altogether twelve books and pamphlets on Central Asia.

MR. J. H. SKRINE has written a little volume of lyrics in commemoration of the tercentenary of Uppingham School, which is to be celebrated at the end of the present month. It will be published by Messrs. Macmillan under the title of *Under Two Queens*.

A RECORD of the tercentenary festival of Edinburgh University, including the speeches and addresses delivered on the occasion, will be published immediately by Messrs. Blackwood. The volume is edited by Dr. R. Sydney Marsden.

Old World Questions and New World Answers is the title of a new book by Mr. Pidgeon, author of *An Engineer's Holiday*, which will be

published immediately by Messrs. Kegan Paul, Trench, & Co. Regarding the United States as a great alembic into which the emigrant vessels of Europe are constantly pouring a vast quantity of unknown, doubtful, and even explosive matter—the raw material of the American race that is yet to be—the author gives his readers a glance at the alchemist's home and labours.

MESSRS. LONGMAN's announcements include *My Friends and I*, by Mr. Julian Sturgis; *In the Tennessee Mountains*, by Mr. C. E. Cradock; and *Stray Shots*, being a collection of essays and papers by Sir Edward Sullivan.

MR. BROWNING has accepted in very flattering terms the dedication of Miss Ethel Harraden's setting of his lines in "Paracelsus," book 1, "I go to prove my soul," &c. Her music to his poem "Wilt thou change too?" from "James Lee's Wife," is already engraved, and is dedicated to Mr. Furnivall. "The Lost Leader" Miss Harraden is setting for four male voices; and she intends to follow it up with music for "My Star," and the beautifully tender "A Woman's Last Word."

THE united Beckford and Hamilton libraries fetched recently under the hammer the total sum of £86,444, of which Mr. Bernard Quaritch alone was responsible for £44,105. Of this latter amount, again, about one-half represented Mr. Quaritch's commissions on account of customers; the other half was added to his stock, and is now offered by him in a "rough catalogue" with prices affixed.

A CORRESPONDENT writes from Melbourne:—

"It seems curious to read of a Latin play being acted in Australia. At Trinity College, the Church of England college belonging to the Melbourne University, the students have been acting the 'Rudens' of Plautus under the title of 'The Shipwreck.' All the spectators, including, on one evening, three bishops, were of opinion that the success was decided. The play is not one much read in England, and there is no edition of it with English notes. It is said to be nearly a century since it was acted at Westminster, but a very clever fisherman's chorus written on that occasion was used with great effect in Melbourne. 'Integer vitae' was sung as the opening hymn in the Temple of Venus—an anachronism not worse than some in Shakspeare. The old man, Daemones, acted by Mr. Lewen, was considered the best part by local critics, but the *Aryus* added, 'Where all acted well, it is difficult to decide who should bear the palm.' Mr. D. Mackinnon, of New College, Oxford, an *alumnus* of Trinity before his Oxford days, made a very comic Gripus. In the matter of pronunciation Melbourne Latin groans under a mixed system, and the actors were not quite uniform or consistent. The whole credit of coaching the performance belongs to the Warden, Mr. Alex. Leeper, of Trinity College, Dublin, and St. John's, Oxford, whose translation of Juvenal was reviewed in the *Academy* last year. Mr. Leeper is soon going to England for a well-deserved holiday. So far as the college system is established in the Melbourne University it has been his work."

THE Grand Duke of Hesse has conferred the gold medal for art and science on Mr. Mackenzie, whose Opera "Colomba" was performed with so much applause on the occasion of the wedding of Prince Louis of Battenberg at Darmstadt.

A TRANSLATION.

MY SYRIAN HOSTESS (COFA SYRISCA).
My Syrian hostess stands gracefully there,
A charming Greek turban confining her hair.
There's none that can dance the fandango so well;
And she's dancing to-day is the saucy young belle.
She's dancing at home for the friends that are met,
And blithe as her step sounds the blithe castanet.
"Come enter, my gentles, you would not say nay!
You would not stay out on this hot, dusty day!"

Why, here is a sofa, come in and repose!
And wine-casks and goblets and many a rose,
And music in plenty, and plenty of fun,
And a reed-woven trellis to keep out the sun.
There's a piper that pipes like the shepherds of old
'Neath the prettiest grotto you ever beheld.
Then there's plenty of wine—newly bottled, 'tis true,

But seasoned before it was bottled—for you.
And here is a brook which runs merrily by,
And sings the carousers a sweet lullaby;
Here posies of violets, purple and white,
And red roses mingle with orange-flowers bright;
And lilies, too, culled by the nymph of the stream,
And piled up in baskets, deliciously gleam;
And cheeses on reed-racks, so crisp and so dry,
And waxen-hued plums that will gladden your eye,
And chestnuts and apples so sweet and so red,
The choicest of wine and the choicest of bread;
The goddess of plenty, the patron of joy,
And the charms of the Love-god, the amorous boy.
Here bright grapes contrast with the mulberries' blush,

And cucumbers green hang attached to a rush.
Our guardian's statue, a scythe in his hands—
But nothing to scare the most timorous—stands.
My fat priest, come hither! your donkey is blown,
Pray rest him! I feel for a donkey, I own.
The restless cicada sings shrill in the heat,
The lizard withdraws to some cooler retreat.
Be wise, enter in, and quaff wine at your ease,
From wine-cups of crystal or glass, as you please.
Come! weary one, lay your tired frame 'neath the vine,

And set on your head yonder garland divine.
There are kisses to gather for those who are bold;
A plague on the frowns that disfigure the old!
What! keep fragrant garlands 'mid ashes to bloom?

What! yon tender flowers to be culled by the tomb?

Nay—live we to-day—bring the wine, bring the dice,

Death twitches our ear and will come in a trice."

H. A. STRONG.

* Reading *Calypso*.

OBITUARY.

THE COMTE D'HAUSSONVILLE.

THE death is announced of Joseph-Othenin-Bernard de Cléron, Comte d'Haussonville, the historian, at the age of seventy-five. He was the representative of one of the oldest and wealthiest families of Lorraine; and his father, after being a chamberlain to Napoleon, had died a peer of France. He himself had been intended for diplomacy, and filled various minor posts previous to the fall of Louis-Philippe. But he would not bend the knee to Napoleon III. as his father had done to Napoleon I.; and his sturdy opposition to the Second Empire made it impossible for him to continue the diplomatic career, for which his studies and his turn of mind eminently fitted him. Yet had it not been for the leisure thus afforded him, and his marriage with the Princess Louise de Broglie, the grand-daughter of M^{me}. de Staël, he would probably never have turned his thoughts to literary pursuits. As it was, all his works treat of questions of foreign policy, and show his interest in the study of foreign affairs. The trustworthiness and value of his three great works—the *Histoire de la politique extérieure du gouvernement français de 1830 à 1848* (two volumes, 1850), the *Histoire de la réunion de la Lorraine à la France* (four volumes, 1854-59), and *L'Eglise romaine et le premier Empire* (five volumes, 1864-69)—and of the numerous original documents of which he made use, are well known to all historical students; but, from the very nature of the subjects, the books are not likely to be widely known. More full of general interest is his little pamphlet *La France et la Prusse devant l'Europe*, in which he examined the questions at issue in the Franco-

German War; but it was only of passing interest. By far the most interesting thing he ever wrote was the "Vie de mon père," published in his *Mélanges et Souvenirs* (1878), which possesses a peculiar charm of style, and is worthy to take its place permanently among the smaller masterpieces of modern French literature. In it he sketches to the life his grim old grandfather, Grand Louvetier to Louis XVI., when such a charge was indeed important to the hunting monarch, and of his father swallowing down the disgust of the Faubourg St-Germain, and consenting to be chamberlain to the *parvenu* Emperor, and, above all, the life of that father when a gay, young *émigré* in England. His more serious works procured him admission into the Académie française in 1869, in the place of Viennet, the dramatist; and in that capacity he had to receive M. Camille Rousset in 1872 and M. Alexandre Dumas fils in 1876. He was elected a life senator in 1878. His death leaves another vacancy among the historians in the Academy; but his career seems likely to be successfully followed by his son, now the Comte d'Haussonville, whose *Salon de Madame Necker*, which originally appeared in the *Revue des Deux-Mondes*, has had a great success, and has already been translated into English.

H. MORSE STEPHENS.

MAGAZINES AND REVIEWS.

THE new magazine which has been started in Glasgow under the title of *Sunday Talk*, with the Rev. W. W. Tulloch as editor, is quite remarkable for the amount and variety of the letterpress it gives for twopence. The June number contains twelve articles, among the writers being Mrs. Oliphant, "Shirley," Mr. Charles Gibbon, Prof. Nichol, and *emeritus* Professor Blackie, who proves how well he wears his seventy years by singing with all the enthusiasm of twenty of "Female Beauty." Mrs. Oliphant begins a new story, "Elinor," which threatens to be somewhat pathetic. In "Another Carlyle Shrine," "Shirley" tells of a visit he paid to 3 Moray Street, Edinburgh, and of his finding scratched on a pane of glass certain lines from the ballad of "Mary Hamilton" which also appear in Carlyle's Diary under date December 31, 1823. Mr. Skelton inclines to believe that they were written by Carlyle, as during 1823 he lived at 3 Moray Street, and as the characteristically Carlylian "Oh! foolish thee" follows the three lines. Mr. Charles Gibbon "edits" a very charming story by "Anatole France." Altogether this is a bright and admirably conducted little monthly.

THE most instructive article in the current number of the *Alpine Journal* (Longmans) is the Rev. F. F. Tuckett's full, but compressed, "Notes on Corsica." Mr. J. Stafford Anderson's "Schreckhorn by the North-western Arête," and Mr. C. D. Cunningham's "Decline of Chamonix as a Mountaineering Centre," both of which were read before the Club this year, are, perhaps, more enlivened than necessary by that humour which Mr. Stafford Anderson dreads from Pottinger and other Alpine guides. It may add to the pleasantness of a paper when read, but detracts from it when printed. Mr. Cunningham's exposure of the effects of the trades-unionism of the Chamonix "Compagnie des Guides," and of the "boycotting" practised by certain hotel-keepers, is well merited, and should be widely known. Tschudi is more generous in his estimate of the Chamonix guides, and gives no fewer than twenty-four names out of the "violen trefflichen." But Mr. Cunningham's table on p. 463 speaks for itself. There is an appropriate obituary of Sig. Sella, the Italian statesman, as an Alpinist. Fuller extracts from

Mr. C. Maret's diary of travelling in Switzerland half a century ago would prove interesting.

THE current number of the *China Review* does not contain so many articles requiring notice as usual. Mr. Fauvel's paper on Chinese plants in Normandy, a sketch of the history of Formosa under the Chinese by Mr. Kleinwächter, and an anonymous contribution on the Provincial revenues are the *pièces de resistance*. The rest of the number is made up of an article on the brother of Mencius, by Mr. Arendt, who contributes also three fables of the pre-Christian era; a song to encourage thrift, by Mr. Playfair; continuations of Mr. Dyer Ball's scraps from Chinese mythology and of M. Pitou's China during the Tsin dynasty; notices of new books; and notes and queries.

THE last number of the *Revue internationale* that we have received (April 25) contains articles on "Mr. W. D. Howells," by Miss Helen Zimmern, and on "The Languages of Civilisation," by Mr. W. E. A. Axon, as well as a London Letter by Dr. Eug. Oswald, who succeeds Mr. Richard Garnett. When there is so much that is English we cannot but repeat our regret that English words and names should be so shockingly mangled by the printers. The misprints in French are also more frequent than they should be.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BASILE, G. B. F. *Curvatura delle Linee dell' Architettura antica. Epoca dorico-sicula.* Palermo. 100 L.
- BOITO, C. *Gite di un Artista.* Milan: Hoepli. 4 L.
- FRIMMEL, Th. *Zur Kritik v. Dürer's Apokalypse u. seines Wappens m. dem Totenkopfe.* Wien: Gerold's Sohn. 1 M. 20 Pf.
- GIORDANO, G. *Studi sulla Divina Commedia.* Vol. I. Naples: Furchheim. 5 L.
- GONET, G. de. *Tableau de la Littérature frivole en France depuis le XI^e Siècle jusqu'à nos Jours.* Paris: Marpon. 80 fr.
- HENNEBERT, L. *L'Europe sous les Armes.* Paris: Jouvot. 3 fr. 50 c.
- HUE, F., et G. HAURIGOT. *Nos petites Colonies.* Paris: Oudin. 3 fr. 50 c.
- JUNKER, V. LANGEGG, F. A. *Japanische Thee-Geschichten. Fu-Sō Chā-Wa. Volks- u. geschichtl. Sagen, Legenden u. Märchen der Japanen.* 1. Cyklus. Wien: Gerold's Sohn. 8 M.
- PLON, E. *Benvenuto Cellini: nouvel Appendice aux recherches sur son Œuvre et sur les Pièces qui lui sont attribuées.* Paris: Plon. 10 fr.
- RUDDOLF, Kronprinz v. Oesterreich. e. *Orientreise.* Illustriert nach Orig. Zeichngn. von F. v. Pausinger. Wien: Hofdruckerei. 73 M.
- THÉOCRITE. *Les Idylles: Traduction de J. A. Guillet.* Paris: Quantin. 10 fr.

HISTORY.

- BÉARD, Ch. *Jean Doublet de Honfleur, Lieutenant de Frégate sous Louis XIV.* Paris: Charavay 7 fr. 50 c.
- DE CAIX DE SAINT-AYMOU. *Le Vicomte de. Notice sur Hugues de Groot, suivie de Lettres inédites.* Paris: Charavay. 5 fr.
- FRANKLIN, A. *Les Corporations ouvrières de Paris du XII^e au XVIII^e Siècle.* Paris: Firmin-Didot. 12 fr.
- HISTORIARUM hungaricarum fontes domesticæ. Pars I. Scriptores. Vol. 3. Chronicon Dublincense. Leipzig: Brockhaus. 10 M.
- KHEL, L. *Das Leben u. die Lehre d. Muhammed.* 1. Thl. Das Leben d. Muhammed. Leipzig: Schulze. 6 M.
- LEBOY BEAULIEU, A. *Un Homme d'Etat russe: Nicolas Milutine, d'après sa Correspondance inédite (1856-72).* Paris: Hachette. 3 fr. 50 c.
- PRINZ, P. *Studien üb. das Verhältnis Friesland's zu Kaiser u. Reich, insbesondere üb. die fränkischen Grafen im Mittelalter.* Emden: Haynel. 2 M.
- SCHÖRER, H. *Hinkmar, Erzbischof v. Reims. Sein Leben u. seine Schriften.* Freiburg-i.B.: Herder. 10 M.
- THURN, A. A. *De Romanorum legatis reipublicæ liberæ temporibus ad exteras nationes missis.* Leipzig: Fock. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, Straßburger, zur Philosophie. Ed. Zeller zu seinem 70. Geburtstag. Freiburg-i.B.: Mohr. 7 M.
- ANNALES du Musée d'Histoire naturelle de Marseille. T. I. Travaux du Laboratoire de Zoologie marine. Paris: Laflitte. 53 fr.
- BASTIAN, A. *Indonesien o. d. Inseln d. malayischen Archipel.* 1. Lfg. Die Molukken. Berlin: Dümmler. 5 M.
- BECK, L. *Die Geschichte d. Eisens in technischer u. kulturgeschichtlicher Beziehung.* 1. Abthg. Von der ältesten Zeit bis um das J. 1500 n. Chr. Braunschweig: Vieweg. 30 M.

- MEHLIS, C. *Grabhügel u. Verschönerungen bei Thal-mässing in Mittelfranken.* Nürnberg: Schrag. 2 M.
- PALMÉN, J. A. *Ueb. paarige Ausführungsgänge der Geschlechtsorgane bei Insecten.* Leipzig: Engelmann. 5 M.
- REIBERG, H. *Beiträge zur Naturgeschichte niederer Crustaceen (Cyclopiden u. Cypriden).* Jena: Deistung. 1 M.
- STEIN, A. *Ueb. die Beziehungen Chr. Garve's zu Kant, nebst mehreren bisher ungedruckten Briefen Kant's, Feder's u. Garve's.* Leipzig: Denike. 2 M.

PHILOLOGY, ETC.

- BRUNS, I. *Lucrez-Studien.* Freiburg-i.B.: Mohr. 2 M.
- COHN, A. *Quibus ex fontibus S. Aurelii Victoris et libri de Caesaribus et epitomes undecim capita priora fluxerint.* Berlin: Cohn. 2 M. 50 Pf.
- EBERS, G. *Der geschnitzte Holzarg d. Hefbastru im ägyptologischen Apparat der Universität zu Leipzig.* Leipzig: Hirzel. 6 M.
- HAAS, Th. *Die Plurale der Abstracta im Französischen.* Ein Beitrag zur histor. Syntax. Göttingen: Vandenhoeck. 2 M.
- HERWERDEN, H. van. *Studia critica et epititica in Pindarum.* Utrecht: Beijers. 1 M. 50 Pf.
- OTFRID'S Evangelienbuch. Mit Anmerkgn. u. Glossar hrsg. v. P. Piper. 2. Thl. Glossar. 4. Lfg. Freiburg-i.B.: Mohr. 8 M.
- ROTHSCHILD, Le Baron James de. *Mistère du Viel Testament.* 4^e Vol. Paris: Firmin-Didot. 10 fr.

CORRESPONDENCE.

DANTE GABRIEL ROSSETTI.

The Larches, Westbury-on-Trym: June 3, 1884.

To Mr. Waddington's interesting note on "The Sonnets of Rossetti," I may add that, when I was myself compiling a *Poetry-Book of Modern Poets*, Rossetti, while generously conceding all the lyrics which I asked leave to print, especially designated "The Sea Limits" as a poem which he wished me to include, and by which he desired to be represented.

AMELIA B. EDWARDS.

AN EARLY ROMAN MISSAL IN AN ENGLISH PARISH LIBRARY.

London: May 31, 1884.

The parish of Langley-Marish, near Slough, has a small library. Among the books there preserved is an interesting volume of pre-Reformation date, probably the only copy of a Roman Missal of the fifteenth century preserved in an English parish church. The volume is, unfortunately, incomplete, but a careful examination shows it to be the edition in folio printed at Cologne in 1484 by Louis von Renchen. When perfect the volume contained 293 leaves in six parts, printed in black and red, the text in two columns of thirty lines each, with exception of the Canon, which is in two columns of twenty lines each; blank spaces of five or two lines are left for the versals to be added by hand. The leaves are not numbered, and there are neither signatures, nor running title, nor musical notation. Part i., consisting of the Kalendar, occupies six leaves; part ii., containing the Proper of the Season from Advent to Holy Saturday, 120 leaves; iii., the Canon, eight leaves; iv., the second portion of the Proper of the Season, fifty leaves; v., the Proper of Saints, fifty-four leaves; and vi., the Common of Saints and Votive Masses, fifty-five leaves. Of these, unfortunately, nine are wanting—viz., ff. 1 (blank), 7, and 92 of part ii.; 1 and 8 of part iii.; 18 of part iv.; and 53, 54, and 55 (blank) of part vi. The colophon is on the verso of the last leaf but one; and, as this edition is unknown to all bibliographers, it may be interesting to give it here from the only other known copy, preserved in the library of Wolfenbüttel, which copy wants four leaves of part ii. and the whole of part iii.

"Finit missale scd'm ordi- | nantiam romane curie. | Impressum p me lodouic | cum de Renchen ciuem Co | loniensem. Anno a natui | tate dni. Millesimoqua | dringentesimo octuagesimo | sexto nonas | Februarij. Deo. Gras. . ."

The copy at Langley Marish is in its original Cologne binding, and in the middle of each

quire is a strip of vellum; thirty-five of these are cut from an early printed Donatus (?), the remainder from a MS.

The only other Missal printed by Louis von Benchen is that of Liège in folio, completed on July 7, 1486, of which the only known copy is in the library of the Bollandists at Brussels.

W. H. JAMES WEALE.

THE SPELLING OF WYCLIF'S NAME.

Beckenham: June 2, 1884.

Can you spare me space for a few notes on the spelling of Wyclif's name in contemporary documents? The earliest are from the muniments at Balliol College, and are to be found in the fourth Report of the Historical MSS. Commission: A.D. 1360, p. 448, Wyclif; 1361, p. 447, Wycliff, Wykloff, Wycliff; p. 448, Wycliff. The next set I have verified at the Rolls Office. I regret that I forgot when there to consult the note of advance in Issue Roll 47 Edward III. Issue Roll 48 Edward III., Easter, entry of payment: The name in the margin is "Wyclif" in the body "Wiclif." (As some of your readers may not have examined issue rolls, I may note that margin and body are equally formal and written by the same hand.) Compotus of W., giving account of his expenses in the journey to Bruges: Name occurs only once, "Wycliff." Privy seal 49 Edward III. (9): Confirmation to prebend of Aust, "Wyclif." Of less authority as coming from a copy are the entries in Reg. Bok (Harleian 6592): Appointment to Lutegarshalle, "Wyclif." Licence of non-residence, "Wyclefe." Inquisition as to patronage of Lutterworth, "Wycliff" (*ibid.*). Lastly we have the entries in the account of Queen's College, Oxford, which run thus: A.D. 1363, Wiclif; 1365, Wyclive; 1374, Wyclif, Wyclif, Wyclif, Wiclif; 1380, Wiclif. Reference to the Historical MSS. Commission Report, ii. 141, will show that it is doubtful whether these entries refer to the reformer. Summing up the results we find "Wy" sixteen times against "Wi" four times; and of these four three are from the doubtful entries in Queen's College accounts.

With this evidence before us we shall be slow to receive Dr. Buddensieg's dictum issued in his *John Wiclif*, p. 19 (Fisher Unwin):—

"I must not omit to mention with reference to Queen's that it is in the college bills that Wiclif's name for the first time appears in an official document. Eleven years later, in the Royal mandate of July 26, 1374, nominating the Commissioners of the Bruges embassy, it first appears in a public and authoritative document: in both it is spelt Wiclif. In fact this form should settle the much-disputed orthographical question of his name."

It can hardly be said that a college account is more official than a notarial attestation, or that 1363 is earlier than 1360.

I am not eager to insist on any particular form. I prefer to write John (of) Wycliffe, like the village from which he took his name, but in editing his tracts for the Early-English Text Society I thought it better to follow the spelling (Wyclif) used by Shirley and Arnold. This spelling, for similar reasons, was adopted by the Wyclif Society. It seems absurd to make a "much disputed question" as to the right spelling when the varying contemporary use leaves us at liberty to make our own choice. But my spirit revolts at having the law laid down for me in this way, even when the law-giver condescends from his German heights to instruct us poor Englishmen. And when I see that Canon Pennington has given in to this assumption, and writes "Wiclif" in obedience to the erroneous ruling of Dr. Lechler, I think it time to enter a protest on behalf of our right to spell in accordance with the chief weight of contemporary authority, and with the correlative place-name.

F. D. MATTHEW.

PROF. JEBB AND MR. VERRALL.

Queen's College, Oxford: May 31, 1884.

I willingly accept Prof. Jebb's apology in the same spirit as that in which it has been offered, and only regret that he should not have followed the example of his two coadjutors in acknowledging the sources of his information, or should have thought that the chief questions connected with early Greek archaeology could be exhausted by a letter and a magazine article. This, however, is not surprising, as he still seems to suppose that my article was merely a "summary" of the results of others, and that my letter contained only Pischel's etymology of the word *Pelasgos*. I cannot help thinking it a pity that a scholar should venture to write on Levantine archaeology who has not yet learned to distinguish between what is new and what is old in the statements which he reproduces.

Mr. Verrall and I would evidently not agree in our interpretation of an English text. I can assure him that, even after what he now says, I am unable to see that my words "the tale of the phoenix, which he plagiarised from Hekataeos," can mean anything else than the tale which, according to Porphyry, was stolen by Herodotos from the older Greek historian. Herodotos was not charged with having stolen the tale about the phoenix, but only the tale of the phoenix. I cannot think of any other expression that I could have used to convey my meaning, except "description of the phoenix." This I actually have used only three pages previously, and I use it again in reference to the crocodile and hippopotamus in the very next sentence to the one under dispute. Surely this ought to have been sufficient to show what meaning I attached to the phrase I employed, even apart from my note on the passage to which it referred.

I am very far from thinking that Mr. Verrall has assailed me "factiously, or in an unbecoming manner." On the contrary, his are almost the only criticisms of my book which are at first hand, and from which I have received any instruction or benefit; and, though many of them seem to me to be hasty, there are several which I should have made myself had I been allowed to review my own work. What I complain of is that Mr. Verrall (like those who have repeated his criticisms) has first read his own meaning into my words without trying to find out what it was that I really meant, and has then proceeded to controvert it. Inaccuracies can easily be found in an author who is treated in this fashion.

Like Mr. Verrall, I do not intend to write again on a subject of which the public must now be heartily tired. Those who wish to know the latest results of Oriental research, and what I believe to be their bearing on the earlier portion of Herodotos, must refer to my book. I am content to wait for the verdict which I am convinced must eventually be given in *re Herodoti*. As an eminent Egyptologist writes to me: "Courage, my friend, the future is with us."

A. H. SAYCE.

HUNTING THE WREN.

London: June 2, 1884.

In his interesting account of this curious custom published in the *ACADEMY* of May 24, Prof. Newton says: "It seems to have been first noticed by Charles Smith in his *State of the County of Cork* (ii., p. 334, note), published in 1750." An earlier notice than this may be found in Aubrey's *Miscellanies*, the first edition of which was printed in 1696. After referring to the last battle fought in the North of Ireland between the Protestants and the Papists, at Glinsuly, near Letterkenny, he adds:—

"Near the same place, a party of the Protestants

had been surprised, sleeping, by the Popish Irish, were it not for several wrens that just wakened them by dancing and pecking on the drums as the enemy were approaching. For this reason the wild Irish mortally hate these birds to this day, calling them the devil's servants, and killing them wherever they catch them. They teach their children to thrust them full of thorns. You will see sometimes on holidays a whole parish running like madmen from hedge to hedge a wren hunting."

I learn from a relative that twenty years ago in the county of Kildare the custom was annually observed on St. Stephen's Day, and that the dead bird was carried, not "between two hoops crossed at right angles and decked with ribbons" (as described by Prof. Newton), but tied at the top of a long wand. With this "the wren boys," as they were called, visited the houses of the neighbouring gentry and chanted in a monotonous tone the following lines (written as pronounced):—

"The wren, the wren, the king of all birds,
St. Stephen's Day was caught in the furze;
Altho' he is little, his family's great,
So pray you, good people, give us a treat."

In this way they often collected a good sum, which was spent the same evening on what our Gallic neighbours would term *le vin du pays*.

J. E. HARTING.

AN EPISODE IN THE MUTINY.

London: May 23, 1884.

While thanking the *Saturday Review* for a very well-informed and indulgent notice of my little book, *Fifty-Seven*, I wish to comment on one point as to which the reviewer impugns my accuracy, in the following words:—

"Surely Mr. Keene is in error in saying that the native ex-judge known as the Khan Bahadur of Bareilly made good his escape. . . . To the best of our recollection the white-haired and treacherous old scoundrel was subsequently apprehended and hanged."

If the reviewer—who is evidently *en pays de connaissance*—had positively stated, as a fact within his knowledge, that the rebel in question was brought to justice, I should have been inclined to accept the correction. Since, however, he is only writing from recollection, I may be allowed to refer him to Beale's *Oriental Biographical Dictionary*, a work which I have found singularly accurate on the whole, though not equal, perhaps, to all the demands of modern scholarship. This is what Mr. Beale says, *in voce*, at p. 173 of his Dictionary:—

"MASRUZ, poetical title of Nawab Khan Bahadur Khan, son of Jalal-ud-din or Zulfiqar Khan, son of Hafiz Rahmat Khan, of Bareilly. . . . He rebelled against the British in 1857, and consequently was obliged to leave his native country and go to Mecca."

The official *Narrative* makes no mention to the contrary. And Mr. Beale, who lived till 1875, had lost his eldest son in the Bareilly rebellion. He was second master of the college, and was put to death, by Khan Bahadur's orders, on June 3. Knowing what Asiatics feel on such subjects, I should be disposed to say that Mr. Beale is very unlikely to have displayed negligence in following the fate of the murderer of his son. Mr. Beale—in spite of his name—was a native historian to all intents and purposes, and is so described in Dowson's *Elliot*, vol. viii., p. 441. Mr. John Inglis would know the exact facts, but I fear he is not in Europe.

H. G. KEEKE.

THE NAME "STERNBOYD."

London: June 2, 1884.

The origin and meaning of this name of one of the most promising of our young actors had exercised me much since I first heard it. *Stern* was the German "star;" but how came the *royal* of Akroyd, &c., tacked to it? what could it mean?

I was fairly puzzled. Last Sunday I chanced to meet the lively and accomplished owner of the name, and at once asked him what countryman he was, and what his name meant. "I'll tell you," said he. "It is necessary for an actor to have a distinctive name, something that everyone will know him by. My own name wasn't of this kind; so when I left the bank I was in, and took to the stage, I resolved to rename myself. I was a great admirer of Sterne, and I therefore determined to start my new name with *Stern*-. *Dale* suggested itself as a continuation; was there not a Stern-dale Bennett? But as I walked down Aldersgate Street one afternoon I saw over a shop, 'W. Royd, grocer.' 'That's my termination,' said I; 'Sternroyd's my name.' And it has been ever since. I venture to say that it's no one else's in the wide world. But what Royd means, I leave you to find out. In the North, the land of -royds, they told me it was 'road.'"

By the inventor's leave, I give his statement here, pleading only that larks of this kind are hard on humble crackers of etymological kernels.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 9, 8 p.m. Aristotelian: "Hume's Position in the English School of Philosophy," by Mr. E. H. Rhodes.
8.50 p.m. Geographical: "Travel and Ascents in the Himalaya," by Mr. W. W. Graham.
TUESDAY, June 10, 8 p.m. Anthropological: "The Deme and the Horde," by Mr. A. W. Howitt and the Rev. L. Fison; "African Symbolic Language," by Mr. C. A. Gollmer; "Phœnician Intercourse with Polynesia," by Dr. S. M. Curl.
8 p.m. Colonial Institute: "The Straits Settlement and British Malaya," by Sir F. A. Weld.
WEDNESDAY, June 11, 8 p.m. Geological.
8 p.m. Microscopical: "The Camera Lucida," by Dr. J. Anthony; "Some Phenomena of the Red Blood Corpuscles of Vertebrates, with Reference to the Occurrence of Bacteria normally in Living Animals," by Mr. G. F. Dowdeswell; "A New Polarising Prism," by Mr. C. D. Ahrens; "The Constancy of Specific Morphological Characters in the Bacteria," by Mr. G. F. Dowdeswell.
THURSDAY, June 12, 5 p.m. Zoological: Davis Lecture, "Hands and Feet," by Prof. Mivart.
8 p.m. Mathematical: "The Induction of Electric Currents in a Cylinder placed across the Lines of Magnetic Force," by Prof. H. Lamb.
FRIDAY, June 13, 8 p.m. Quakett.
8 p.m. New Shakspere: "Shakspere's Sonnets," II., by Mr. T. Tyler.
9 p.m. Royal Institution: "Researches on Liquefied Gases," by Prof. Dewar.
SATURDAY, June 14, 3 p.m. Physical: "The Velocity of Sound in Tubes," by Mr. Blackley; "A New Apparatus for Colour Combinations," by Mr. Hoffert.

SCIENCE.

Anglo-Saxon Literature. By John Earle. (S. P. C. K.)

THE importance of this little volume is not to be estimated by its size. Within the narrow limits of space allotted to one of the Christian Knowledge Society's handbooks, Prof. Earle has succeeded in writing an account of Anglo-Saxon literature which is not only thoroughly readable, but also better fitted than any other single work to convey to the ordinary reader a correct notion of the extent and character of that literature, of its historical relations, and of the causes to which its special peculiarities are to be assigned.

Most of the strictly popular works on this subject are open to the objection that they treat the Anglo-Saxon literature as if it were a phenomenon standing apart, and as if its characteristic features were due to no other causes than the individual genius of the writers and the intellectual type of the nation to which they belonged. From this fault Prof. Earle's little book is entirely free. The author rightly lays stress on the fact that the early literature of our ancestors was, like the other vernacular literatures of Europe, in

great part the product of Latin culture; and he therefore devotes the opening pages of his work to a rapid but comprehensive sketch of the Latin literature in which the Anglo-Saxon writers found their inspiration and their models. He points out that when the stream of culture, which descended from the ancient world, and which employed the Greek language as its vehicle, had in Italy come to an end in the confusion which followed the Great Plague of A.D. 166, the void thus created was supplied by the rise of a new Latin literature, owing little to classical precedent, and principally deriving its inspiration from the translations of the Christian scriptures. It was on this literature that the nascent intellectual life of England was nourished. Prof. Earle briefly passes in review the most important of the literary works of this epoch, and shows how largely their matter and spirit were reproduced, first in the Latin writings of Englishmen like Aldhelm, Baeda, and Alcuin, and afterwards in the vernacular literature which is the special subject of his book. The genuinely native element in the Anglo-Saxon literature appears to be inadequately noticed in the introductory chapter, but its importance is fully recognised in the course of the work.

One of the most valuable portions of Prof. Earle's book is the second chapter, on "The Materials," which gives a full account of the manner in which the treasures of Anglo-Saxon literature have been preserved, with interesting notices of the eminent men who have laboured in their collection and interpretation. In the same chapter the author directs attention to the important illustration which the literature receives from inscriptions, from the remains of contemporary English art, and from the results of the examination of burial mounds. When speaking of the inscriptions, Prof. Earle somewhat disappoints our expectations by passing over the Ruthwell runes as being a subject too long for discussion in his limited space. From his remarks on the Vercelli Codex, however, it would appear that he regards the West-Saxon form of the Rood-poem as the original, and as being, like the other poems in the same MS., the work of Cynewulf. This view, taken in connexion with Prof. Earle's (or Kemble's) theory respecting Cynewulf's date, involves the difficult conclusion that the Ruthwell Cross belongs to the tenth or the eleventh century. It seems scarcely possible to interpose three hundred years between this monument and the strikingly similar relic at Bewcastle, which is referred, by its inscription, to the first year of Egfrith, A.D. 670. There does not appear to be any fatal objection against assigning to Cædmon the authorship of the "Dream of the Holy Rood." The epigraph on the top-stone of the Ruthwell Cross, however, which has been relied upon as establishing this conclusion, is rather an embarrassment than a help, since the most natural interpretation of the formula is that "Cædmon" was the name of the sculptor of the monument, and not that of the author of the verses carved upon it. If Cædmon be really the author of this striking poem, we can account for Baeda's high estimate of his genius. The only other genuine relic of the voluminous works of the Northumbrian bard is the well-known "Hymn to the

Creator," respecting which Ettmüller rather amusingly remarks that its "soporiferous" style confirms the traditional statement that it was composed in a dream.

In the chapter on "The Schools of Kent" Prof. Earle furnishes some specimens of the interesting remains of the Kentish dialect, and adduces reasons for supposing that there may have been some slight survival of Roman culture through the Jutish conquest, and that the adoption of the Roman alphabet by the conquerors may date from a time preceding their conversion to Christianity. The author next treats of "The Anglian Period," giving an account of the Latin writings which issued from Northumbria during the seventh and eighth centuries, when that kingdom was the principal seat of literary activity in Europe. In connexion with this period Prof. Earle discusses the poems on Scripture history which have in modern times been ascribed to Cædmon. Although these writings belong to a later age, they doubtless contain important elements derived from the Northumbrian school of poetry of which Cædmon is the representative. Prof. Earle's illustrative specimens are here, as throughout the work, extremely well chosen, and he has generally succeeded in avoiding the most hackneyed passages. In the translations he has had the good sense to employ idiomatic modern English, instead of following the common fashion of rendering the Anglo-Saxon words by their etymological equivalents—a practice which encourages that fallacy of "quaintness" which is such a serious obstacle to the true appreciation of our older literature.

The author next deals with "The Primary Poetry," by which he means the poetry which is most purely of native origin, as distinguished from that which markedly betrays the influence of foreign culture. It would have been better if he had given some account of the formal characteristics of the Anglo-Saxon poetry, instead of passing over the subject as "belonging rather to grammar than to literature." Of "Beowulf" a long analysis is given which is thoroughly spirited and readable. It is satisfactory to observe that Prof. Earle does not accept the baseless notion so commonly expressed with regard to the primeval antiquity of this poem, but refers it to the beginning of the tenth century. There can be little doubt that this date is at least sufficiently early. The minor poems of the "primary" class are referred to more summarily. An extract is given from the interesting, but unfortunately mutilated, poem of "The Ruined City," the subject of which, as Prof. Earle was the first to show, is the Roman city of Bath. In his account of the poem which he calls "The Minstrel's Consolation," Prof. Earle adopts the view that Deor is the name of the author of the piece. It is much more probable that the soliloquy is dramatic, and that "Deor, the bard of the Heodenings," was a personage of ancient legend. Prof. Earle omits to mention the interesting illustration which this poem receives from Old-Northern and German sources. The Brunanburh ballad is represented by two stanzas from the rather languid version of the Poet Laureate. The specimen given of the Maldon ballad—one of the finest things in the whole poetical literature—is decidedly inadequate. In the translation, by-

the-way, the name Leofsunu is oddly rendered "Leveson."

Prof. Earle devotes considerable space to the subject of the West-Saxon laws, from which he gives large extracts in original and translation. He then proceeds to speak of the Chronicles, with which he deals more briefly than might have been expected from his previous labours on this portion of the literature. The distinctive features of the various local chronicles are, however, carefully pointed out, and the scanty indications of authorship and date of composition are brought into prominence.

The chapter on "Alfred's Translations," in addition to a long extract from the Preface to the "Pastoral Care," contains an interesting novelty in a series of passages from the translation of Gregory's *Dialogues*, which still remains inedited. Alfred's great object was the elevation of his people through the instrumentality of the clergy, and it was for the instruction of the clergy that these translations were designed. After Alfred's time, the cultivation of prose style was chiefly continued in the homiletic literature, which reached its highest perfection in Ælfric. Prof. Earle skilfully points out the illustration which this literature affords of the history of religious thought during the tenth and eleventh centuries. In the earlier works of this period—that is to say, in the oldest portions of the Blickling Homilies—we find abundant traces of the loose theology and the extravagance of saintly legend which the Benedictine revival endeavoured to repress. This Catholic movement is represented by Ælfric, whose sermons are a continued protest against the licence of speculation and the undisciplined love of the marvellous which characterised much of the preaching of his time. Prof. Earle deservedly praises the wonderful power and flexibility which the English language attained in the hands of this great writer. The notice of the homiletic literature closes with an extract from the sermons of Wulfstan, which were published only last year.

In the chapter on "The Secondary Poetry," the long analysis of the "Elene" might, perhaps, with advantage have been dispensed with to make room for a few more extracts from the Cynewulf poems; and the interesting remains of the scientific literature are dismissed more briefly than we could have wished. These, however, are points on which opinions may differ. What is not questionable is the extraordinary skill with which Prof. Earle has managed to condense a long story into a brief space without any sacrifice either of clearness or attractiveness.

HENRY BRADLEY.

CORRESPONDENCE.

"OUTLINES OF PSYCHOLOGY."

Crockham Hill, Kent: June 4, 1884.

We poor specialists are wont to move on so blindly and automatically in our beaten track that we might become at last almost as automatic as a squirrel in a cage were it not for the supervision and control of those gifted with the wider vision. Miss Simcox's many acute observations *à propos* of my text-book are eminently fitted to impress the psychologist with the truth that there are more things in the mind of man, whether adult or infant, than are

dreamt of in our psychologies. It may seem ungracious not to be content with so wholesome a lesson; but I have so strong a conviction that Miss Simcox could tell us more if she chose that I venture to ask her, not only for myself, but for my fellow-psychologists, to unfold her views in a less enigmatic form.

For example, Miss Simcox has her own view of the relation of psychology to other branches of knowledge. She finds fault with me for connecting the science so closely with education, and seems to hold that it has quite as direct a bearing on politics and other practical callings. Miss Simcox's display of ingenuity in finding a reason for my falling into this error—namely, the twofold wants of my examinees—makes me really sorry that I cannot allow her to do me the honour of taking me to be its originator. The two Mills, Spencer, Bain, in England, Beneke, Waitz, and a host of others in Germany, have brought out the bearings of psychology on education. Will not Miss Simcox fill up the gap by writing a treatise, say, on the psychology of politics, or of "experimental science," whatever this expression may exactly mean in Miss Simcox's not always familiar nomenclature? One would conjecture, too, that Miss Simcox entertained quite new ideas on the relation of psychology to ethics. At least, the expressions "utilitarian psychologist" and "utilitarian motive" (*à propos* of infantile behaviour) suggest some new conception of the relation. I should be glad, further, to know more fully what is the exact value which she ascribes to the psychological work of the last thirty years or so as represented by the names Spencer, Lewes, and Bain (Miss Simcox wisely, perhaps, ignores such a trifling contribution as the psycho-physics of Germany). She begins by saying that my summary leaves a sense of disappointment that the British trio have not brought us "forward," but instantly goes on to remark that this disappointment might disappear if we had to go back to the text-books used before this period. This affects me like an optical illusion. It is as if I were told: "Go and stand at B and look at A, and the distance will seem short; but pass on to A and look towards B, and the distance will appear long."

A similar obscurity attaches to Miss Simcox's account of the value of that new branch of psychological enquiry which she calls interrogating the domestic baby, and the inauguration of which she attributes to Mr. Darwin. Miss Simcox begins by saying that this is the most valuable addition recently made to the resources of the psychologist. A few lines later she speaks of the interest of a careful record of the ages at which primitive mental processes are successfully accomplished (which is just what Mr. Darwin set himself to obtain) as being "mainly biological." A line or two beyond this she gives it as her third opinion that this same process of recording mental progress is in slightly higher stages "exceedingly valuable." Miss Simcox's originality can hardly go to the length of including biology under psychology; but, if not, this strange Hegelian sequence of affirmation, denial, and re-affirmation is just a little puzzling. Miss Simcox's few remarks on the doings of infants show that she is able to examine these psychological objects without any risk of their being dimmed by the haze of sentiment; and one is almost horrified at the thought of the crushing things she would have to say to deluded parental observers. Yet, though terrible, the process of dis-illusioning would be salutary, and I sincerely hope that Miss Simcox may soon find time to tell psychological parents more fully how they are to observe their infants, taking them "as seriously as if they were earth-worms."

There is one other point on which I feel the same difficulty in seizing the precise shade of

thought of my subtle critic. I quoted from M. Ribot the fact that in mental disease loss of control shows itself in two distinct forms, the one due to abnormal increase of the impulsive force to be inhibited, the other to the decrease of the inhibitory force. That is to say, the grip one man has on another, prostrate beneath him, may be lost either because the latter recovers breath and strength or because the former grows tired. Miss Simcox tells us that this is nothing but a clumsy version of a saying of La Rochefoucauld: "Si nous résistons à nos passions, c'est plutôt par leur faiblesse que par notre force." I should have liked Miss Simcox to bring out the identity more fully, and to tell us how far she thinks natural cleverness, experience, and literary skill are able to anticipate the slow movements of pathological research.

I can assure Miss Simcox that I have tried hard to puzzle out the meaning of her dexterously turned sentences. This confession may so convince her of my inability to apprehend new ideas that she will not think it worth while to instruct me further; but it will at least satisfy her that I have the disposition to learn.

JAMES SULLY.

SCIENCE NOTES.

At the last meeting of the Institute of Civil Engineers for the present session, held on May 27, it was stated that the list of members, associates, and students now numbers 4,612, as compared with 4,400 last year, and 2,468 ten years ago.

DR. EDWARD AVELING has in the press a pamphlet on the *Origin of Man*. It is uniform with, and a continuation of, his *Darwinian Theory*. The latter pamphlet is already in its tenth thousand. Both are published by the Progressive Publishing Company, 28 Stone-cutter Street.

THE International Geological Congress, which has not met since the Bologna gathering in 1881, will hold a session next autumn in Berlin. The venerable Dr. von Dechen has been appointed honorary president, while Prof. Beyrich is the president of the organising committee, and Dr. Hauchecorne the secretary. The meeting will extend from September 25 to 30, and will be followed by geological excursions from October 1 to 5. Arrangements of a very liberal character are being made for the reception of foreigners.

PHILOLOGY NOTES.

MESSRS. MACMILLAN will shortly publish in their "Classical Series" the *Epistles and Ars Poetica* of Horace, edited by Prof. A. S. Wilkins, thus completing the work that was begun by Mr. Page's *Odes* and Prof. Palmer's *Satires*.

HERR D. ROHDE, in his pamphlet, *Adjectivum quo ordine apud Caesarem et in Ciceronis orationibus coniunctum sit cum substantivo examinetur* Dietericus Rohde, seeks to modify the usual view that in the best Latin prose writers the adjective generally follows the substantive, and that, when it precedes the noun, it thereby gains additional emphasis (*Madv. Lat. Gr.* § 466 a). He treats the attributive adjective as originating in a secondary clause of predicative character—e.g., *laudo homines modestos* = *laudo homines qui (or quod) modesti sunt*; and, therefore, placed naturally after its substantive. This old arrangement he assumes to have gradually given place (with certain exceptions, as, e.g., in the case of old, familiar, and stereotyped expressions, such as *populus Romanus*, &c.) to the converse order, by which a close connexion is established between the adjective and substantive, remarking, "*indiciū vero atque insigne huius artioris coniunctionis in eo cernitur, quod adiectivum ante substantivum*

positum est." (Is not this rather begging the question? Why should *bonus puer* necessarily mark a closer connexion than *puer bonus*?) This changed order, he shows, by a large collection of examples taken from Caesar and Cicero's speeches, to predominate in those authors; e.g., *clarus* occurs 200 times before, and 53 times after, its noun in Cicero's speeches; *magnus* precedes in Caesar and Cicero's speeches 1,063 times and follows 153 times. Supposing it to be true that the preposition of the adjective is the rule, it would seem to follow that if the writer desires to emphasise his attribute he would place it after the noun, and Herr Rohde accordingly enunciates the following rule:—"Quod adiectivum omnino ante substantivum ponitur, id gravitatis causa collocatur ordine inverso; quod contra adiectivum post substantivum poni solet, id maiore vi effertur cum præcedit," which he supports by examples within his prescribed limits of Cicero and Caesar. Herr Rohde's investigations would have been more valuable had he taken a wider field for his enquiries, and we hope he may some day be induced to do this. Meanwhile, his pamphlet may be recommended to those who care for such questions.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 13.)

PROF. FLOWER, President, in the Chair.—Dr. Maxwell T. Masters exhibited a series of agricultural implements, brought by Mr. Livesay from the Naga Hills, at the North-east corner of Assam. The tools were chiefly such as are used for rice culture on the irrigated slopes of the hills, and consisted of rakes made of bamboo wood, a hoe, and iron knife with wooden sheath and cord for suspension.—Dr. J. Stephens sent a drawing of a large pointed palaeolithic implement recently found near Reading: length, nine inches and a-quarter; weight, two pounds three ounces and a-quarter.—Mr. W. G. Smith exhibited two palaeolithic implements recently found at North London: one was made of quartzite, and is the first example of this material met with in the London gravels; the other was a white implement from the "trail and warp." He also exhibited two white porcelaneous palaeolithic flakes replaced on to their original blocks; the four pieces were found by him at North London, wide distances apart, at different times during the last six years. Mr. Smith also exhibited a large axe from New Guinea with a keen blade of siliceous schist or banded chert nine inches and five-eighths long, and weighing over two pounds and a-quarter. The axe was sent home by a sailor, and Mr. Smith purchased it of a person who was using it at North London for chopping up firewood.—A paper on "The Ethnology of the Andaman Islands," by Mr. E. H. Man, was read.—Prof. Flower read some "Additional Observations on the Osteology of the Natives of the Andaman Islands." Since reading a paper before the Institute on the same subject in 1879, the author had had the opportunity of examining ten additional skeletons, two of which are in the Museum of the University of Oxford, and eight in the Barnard Davis collection now in the Museum of the Royal College of Surgeons; five are males and five females, and all are adult. The measurements of these specimens have thoroughly established the fact that the twelve skulls of each sex previously examined furnish a very fair average of the characters of the race.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Annual Meeting, Monday, May 26.)

W. CLARK, Esq., President, in the Chair.—The following honorary members were elected:—Commendatore Giuseppe Fiorelli, Prof. Luigi Agorini, Prof. Heinrich Brunn, Prof. Adolf Michaelis, M. Léon Heuzey, M. Ant. Héron de Villefosse. The following officers were elected for the next year:—President, Mr. J. W. Clark; Vice-president, Prof. G. M. Humphry; Secretary, Rev. S. S. Lewis. The new members of council are:—Prof. C. C. Babington, Prof. W. W. Skeat, Prof. Macalister.—The annual Report announced

that the society's collections had received a permanent habitation in the new Museum of Archaeology, that eight meetings and two excursions had taken place during the past year, that forty-seven new members had been elected, and that the first of a series of loan exhibitions of university and college portraits, under the auspices of this society, was now on view in the Fitzwilliam Museum.—Prof. Hughes, in speaking of the so-called *Via Devana* running from the end of Worts' Causeway towards Horseheath, pointed out that there was little, if any, evidence of its Roman origin; and insisted that it was rather an entrenchment, to be referred to the same later age which has given us Offa's Dyke in the West, and the Devil's Dyke and so many other notable earthworks in East Anglia. So too in respect of the Castle Hill, he pointed out that the certainly Roman roads in the neighbourhood seem to converge to Grantchester rather than to Cambridge, and that the Roman pottery found here indicates rubbish-heaps rather than the site of a camp or permanent fortification. From all available evidence he drew the conclusion that, though the rural population in this neighbourhood was probably thicker in Roman times than at present, the mound and all the earthworks about it are of Norman origin.—Mr. Browne showed outlined rubbings of two stones recently presented to the British Museum by Mr. A. W. Franks, acquired some years ago from persons who described them as coming from the city; also of the remarkable rune-bearing stone from St. Paul's Churchyard in the Guildhall Library, the case of which had been removed by the kindness of the librarian in order that the rubbing might be made. Mr. Browne showed similarities in design and execution which rendered it highly probable that the Guildhall stone and the stone of which the British Museum stones are fragments were respectively the headstone and the body-stone of a Scandinavian grave. The headstone has an animal subject, while the other stones have only patterns of symmetrical ornament; the tombstone of the heathen King Gorm the Old has the two combined, with many details in striking resemblance to the three London stones. No other such stones were known to Mr. Browne in these islands. The runes on the Guildhall stone, which had certainly been an upright stone, state that "Kona caused lay this stone," instead of the proper phrase for a standing stone, "raised this stone." T. G. Repp remarked on this phrase, when the Guildhall stone was found in 1854, that there must have been a large sculptured horizontal stone in front of the standing stone, "which in the course of eight centuries most likely has been broken into fragments." Mr. Browne claimed to have found this body-stone. The fragments are the full breadth of the stone, and are together nearly three feet long. The Guildhall runes add the words "also Tuki." Toga, or Toki, or Tokig, or Thokig, was a well-known Minister of King Canute, mentioned in various documents dating from 1019 onwards. T. G. Repp remarked that the inscription "Kona and Tuki caused lay this stone" made it fairly certain that the body-stone bore an inscription setting forth the name and so on of the person buried. In handling the heavy stones at the British Museum a few days ago, in company with Mr. Franks, Mr. Browne detected on the edge of one of them the final letters of an inscription, with an incised line running centrally as on the Guildhall stone. The last letter but one is an *i*, the portion left of the letter preceding is or may be half of a *k*, and the final letter is less unlike a *g* than anything else. Thus both inscriptions may end with Tuki or Tokig. Mr. Browne believed the whole to be a pagan memorial to some English Dane of great importance. The Yorkshire stones shown were those at Bilton and Kirkby Wharfe. At the former place, in addition to a unique cross-head previously described to the society, there is a stone bearing three figures much resembling the frescoes in the Catacombs of the Three Jews, but with no indication of flames. On a large stone in the churchyard, evidently a portion of a shaft of considerable magnitude, figures could still be discovered which might represent Adam and Eve with an unusually large serpent between them. On another fragment, a cast of which was sent some time since to the Society of Antiquaries in Edinburgh because

of the appearance of the "spectacle ornament" on the front of a woman, Mr. Browne found on close examination that the ground on which the woman stands, with a man by her side carrying a large knifelike implement horizontally across his body, is in reality a large dragon, with a narrow head rising between them. The shaft of the cross at Kirkby Wharfe has a subject which frequently occurs on Northumbrian stones, two figures grasping an upright stem standing between them; in this case the whole is complete, and the head of the stem is found to be a large "Maltese" cross, the arms of which form canopies for the man and woman. Mr. Browne showed various examples of stones illustrated by these points. The Deorhurst font is an exceptionally fine example of spiral ornament. Mr. Browne called attention to the unusually complicated arrangement of four spirals proceeding from the centre instead of three or two, and to a peculiarity in the method of carrying it out, two of the spirals at each centre uniting and thus forming continuous bands. For a close examination into this detail he was indebted to Mr. Henry Wilson, of Malvern. He combated the argument for a comparatively late date of the font, derived from the presence of a well-designed scroll with flowers and leaves, by the presence of ornamental scrolls on stones which showed intimate acquaintance with the Lindisfarne Gospels and other MSS. of Hibernian type, and expressed the opinion that the Deorhurst spirals were designed at an early date by some master of the art. There was a Saxon monastery at Deorhurst, and the font might possibly be a relic of its infancy. According to William of Malmesbury, Abbat Tica took to Glastonbury in the eighth century the relics of a large number of early Northumbrian Christians, Aidan, Bega, Hilda, &c., and his own tomb at Glastonbury was specially noted on account of the "art of its sculpture." Thus there was some evidence of a Northumbrian influence on the Christian art of the South-west. A fragment of an inscription in Roman capitals was found at Thornhill near Dewsbury several years ago. Two inscriptions in runes were found at the same place, and a third was found two or three years ago. The fragment in Roman capitals is as follows, the large capitals showing the letters which are certain, the smaller ones those of which only a small portion has been preserved:—

E A E F T
O S B E R
T A B E C
T B E R

Mr. Browne preferred to follow the suggestion of the most recent discovery at Thornhill, and adopting Mr. Haigh's *Egberht* or any name of similar length, and omitting the *c* throughout in accordance with local precedent, proposed the following alliterative couplet:—

+ *Egberht araerde aefter Osberhtas*
Becun at bergi gibiddað Saer saule.* +

At *bergi* occurs nowhere else than at Thornhill on English stones, and only three times in the 3,000 Scandinavian runic inscriptions, two of the three Scandinavian cases being found together.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 27.)

PROF. FLOWER, President, in the Chair.—Mr. H. O. Forbes read a paper on "The Kubus of Sumatra." The Kubus are a nomadic race inhabiting the central parts of Sumatra. In their wild state they live in the deep forest, making temporary dwellings, where they abide for a few days, consisting of a few simple branches erected over a low platform to keep them from the ground, and thatched with banana or palm leaves. They are exceedingly timorous and shy, so that it is a very rare thing for any of them to be seen; and, if suddenly met in the forest by anyone not of their own race, they drop everything and flee away. They cultivate nothing, and live entirely on the products of the chase. Their knives and the universal spear with which they are armed are purchased from the Malays, with whom they trade. They are of a rich olive-brown colour; and their jet black hair, apparently far less straight than

* Possibly meant for *Thornhill*; conceivably a play upon a double meaning of *bergi*, "hill" and "grave-mound."

that of the village Malays, was always in a dishevelled state, and in curls. The average height of the males was about 1.59 metre, and that of the females 1.49.—Dr. Garson read a paper on "The Osteology of the Kubus."—Mr. Theodore Bent read some "Notes on Prehistoric Remains in Antiparos," and exhibited several specimens of pottery, some rudely carved marble figures, and a skull from cemeteries in that island.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 23.)

SIR P. DE COLQUHOUN, Q.C., in the Chair.—Mr. William H. Garrett read a paper on "Macbeth," chiefly with a view of elucidating the intentions of Shakspeare with respect to the central figure of the tragedy. At the outset, Mr. Garrett endeavoured to fix the year when the play was first acted, by a reference to the MS. diary of Dr. Simon Forman, who states that he first saw "Macbeth" acted at the Globe Theatre on April 20, 1610, and who has given a sketch of the plot. After examining the source—Hollinshed's Chronicle—whence Shakspeare derived his first idea of the salient characteristics of the real Macbeth, and alluding to the introduction by the poet of the account given by the Chronicler of the assassination of King Duffe by Donewald, the author of the paper proceeded to analyse the character of Macbeth as created by Shakspeare, contending that the prophecies of the witches had not the effect on the character and conduct of the Scottish chief which is usually claimed for them by commentators. Shakspeare's text, it was shown, not only indicates that ambitious cravings existed in Macbeth before the action of the tragedy commenced, but that he had previously even consulted his wife respecting the means to be adopted in order to secure the throne for himself. In proof of the latter statement, Mr. Garrett cited Lady Macbeth's rejoinder—

"What beast was't then

That made you break this enterprize to me?"

Again, in the lines that immediately follow, she reminds her lord that neither "time nor place" was then favourable, but that, at length, both "have made themselves." Attention was also drawn to the fact that, at the commencement of the play, Macbeth starts and seems to fear the prognostication of the witch who appears to have fathomed his secret desires. But a few minutes after his first interview with the weird sisters he is found, too, uttering the lines in which he speaks of "that suggestion whose horrid image does unfix his hair." These and other arguments were used to prove that Macbeth was under no spell created by superstitious feelings when he began his career of crime.

NEW SHAKSPEARE SOCIETY.—(Friday, May 30.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Mr. Thomas Tyler read the first of two papers on "Shakspeare's Sonnets." With respect to the date Mr. Tyler repeated the conclusion he had previously expressed in the ACADEMY, that, on account of allusions to the rebellion of Essex and its consequences, and indications of the season of the year, as in "this most balmy time" of 107, sonnets 100 to 126 were written somewhere about May 1601. Sonnet 104 gives a period of three years as having intervened since the commencement of the acquaintance between Shakspeare and his friend. And this sonnet gives also special prominence to the season of spring, speaking not only of "three beauteous springs" turned to "yellow autumn," but also of "three April perfumes in three hot Junes burn'd." Thus three years from the spring of 1601 brings us to the spring of 1598, when Shakspeare was first introduced to his beautiful and estimable young friend, "Mr. W. H.," according to the initials given in the dedication of 1609. Mr. Tyler maintained that, though his conclusions with regard to the chronology would be valid, whoever may be identified with "Mr. W. H.," yet these conclusions were in singular accord with the chief facts known respecting William Herbert (in 1601 Earl of Pembroke). William Herbert was to commence residing permanently in London in the spring of 1598, as mentioned by Rowland Whyte in the *Sydney Papers*. And his release in the spring of 1601 from the imprisonment which he endured in consequence of his amour with Mrs. Fytton would not unreason-

ably give occasion for that renewal of the intimacy with Shakspeare which is implied in sonnets 100 to 126. The words "You had a father," of sonnet 13, were not to be taken as meaning that Mr. W. H.'s father was dead, but, in accordance with the words "thou hadst a father" in "Merry Wives," act III., sc. iv. (a parallel passage suggested by the Rev. W. A. Harrison), they implied an exhortation to act as his father had done; to act like a man. Slender in the "Merry Wives" misunderstands the meaning, and thus renders himself ridiculous. "You had a father" was to be understood in a sense congruous with the general import of sonnets 1 to 17. Shakspeare, however, may have had little or no personal acquaintance with William Herbert's father, who, at the period in question, may not have resided much in London, both on account of his health and his official duties in the country.—In the discussion which followed the reading of the paper, Mr. Furnivall suggested that though additional evidence was desirable to decide the question, yet possibly Mrs. Fytton might be the dark lady of sonnets 127 to 152, of whom both Shakspeare and his friend, Mr. W. H., were enamoured.—Mr. Tyler intimated that, in his second paper, June 13, he should have something to say on this question, as also on the philosophy and religion of Shakspeare.—In reply to a remark which had been made that the existing portraits of William Herbert, as representing a man of forty or more, would scarcely justify the lavish eulogies of Mr. W. H.'s beauty to be found in the Sonnets, Mr. G. B. Shaw maintained that the engraving in the British Museum, from the portrait said to be by Mytens, was that of a remarkably handsome man. He should like a committee of ladies to decide the question.

FINE ART.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR AND GRAY, at Messrs. DODD & WELLS, 135, N.E. 4th ROAD STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

A History of Ancient Sculpture. By Lucy M. Mitchell. (Kegan Paul, Trench, & Co.)

THE discoveries of the last ten years have doubled the labours of the historian of Greek art. They have, indeed, completely revolutionised his method. A hard necessity is laid upon him. He must find himself at home not only in Hellas, but also in Egypt, in Chaldaea and Assyria, in Phoenicia and Asia Minor. The student of to-day imperatively demands in art as in science to know the *origines* of things. It is the conspicuous merit of Mrs. Mitchell's book that she responds to this call. To our mind the best part of her work is over before she treats of the historical period proper—the time that follows after 600 B.C. Her plan is to sketch briefly at the outset the history of art in Egypt and Assyria. It is given to no one except M. Perrot (and some critics would say not even to him) to treat with equal sympathy arts and religions so dissonant as those of East and West; the account of Egypt and Assyria reads, therefore, like a careful, but always cold and lifeless, compilation, useful, indeed, to the student, but to be read with a sense of effort. Rahotep and beautiful Nefert occupy their wonted place of honour in the Memphitic period; it is whispered that M. Maspero intends shortly to revolutionise their date. Throughout the pages on Egypt and Assyria we have a feeling that we are told either a little too much or not enough. Too much of the object of the sketch is to show the relation with, and point the contrasts to, Greece; too little, if we are to escape a perfunctory history of the East itself. But this discomfort vanishes when we reach Phoenicia and the Graeco-Phoenician period.

Mrs. Mitchell has thoroughly mastered the scattered and difficult literature of this early time. She is familiar with coins and early vase-paintings, with "island stones" and *bucchero nero* "types," no less than with her more immediate subject—sculpture. She puts before the general reader a wealth of evidence and illustration hitherto well-nigh inaccessible. Everyone will welcome her account of M. Pierrot's discoveries at Boghaz Keni and Ghiaour Kalessi, of Mr. Ramsay's Phrygian lions, with their delightful confirmation of the supposed overland route from the East; and no less valuable is her notice and woodcuts of early Cretan gems, "Dipylon" vases, and Mycenae sword-blades. Few will be able to agree with the views of Milchhoefer expressed in his *Anfänge der Kunst*, but all will rejoice that those views, and still more the material on which they have been formed, should be made available to English students. The same good office is performed for the recent investigations of Conze, Furtwaengler, and Loeschke. The excavations at Delos conducted by the French have been rewarded by a wealth of discovery; but, though faithfully reported in the *Bulletin* of the Ecole française at Athens, they have remained a mere hearsay to many in England. Mrs. Mitchell gives us a wood-cut of the archaic Nike, connected by its inscription with the names of Mikkiades and Archermos. A cast of this statue, unique, perhaps, in its delightful *naïveté*, may now, thanks to Prof. Colvin's exertions, be seen, with the other archaic marbles of Delos and Samos, in the new archaeological museum at Cambridge.

It is perhaps in her thorough mastery of foreign and especially German literature that Mrs. Mitchell's merit especially lies. She has a real genius for assimilation and clear reproduction. Sometimes, indeed, her conscientious desire to give an exhaustive exposition of conflicting views leads her to revive what had better, as speedily as possible, become extinct. Where space is precious we need scarcely be teased with Conze's now obsolete view of the meaning of the Harpy tomb. The elaborate symbolism of egg-bombs (egg-like only because the painted feathers have disappeared) and nascent germs, mystic views of the interpenetration of life and death, might be allowed to rest in peace, respected as a witness of bygone ingenuity. No one now regrets their revival so much as the scholars who unhappily first gave them birth. They must often be compelled to cry, "Preserve us from our friends." At other times, again, but very seldom, we are haunted by the suspicion that an authority has been cited rather than read. This is rarely, indeed; and for the pamphlet literature of archaeology we may each and all cry, "Who is sufficient?" One instance involving a serious omission we are bound to give. Mrs. Mitchell (p. 119) cites and admirably engraves the Palestrina bowl of the Vatican; but, strange to say, she gives the old exploded explanation, or rather mystification, of Prof. Helbig—an explanation Helbig himself would now doubtless be the first to forego. Yet a few pages farther on she cites the work of M. Clermont-Ganneau, *L'Imagerie phénicienne*, the first volume of which he has devoted to a new interpretation of this bowl—an interpretation so luminous,

so self-convincing, so (now he has pointed it out) instantly obvious that a counter-argument has never since been raised. Again (p. 117), speaking of the ivory *situla* found at Chiusi, Mrs. Mitchell says, "Here are to be seen male and female Centaurs, Odysseus under the ram as being carried out from Polyphemus' cave, as well as his adventure with the Sirens." Now one glance at the *situla* as published in *Mon.* x. 39 would have shown that the supposed "adventure with the Sirens" consists merely of the representation of the ship of Odysseus waiting to convey him away after his adventure with Polyphemus. There is no vestige of any possible Siren. Again, speaking of the early form of the Laocoon myth, she says (p. 603), "According to the earliest version of the story by Arctinos, the father and younger son at once fell victims." A reference to the passage (the excerpts of Proclus) would have shown that Arctinos makes no such statement; he says the father and one of the two sons (τὸν τε Λαοκῶντα καὶ τὸν ἑτερον τῶν παίδων διαφθείρουσιν). Oddly enough, Robert (*Bild und Lied*), from whom Mrs. Mitchell takes her account, draws just the opposite conclusion—"aber wie der jüngere Laokoonsohn gerettet wird."

But the list of positive blunders in Mrs. Mitchell's book is a very short one—a list which it is, considering the vast and chaotic mass of her material, almost a compliment to enumerate. In matters of opinion we are constrained to a more serious issue. The general tone of her book is redolent of Munich. Like most of us, she is at times manifestly compelled *jurare in verba magistri*; and her master is the greatest of German archaeologists, Prof. Brunn. Anyone who has listened in person to the honey-sweet words of persuasive eloquence which fall from the lips of this "Nestor of archaeology" will not regret her choice. In reading the book, we feel ourselves back in Prof. Brunn's museum of casts arranged especially to illustrate his *Reihe von Problemen*, his pictorial school of Northern Greece, his rediscovered Praxitelean Satyr, and the like. After Kieseritzky's recent investigations, we should have thought that Stephani's *aegis* restoration of the Apollo Belvidere was at least entitled to respect; indeed, Mrs. Mitchell feels compelled to give a wood-cut of the conjectured restoration. But, alas! Brunn is on the one side, Stephani on the other; she cannot repress her *animus*, so the only intelligible explanation ever offered of the statue is dismissed as "cumbersome," "fanciful," "unpleasant." But it is when we come to the Pergamene period that protest against Mrs. Mitchell's (not Prof. Brunn's) views must seriously be entered. We have heard the greatest of English archaeologists say that he was thankful, for the sake of art students, that the sculptures of the recently discovered altar at Pergamos went to Berlin, not to London. This is strong language, but it expresses a conviction, which will be shared by every archaeologist bred among the Parthenon sculptures, that these Pergamene marbles are positively hurtful to the student, so distinct is their realism and their consequent vulgarity. Mrs. Mitchell exhausts her vocabulary of adjectives (and it is a large one) in a panegyric of these same marbles. Speaking of the horses of the frieze she says, "Does not this

Pergamon span appeal to us moderns at least as much as do the severest and more schematic Parthenon steeds?" If it does, so much the worse for us moderns, and so much the stronger necessity for every teacher of art to protest.

The author seeks to goad us to admiration by her extravagance of language; even in describing the Parthenon, where surely, if anywhere, a sobriety of language is becoming, we are offended by such high-flown expressions as "the depths of the over-arching azure;" but when we come to the Pergamene period we are fairly overwhelmed by the torrent of inflated epithets. We hear of "cavernous depths of drapery," "strains of soul anguish," a "surging sea of sculpture," "a dire dirge of agony," the Apollo Belvidere appears "in light supernal," the goddesses are distinguished by their "proud elegance," "bewitching elegance," and "super-elegance," one of their number has a neck "luscious in its roundness," carved, of course, of "softest-glowing marble." Perhaps we need not dispute such unnecessary epithets as "love-inspiring Eros" and "bewitching Aphrodite;" but, among the strange and wonderful expressions that have been discovered in the face of the Olympian Hermes it was reserved for Mrs. Mitchell to detect that of "youthful rogueishness." To return to Pergamon: it is hard upon the ox, among so much splendour, to talk of his "beastly neck;" but it is much worse, because it is positively inaccurate, to speak of the "weird fancy of the sculptor," a "weird grouping of arms and legs." If there is one adjective absolutely unpermissible in discussing Greek sculpture, it is the adjective "weird." To use it betrays a fundamental ignorance of what constitutes the classical in art. Romantic art may be "weird," classic art never—its outlines are too clear, its thought too luminously precise in expression.

The illustrations of the book and its accompanying portfolio are conspicuously full and good. Some few wretched cuts "current in trade" remain, to Mrs. Mitchell's own regret, no less than to ours. How long, we ask impatiently, are such wretched cuts to represent the metopes of Selinus, so beautiful and, from the certainty of their approximate date, so all-important? Admirable photographs are obtainable at Palermo. But there is much to be thankful for—the beautiful phototypes alone worth the cost of the book, some triumphs of American wood-engraving, and countless new outlines.

Our author has a new word to say on the vexed question of Greek spelling. By a principle which she certainly applies consistently, we get such hybrid, unpleasing forms as Kyclopes, Kyclades. But surely every new method of spelling, however consistent, is only a fresh offence; by its newness it is *ipso facto* condemned. Even mistaken conventions have their human interest, as important as any principle of philology, nay, they are part of those principles of philology.

In parting from the book, we can only say that, in spite of some blemishes, it is by far the best text-book on Greek art that we possess in English. For originality of views the archaeologist will still look to Mr. Murray's *History of Ancient Sculpture*; but, for a well-nigh exhaustive, for a usually

accurate and always clear *résumé* of the subject this new volume has no rival; as such, it does infinite honour to its author and her country. The book comes to us from America, a country barren of antiquities, but whose enterprise furnishes her cities with museums of casts and sends out explorers to Assos. Coming as it does from the hands of an American lady, this *History of Ancient Sculpture* affords to us English food for meditation rather than self-gratulation.

JANE E. HARRISON.

THE SALON.

I.

THE unusual number of abstentions among French artists of high rank and reputation is the cause that it has been said, with some justice, that the Salon is this year one of less than average merit; yet there are not wanting, amid a vast mass of work which is poor in conception and exaggerated in treatment, rather than imperfect in execution, many of great beauty and value, and more of much delicacy of feeling and high promise. Among the abstainers, in addition to those who rarely put in an appearance at the great gathering of the year, are such masters as MM. Baudry and Bonnat, and among lesser though still noted men MM. Cazin, de Neuville, Vibert, Berne-Bellecour, Maignan, and Rochegrosse, whose "Andromaque" excited so much interest last year. We miss, too, the eccentric yet inspired visions which M. Gustave Moreau occasionally deigns to contribute. MM. Carolus Duran, Jean-Paul Laurens, and Bastien-Lepage each sends one work only, of smaller dimensions and less importance in each case than these artists have accustomed us to expect; on the other hand, M. Gérôme re-appears on the scene of former triumphs with two pictures. Among the sculptors the gaps are still more marked and perhaps even more to be regretted. M. Dubois, who is on the whole entitled to the first place among the really great masters of the plastic art whom France now possesses, is represented this year by paintings only, which, however, are almost beautiful enough to console us for his falling off; M. Mercié also has preferred to appear in his comparatively new rôle of painter. Among the other absentees are MM. Dalou, St-Marceau, Gérôme, and Idrac. Yet in this branch, too (though perhaps an increased tendency towards exaggeration of conception and treatment is manifest), less-known artists have produced works of great beauty and technical perfection, which prove once more that the noble and unbroken traditions of French sculpture are yet retained, and that training in the plastic art received in France is still the soundest and best afforded by any school in Europe.

It is especially noticeable in the pictures exhibited this year that the naturalistic tendency and the devotion to the school of "plain air" which are so strongly marked in recent French art have not led French painters quite as far as it was feared at one time they would do. Unflinchingly and prosaically realistic no doubt very many of the most modern French productions are; and the generalised and poetic realism created by such men as Millet, and the great artists akin to him, has been too often exchanged for a reality more faithful in detail, yet less essentially true. Still, the more uncompromising and violent of the so-called "impressionnistes" or "indépendants" have not succeeded in rendering acceptable the vulgarity and platitude of thought and treatment with which they approach the subjects in which they delight, seeking with an affected disdain

for all they do not see or cannot understand in nature to cloak their want of true insight and observation. It is these defects which, even more than their eccentric *technique*, have always repelled the general public. Yet this school has not been without a certain wholesome influence, inasmuch as it has brought into fashion an accurate study of the problems of light and colour in their relation to each other, and in some instances a closer and more uncompromising study of nature.

Among the large decorative works with which the Salon abounds, the place of honour is deserved by M. Puvis de Chavannes's "*Le Bois sacré aux Arts et aux Muses*"—a design conspicuous both for the simplicity and grand style of the treatment, and for the beauty and power of the colouring. This immense canvas (which is to serve as a decoration for the staircase of the Lyons Museum) represents the Muses, and other allegorical figures typifying the arts, in gracefully composed groups; some stand in solemn converse, or recline on the margin of a lake, while others float through the still air. The landscape in which the figures are framed is of surpassing breadth and decorative beauty; in its hushed and shadowy solemnity it is suggestive of the Elysian fields. The foreground is partly occupied by a pool, in which is strongly reflected the glow of the setting sun; the middle and far distance are of wood and deep-blue mountain. The figures, which, with the exception of those of two nude youths, are all fully or partly draped, are grouped with a noble simplicity which is yet the result of infinite art. Unfortunately, even here the artist has been unable to abandon his favourite system of reducing to their simplest and most primitive elements the drawing and outline of his figures, and even the folds of their draperies, so that the effect unconsciously produced is sometimes one of affected archaism, though of the nobler order. M. Puvis de Chavannes has quite recently, at the exhibition of the "*Dessins du Siècle*," shown how magnificently he can draw and compose; if he would only consent to carry out his finished works with the completeness which he gives to the studies from which they are derived, his works would be for all time. This picture, as it is, absolutely overwhelms and dwarfs, by its powerful yet simple colour and design, all that comes into juxtaposition with it.

M. Cormon, whose fine "*Cain*" is now one of the ornaments of the Luxembourg, shows this year a canvas of even larger dimensions, destined for the decoration of the Museum at St-Germain. This is "*Retour d'une Chasse à l'Ours—Age de la Pierre Polie*." A band of huge semi-nude hunters of the prehistoric period, clothed in the skins of wild beasts, with long shaggy locks streaming in the breeze, have brought home, and laid at the feet of the elder of the family or tribe, a huge bear, which he is preparing to cut up and divide; around are grouped women, young and old, keenly intent on what is passing. The painter, perhaps cramped by the eccentric nature of the subject prescribed to him, has not been able to impart to his canvas all the magnificent energy which distinguishes his "*Cain*," but he has most happily conceived and realised the type, physically grand yet intellectually undeveloped, of the prehistoric man, to whom he has given a savage, yet not a fierce, aspect. The background of cave and forest-tree is magnificently composed and rendered, but the general colouring is, perhaps, unnecessarily dull and unrelieved even for a work of this type and subject. A picture of equal dimensions, M. François Flameng's "*Massacre de Machéoul*," an episode of the Vendean War of 1793. The subject is one of unspeakable horror, treated

with a mixture of cynicism and exaggeration which serve their purpose in causing the picture to attract much attention just now, but lower its claims as a serious work of art. The scene represented is a winter landscape, especially prominent in which is one huge tree, whose bare branches look menacing and terrible. In the foreground, stripped half-naked, are the bleeding corpses of the Republicans who have just been shot down; men and women lie in all directions, and one man, stripped to the waist and bound to the tree, has fallen forward in an attitude conceived with great daring—dead, yet still upheld by his bonds. A party of Royalist ladies and gentlemen, exquisitely neat and attired with exaggerated elegance, have just come upon the scene, and inspect the work done with malignant satisfaction. Foremost among them is a beautiful woman exquisitely costumed in blue and white, leaning forward daintily on a long cane which she holds; her expression of cynical curiosity and satisfied hate is absolutely revolting; as a mere piece of painting, however, this figure is very remarkable. M. Bouguereau exhibits this year his largest and most elaborate work, "*La Jeunesse de Bacchus*," which, it is understood, has narrowly missed the distinction of the "*Médaille d'Honneur*." It has all the artist's well-known merits and defects—the exquisitely finished and correct draughtsmanship and harmonious grouping, but, on the other hand, the usual porcelain-like finish of surface and sameness of colour, and, what is in the present instance worse, an absence of the true rhythmic movement and fervour which the subject demands. M. Collin's large picture "*Été*" represents nude nymphs, some sitting, some lying, on the sward near a stream, framed in a summer landscape; this very successfully combines the rosy carnations of the nymphs with the delicate and harmonious greens of the landscape. M. Benjamin Constant's chief contribution, "*Les Chérifas*," is a large canvas showing a gorgeous Oriental interior, dimly lighted from above, yet made brilliant by rich stuffs and cushions, upon which lie in various attitudes the women of the harem, whose youthful and beautiful forms are almost unclothed save for the sparkling emeralds and other jewels which they wear. In rendering these jewels and stuffs with extraordinary cleverness and brilliancy, yet with too great prominence, the painter has somewhat sacrificed the general effect of his picture, and withdrawn attention from the well-studied and drawn figures and the clever lighting. Yet the work is, technically, a remarkable one, though the subject has not sufficient interest to account for the huge scale on which it is painted.

Another immense work requiring notice is M. Matejko's "*Albert Duc de Prusse prête Sermon de Fidélité au roi Sigismond I*," the subject of which offers a pretext for the introduction of an immense crowd of splendidly attired figures, whose garments are of prismatic hues. Many of the heads are characteristic and finely modelled, yet the whole is entirely wanting in dramatic unity and interest; and the general colour, notwithstanding its local splendour, is garish and inharmonious. This work had already appeared at the International Exhibition held at Rome last year. One of the most unpleasant phases of modern French art is the present fashion of treating religious subjects from a modern and realistic point of view, with the introduction of some new and piquant surprise in the version or mode of treatment, destined to excite the jaded curiosity of the public, and revive interest in themes with which the artists do not feel themselves equal to cope seriously and in a reverential spirit. The works so produced could not in any case with propriety take their place in a sacred edifice, and even in a picture gallery their

presence is not without offence. A prominent specimen, though by no means one of the worst of this class, is the large and skilfully painted "*St-François d'Assise—Miracle des Roses*" of M. Duez. The saint is represented advancing semi-nude in a snowy landscape, holding to his breast a mass of roses, into which the blood flowing from his wounds has been metamorphosed; round him are grouped monks of his Order expressing by their attitudes astonishment at the miracle. Here the subject is a mere pretext, serving as an excuse for a combination of the tones of human flesh with brightly tinted flowers and undriven snow, with its delicate rosy reflections. The figure of the saint merely poses in an appropriate attitude, and the surrounding figures of the Franciscans are coarse and vulgarly realistic, yet inexpressive. As a mere exercise of a novel kind, cleverly dealing with technical difficulties, the picture is a success. M. Gérôme's more important work, "*Vente d'Esclaves à Rome*," is, like most of the artist's works, admirably drawn and full of fine points: especially admirable are the heads and hands of the struggling crowd of slave-buyers. Unfortunately the picture, as a whole, is hard in colour, over-smooth in texture, and entirely wanting in general effect. These have always been the besetting sins of this very remarkable and dramatic painter; and, at a moment when light and air are all in all in French art, they militate more than ever against a renewal of his former success, and prevent his undeniable qualities from obtaining due recognition.

M. Jean-Paul Laurens, in the one small work which he exhibits, "*Vengeance d'Urbain VI*,"—a representation of that Pope contemplating with grim satisfaction a heap of murdered Cardinals—shows his usual predilection for historical horrors, but something less than his usual grasp of subject and dramatic power. M. Jules Lefebvre, one of the few modern French painters mainly preoccupied with the effort to attain nobility of style, shows "*L'Aurore*," an exquisitely drawn and delicately coloured nude female figure poised nonchalantly in the air. This is yet not quite exempt from a certain meretriciousness which French painters even of the highest rank find it so difficult to avoid in dealing with the female form. His portrait of "*Mlle. Yvonne P.*," clothed in an evening dress of pure white, is yet more successful; it combines style with delicacy of colour and exquisite purity of feeling. M. Henner shows a "*Christ*" which is but a repetition, and a not very interesting one, of similar performances from the same hand; and an exquisite "*Nymphe qui pleure*"—a kneeling figure, the face of which, buried in the hands, is not visible, with hair of the usual deep red, and with the painter's favourite background of deep turquoise blue. The picture has even more than M. Henner's wonted fascination and technical power, though we feel, as on former occasions, that the effects he loves are exaggerated and not true to nature. A thousand times we resolve to shake off the spells he casts over us, yet no sooner are we in the presence of the enchanter than our resolves melt into thin air. Unfortunately, however, French art now possesses too many disciples of this remarkable painter, with much of his favourite mannerism, but without his inexpressible charm. M. Falguière studies in his paintings kindred effects, with even more "*parti pris*," and this year, at any rate, without success. His "*Hylas*" is strangely hazy in drawing and modelling for so accomplished a sculptor, and its scheme of colour—a pervading blue-green—has a most untrue and unpleasant effect.

M. Jules Breton has, to a certain extent, broken new ground in his picture "*Les Communiantes*," in which a number of young girls, robed and

veiled in pure white, are seen moving two and two towards the church where they are to be confirmed, holding lighted candles; one, detached from the group, embraces an old peasant. In the landscape which frames the figures it has been sought to express, with realistic minuteness and with more boldness than success, the wealth of blossom and colour of spring time. Very brilliantly painted are the figures of the "communiantes," with their white robes shadowed with blue by the trees under which they pass; yet, somehow, notwithstanding the aid lent by the elaborate verses appended to the description of the picture, it has not all the pathos and idyllic simplicity of many of the eminent painter's former works. His disciple, M. Pierre Billet, shows a finely designed work, "Au Marais d'Arleux," in which he has avoided to a great extent the hardness and opacity which formerly interfered with his success. Mme. Demont-Breton has two works, both showing her remarkable power and masculine breadth of style: the larger, "Le Calme," a coast scene, in the foreground of which lie stretched on the grass the life-size figures of a young Breton peasant and his girl wife playing with a young child which stands between them, is marred by the mannerism and fixed grimace of the two chief figures; the smaller picture, "Le petit Dénicheur," is a little gem. M. Lhermitte, who now occupies the first place among the younger painters who still uphold the banner of poetic realism, has a large work, "Les Vendanges"—a group of life-size peasants busied among the autumn-tinted vines which fill the whole picture. The noble female figures—full of style, yet quite true and unexaggerated—are much in the taste of the earlier works of Jules Breton, and are in themselves entirely successful; yet the grouping is not quite satisfactory, and the repose of the design is somewhat marred by the realistic manner in which the large masses of vines which crowd the canvas have been treated. The dexterous Italian painter M. de Nittis has courted technical difficulties in his picture, "Le Déjeuner," an open-air scene, in which are represented two persons breakfasting on a lawn under the shadow of a huge tree, whose branches throw a violet-blue shadow over the figures, the accessories, and the whole foreground. The curious effect is rendered, no doubt, with daring and truth, yet it is a question whether it was worth while to portray anything so ugly and, at the same time, so commonplace and uninteresting. His other contribution is a charming piece, "La Gardeuse d'Oies," in which a breezy Northern landscape seen under a cloudy sky has been rendered with a skill and sympathy remarkable for a Southern painter.

CLAUDE PHILLIPS.

THE NEW LAW ON ANTIQUITIES IN TURKEY.

A CORRESPONDENT writes to us from Constantinople as follows:—"Archæology, as a science, unfortunately has no hold on the Osmanli. He is not to be blamed, for the very essence of his teaching leads him to consider but the present—the future is in the hand of God, the past unprofitable. It is not surprising, therefore, that objects of antiquity are viewed in an intrinsic point of view and as a speculation, and that the present law is framed for the appropriation by the Imperial Museum of all relics, whether discovered in the course of authorised excavations or by chance. Most of these objects will, in time, find their way to collections abroad. The right of making the law cannot be questioned; the regret is that a narrow mind dictated it to the detriment of science. The Museum, besides claiming all the antiquities

discovered by licensed excavation, imposes the deposit of funds as a guarantee. As a general rule, such deposits in Turkey are an unsafe investment. The law further imposes the right of the Museum to purchase, at its own valuation, any antiquity that may be imported from a foreign country, and the prohibition of its re-exportation in the event of the proprietor's refusal to submit to the imposition. Another article repeats the old law to prevent the destruction of ancient monuments, antiquities, &c. The efficacy of this law is best tested by citing Assos as an example, where the grand ruins are destroyed wholesale by hundreds of workmen at a time for months together, and the materials shipped to Constantinople to be used in the construction of wharves. Since the departure of the American expedition, the peasants from the surrounding villages are breaking up and removing the fine sarcophagi, the remains of the theatre and stone exposed during the excavations, without the slightest notice being taken by the authorities; for these relics bear no market value. On the other hand, the portion of one-third of the removable sculptures and inscriptions, which were discovered in the excavations, and which belong to the expedition by right of the firman under the old law, is still lying on the beach at Assos (Behram), although the division was made by the Museum last July, such are the obstructions placed in the way of their shipment to America!

"While lately travelling in Asia Minor, the present writer was informed of an inscription that had been found in a field close by. On examination, the inscription proved to be Greek of early date, some forty lines in length. Not having the necessary paper, he returned, with great inconvenience, expressly to make a squeeze; but the inscription was no more, the peasant had obliterated the whole of the letters. On expostulation with the man, he reluctantly said: 'I require the stone, as it is useful; if I showed it to the authorities, it would have been taken from me, and probably they would force me to dig for others in my field. I do not care to draw trouble on my head.' Had the present writer purchased the stone, in the first instance, the whole staff of officials of the province, from the vally downwards, would have set themselves in motion to show with what zeal the interests of the Government were defended. In the case of treasure-trove, the peasant meets with very unfair treatment. If he brings what he finds to the authorities, he is at once put in prison on pretext of concealment of part. Instead of receiving the reward which the law nominally awards, the finder may consider himself fortunate if he escape under a month's imprisonment, with the loss of his time and the expense, as he has to provide for himself while in prison.

"It is not the fault of Hamdi Bey, the present director of the Museum; he is no archaeologist. At the same time the wish he has expressed to be aided in his work by scholars and archaeologists from Europe forces a smile from the initiated. Special clauses made by him in the present law exclude the assistance of many tried and experienced excavators and archaeologists in Turkey. The Oriental is a master in handling the subtle dust which he skilfully throws in the eyes of the uninitiated to cover his design. Time will naturally break through the barrier of obstruction which is the order of the day in Turkey, and there is hope in the future; but life is short, and it makes one fret to see the dog in the manger of science."

NOTES ON ART AND ARCHAEOLOGY.

DR. C. WALDSTEIN, curator of the Fitzwilliam Museum, has been appointed by the general board of studies at Cambridge to a readership

in classical archaeology. A collection of books on classical archaeology, numbering nearly nine hundred volumes, has just been placed in the new museum. The books were purchased by Prof. Sidney Colvin, out of a fund privately subscribed for the purpose.

MESSRS. MACMILLAN will shortly publish a volume of *Papers on Art*, by Mr. J. Comyns Carr.

THE unique collection of ancient porcelain that belonged to the late Andrew Fountaine will be sold by Messrs. Christie on Monday, June 16, and the following day. It consists of about five hundred pieces, including specimens of Italian majolica, Palissy ware, Limoges enamels, and three pieces of Henri II. ware.

As already reported by telegraph, the American House of Representatives on May 19 rejected the Bill reducing the duty on imported works of art from thirty to ten per cent. The majority was 179 to 52. According to the *Nation*, "this was due in part to the action of some of the free-traders, who will agree to no special reduction when they cannot have a general one, but mainly to the Western and Southern feeling that pictures are a rich man's luxury, and that it would be dangerous on the eve of a presidential campaign to lower the duty on them."

THE monument to the poet and the composer of the Swiss National Hymn, the "Rütlilied," was uncovered a few days ago on the Rütli, opposite Brunnen. It consists of a huge granite block, with medallions in bronze of the poet, Dr. John Georg Krauer, of Rothenburg (1792-1845), and of the composer, Josef Greith, of St. Gallen (1798-1869), the eldest brother of the late Bishop of St. Gallen. Beneath their names is engraved the line—

"Hier standen die Väter zusammen."

THE STAGE.

THE Court Theatre has not of late been fortunate with its pieces, and it has at all times to battle with the disadvantage of its situation in a remote suburb. Sloane Square is at least a couple of miles from the centre of things, and the London playgoer likes to find his entertainment near to his own gates. "Devotion" has not enjoyed a career of triumph; and even the most obviously careful art of Mr. Hermann Vezin and the natural and acquired attractions of Miss Fortescue were unable to bestow long life upon the revival of "Dan'l Druce." Will the revival of "Play" be a more lasting success? "Play" is not one of the strongest of Mr. Tom Robertson's comedies, and strength was never the quality for which his pieces were famous. They were piquant; they raised the curiosity of the moment; they titillated the intellectual sense. They asked immediate notice; amused for a space; and then it was possible to forget them. Is "Play" one of those which may be longest remembered? We trow not. "Play," to begin with, no longer holds the mirror up to the Nature of to-day. The society that gathered in the skirts of the Black Forest fifteen years ago—which made Baden Baden a place to see once, but scarcely to sojourn in—was not precisely that which gathers at Monte Carlo, at Monaco, and at Aix-les-Bains at this moment. Mr. Robertson's sketches were fresh; but it is doubtful whether their material was lasting. Still, "Play" retains a certain amount of interest, a measure of charm. The character-acting of Mr. John Clayton and Mr. Arthur Cecil assures for it at the Court whatever interest rightly belongs to it. Its charm lies principally in the extreme naïveté of its love-scenes, which are enacted by Miss Lottie Venne with an ingenuousness and spontaneity in which there must be something of nature,

but yet more of art, and by Mr. H. B. Conway with discreet but manly passion. Some amount of sympathy, too, is inevitably bestowed upon an ill-used person of the drama—an actress, whose earnings her husband has found serviceable, but whose vocation has made him ashamed. Miss Amy Roselle gives force and reality to the wrongs of this industrious artist.

"OUR BOYS" has been revived at the Strand with Mr. David James in his original character, Mr. Archer for the first time as Sir Geoffrey Champneys, Mr. Sugden as one of the young heroes, Miss Fortescue and Miss Lucy Buckstone as Violet and Mary Melrose, and Miss Cicely Richards as that maid-of-all-work whom one remembers as one remembers a character of Dickens's.

WE have received *Henry Irving's Impressions of America*, by Joseph Hatton (Sampson Low). It is in two volumes; and not only does it record in interesting style and with systematic progression the main incidents of the tour which was so brilliant a success, but it informs the reader as to Mr. Irving's daily habits at home, his places of residence, his favourite themes of conversation—in a word, it is a book of appropriate and familiar gossip as well as of excellent chronicle. Mr. Irving will be the very first person in London to admit that his actual impressions of America, however sure they were to be keen and the result of intelligent observation, could not, except upon the subject that he knows the best, aspire to profundity. Mr. Irving is never dull, and, outside his own art, he is rarely learned. His "impressions," albeit in their own way not less valuable, could hardly be the same as those of Mr. Herbert Spencer or Mr. Matthew Arnold; and this even though Mr. Spencer crossed the Atlantic chiefly because he was not well and Mr. Arnold chiefly because he wanted some American money. Mr. Irving is a great artist; his best observations are those which bear upon his art; and one of the good services this book of Mr. Hatton's will render will be in its showing of the profound reasonableness of many a characteristic of Mr. Irving's stage method. No American interviewer whose dealings with Mr. Irving Mr. Hatton has reported was ever able to point to any theatrical result for which the actor was unable to assign an appropriate cause. Mr. Irving was tested at all points. Daily and hourly he was tried in the conversational balance, and he was never found wanting. He could justify in the coolness of private talk that which had been received at first with only an unquestioning enthusiasm amid the excitement of the stage. Further as regards the book we hardly propose to speak. Of course Mr. Irving and Miss Terry liked America. When America liked Mr. Irving and Miss Terry so much it would have been unnatural if the affection had not been reciprocated. And equally of course, their phenomenal triumph influenced their view of much that they beheld. They made friends with everybody, from Mr. Vanderbilt—with whom they and half New York would appear to have had a gigantic breakfast—to Mr. Ward Beecher, who struck Mr. Irving not only as an able man, but as a comedian and a humorist of the first water, and to Mrs. Ward Beecher, who, it seems, was a little chilly at first, but who thawed under the rays of Miss Terry's sunshine. The book is excellently done, with much geniality and a measure of humour. It is possible, of course, to read between the lines now and again, but on the whole the record is a frank one. Nothing seems to have been against Mr. Irving. In America, it is true, there were a few sour critics, but they were but very few; and in England there was the *Standard* newspaper, which published a leader which was scarcely as generous as usual, and which Mr. Hatton appears to have had difficulty in for-

getting. But in the main everything was in the actor's favour, Mr. Irving's "impressions" were pleasant, and they have been pleasantly embodied. By the perusal of this book the public will learn even more than it knows already of the most justly distinguished actor our generation has seen.

MUSIC.

GERMAN OPERA AT COVENT GARDEN.

Two years have passed since Herr Franke's first season of German Opera at Drury Lane. The finished performances of classical masterpieces and of Wagner's Operas and music-dramas were then the subjects of general praise; and the eagerness with which seats have been booked for nearly all the performances of the new season, which commenced last Wednesday evening at Covent Garden, shows that the public appreciate what is good, and, moreover, that Herr Richter's name as conductor inspires the fullest confidence. The prospectus for the series includes "Der Freischütz" and "Fidelio;" three of Wagner's earlier Operas, and "Die Meistersinger" and "Tristan und Isolde," two works of totally different character, but each in its way bearing deep traces of the composer's genius; and Mr. C. V. Stanford's "Savonarola," recently produced at Hamburg. We are also promised Liszt's Oratorio "Die Heilige Elisabeth." Many distinguished artists from the Opera-houses of Dresden, Prague, Vienna, Weimar, Cologne, &c., will take part in the performances, and M^{me}. Albani is announced to appear in "The Flying Dutchman" and "Lohengrin."

The selection of works is highly satisfactory. Herr Richter is, perhaps, better acquainted with Wagner's music than any living conductor, so that no one regrets the prominence given to it in the scheme. The public hearing it under the best conditions will boldly pronounce judgment; and, if that judgment should prove unfavourable, no allowance will have to be made for the presentation of the works. We refer especially to the "Meistersinger" and "Tristan." The former was enthusiastically received two years ago; with respect to the latter, opinions differed greatly. We believe the success of the "Meistersinger" was no passing one, and we also firmly believe that "Tristan" will in the future be reckoned one of the highest achievements of art. Time will show.

For the opening night, Wednesday, June 4, Herr Richter selected "Die Meistersinger;" it was the greatest success of the Drury Lane season of 1882, and therefore likely again to prove attractive. We feel some difficulty in judging the performance of this first night. The cast was an entirely new one, and the principal rôles were in the hands of clever actors, but inferior, vocally, to those who originally interpreted the work to us. The brilliant performances of "Die Meistersinger" in 1882 set up a very high standard; we have a vivid remembrance of them, and it was, perhaps, the unpleasant, yet inevitable, comparison going on in our minds during the whole evening which made us less satisfied than we should otherwise have been. The most noticeable difference was in the Beckmesser; Herr Moedlinger, though he was good, and improved as the piece went on, cannot for one moment be compared to Herr Ehrke, whose impersonation of the jealous town-clerk was in every way a remarkable one. Herr Fischer as Hans Sachs, was good, but rather tame; in the third act he was at his best. Frau Schuch-Proska took the part of Eva, and Fräulein Schoernack that of Magdalena: the former did not give a very sympathetic picture of the goldsmith's lovely daughter; the latter must be mentioned for her intelligent acting. Herr Gudehus im-

personated Walther in an effective manner, but his voice was at times rather hard. Herr Schroeder as David, and Herr Wiegand as Pogner, deserve special praise. The stage effects, with the exception of the third act, were not quite so good as at Drury Lane. The orchestra, under the able direction of Herr Richter, discharged their difficult but all-important task in a most satisfactory manner. The house was well filled. In speaking openly about the performance, we must remind our readers that the vocalists were singing on a stage quite new to them, so that, later on, they will probably do themselves fuller justice.

J. S. SHEDLOCK.

MUSIC NOTES.

MR. CHARLES HALLÉ's Chamber Concerts at the Prince's Hall have been well attended this season. At the third, Rubinstein's grand Pianoforte Trio in C minor (op. 108) was performed for the first time in this country. In his songs and short pieces for the pianoforte, the composer has produced much that is charming; but in many of his longer works, though we come across passages of considerable interest, we find not a little that is dull, and, besides, plenty of padding. And so it is with this Trio; the second movement is the most attractive of the four. The work was admirably played by Mr. C. Hallé, M^{me}. Néruda, and Herr F. Néruda. The programme included Schumann's "Papillons" for piano solo, Brahms' Sonata for pianoforte and violin, and Beethoven's Trio, op. 70, No. 2. At the fourth recital (May 30) Mr. Hallé introduced another novelty—a Pianoforte Quartett in F, by F. Gernsheim. Some of his music has been heard at the Monday Popular and other concerts. The Quartett now under notice is one of his later compositions; it shows clearness of form, skill in workmanship, though not much originality; the first and third movements pleased us the most. It was interpreted by Mr. C. Hallé, M^{me}. Néruda, Herr Straus, and M. Lasserre. The programme included Solos for piano and violin, and Beethoven's Trio for strings in E flat.

SEÑOR SARASATE gave his fourth concert at St. James's Hall on Saturday afternoon, May 31. The distinguished player was heard in E. Lalo's so-called "Symphonie Espagnole" for violin and orchestra. The two first movements are exceedingly fresh and pleasing, and they were both loudly applauded. The solo part throughout the work is showy and difficult, suited, indeed, in every way to display Señor Sarasate's excellent qualities of tone and finger. This "Symphonie" was performed three years ago by M. Sainton at one of Lamoureux' orchestral concerts. Señor Sarasate played also some of his favourite solos; and Mozart's G minor Symphony and Mendelssohn's "Ray Blas" Overture were performed under the direction of Mr. Cusins. The hall was well filled; so great, indeed, has been the success of the series of four concerts that a fifth is announced for next Monday afternoon.

MR. MAX PAUER gave his second recital at Prince's Hall on Thursday afternoon, May 23. The programme was again varied and interesting. The young pianist seems thoroughly at home with the music of Rameau, Scarlatti, and other writers of the eighteenth century. Of his other performances we would specially mention the Klengel Fugue on "La ci darem" (why was the prelude omitted?), the Weber variations on "Schöne Minka," and the first and last movements of Schumann's "Faschingschwank aus Wien."

ON Monday next, June 9, a lecture will be given by Mr. Ferdinand Praeger at 26 Bruton Street in aid of the United Richard Wagner Society of Germany. The subject will be "Personal Reminiscences of Wagner."

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LITERATURE.

Histoire des Institutions monarchiques de la France sous les premiers Capétiens (987-1180). Par Achille Luchaire. In 2 vols. (Paris: Imprimerie nationale.)

THE new impulse given to history by the study of early institutions shows no signs of diminished momentum. On the contrary, like every true principle, this study is ever enlarging its scope and producing more fertile results the more it is applied. Periods of history which formerly appeared all but hopelessly barren and beyond the margin of profitable cultivation suddenly reveal a capacity of producing a harvest, the more valuable and welcome that it was only recently unexpected. A better proof of this statement could hardly be found than the excellent and scholarlike work of M. Achille Luchaire. The author has chosen for his subject a period which has hitherto been treated by historians with a certain impatient disdain. It has been customary to say that the early Capetian Kings of France have no history; and if by history be meant the story of moving incidents by flood and field, dramatic scenes and striking characters, the remark is true. The protagonists on the historical stage in the eleventh century are not the Kings of France, but the conquering Normans, the reforming Popes, and Franco-German Emperors. It was natural that history, when it had not got beyond the picturesque stage, should turn away from the tame and feeble Capetians—Robert, Henry, and Philip—to dwell upon such large and heroic figures as William, Hildebrand, and Henry IV. These great figures remain great still, but history is not to be limited to the characters and attractions of romance. The evolution of society may well claim as much attention as the deeds of great men, and the study of institutions has proved itself by far the most potent means of elucidating the growth of society. The old vague generalisations about the "spirit of the age," which formed the staple of so-called philosophies of history, have been gradually replaced by careful and exact enquiries into the actual conditions in which men lived in the past, into the laws, customs, and regulations which determined the cast of society—enquiries, in short, relating to early institutions which may be regarded as the beginnings of a science of social morphology.

M. Luchaire's work is evidently the result of mature and elaborate preparation. His minute and exact acquaintance with the original contemporary authorities for his period is not his chief merit, valuable as it is when carried to the degree of finish and care to which he carries it. He is thoroughly familiar with the works of the best fellow-labourers in the same field in Germany and England. He knows and uses, and occasion-

ally corrects, the invaluable but barely readable work of Kalkstein, and repeatedly pays reverent homage to the great name of Waitz. He refers often to Stubbs and Freeman. It is not so needless to add nowadays, as it would at one time have been, when speaking of a French book, that the work is a model of style, grave and scrupulous in statement, and yet sufficiently bright and pointed to make its perusal a pleasure. In M. Luchaire France would seem to have found a writer worthy to compete with the illustrious author of *Deutsche Verfassungsgeschichte*.

The work is divided into five books, each of which contains exactly three chapters. There are, moreover, an Introduction and Conclusion, besides Notes and Appendices. All the general and local institutions of early France are discussed in order. In the first book the Kingship ("La Royauté capétienne"), its powers, limits, mode of transmission (partly by election, partly by inheritance), its revenues and expenditure; in the second book, the royal administration ("Les Organes de la Royauté"), treating of the various officers under the kingly power; in the third book, the public functions of the King ("Les Fonctions de la Royauté"), especially from the legislative and judicial point of view; in the fourth book, the relations of the King with the feudal lords, the Church, and the people ("Les Relations de la Royauté"); in the fifth and last book we have a clear and succinct political history of the first six Capetian Kings—from Hugue Capet to Louis VII. inclusive.

Such a wide and comprehensive survey, in which every page is at once controversial and expository, that is not only occupied with ancient texts and documents, but equally with accepting, refuting, or qualifying an indefinite number of previous views and theories about the history, can, it will be easily understood, receive only a very inadequate discussion in these columns. It will be better to examine one or two points with some detail than to take a cursory view of so wide a surface. Such a method will have the further advantage of showing with greater clearness the careful finish and solidity of M. Luchaire's work.

No question of French history has been more discussed with less satisfactory results than the one which meets M. Luchaire at the very threshold of his labours—viz., the real significance and origin of the change of dynasty which transferred the Crown from the house of Charles the Great to that of Robert the Strong. The eloquent, but unscientific, historians of the picturesque school, Augustin Thierry, Michelet, and even Henri Martin, are anxious, above all things, to ascribe the change to a latent growth of national sentiment in France, which rejected the Carlings as aliens, and preferred a race of home breed, which was found in the Capetian—or, rather, to use the better terminology introduced by German scholars, which one is glad to see M. Luchaire adopt—in the Robertinian family, the counts of Paris. This view has much to recommend it on the ground of style and literary treatment; it favours a free and flowing narrative, unimpeded by the obstacles of actual fact, and, as M. Luchaire says, is cherished by writers who compose history as a poet composes a drama or an epic poem. The easy and convenient theory of race has played as great, and perhaps as

evil, a part in historical studies as in politics. It has been used as a master-key, which unlocked with suspicious facility the secrets of the most difficult problems. As in the case before us, a series of striking antitheses are deduced from the supposed opposition of the Germanic and Celtic nationalities, as represented by the Carlings and Robertinians respectively. The latter, large landed proprietors, personified, we are told, the feudal idea—the heredity of fiefs, the break-up of sovereign authority, independence with regard to the central power. The Carlings, on the other hand, had few possessions, but unlimited pretensions to empire, and stood forth as the opponents of the growing spirit of feudalism, the subdivision of property and jurisdiction, and as the upholders of unity, centralisation, and Roman traditions. In other words, the Robertinians favoured the chief tendencies of the age, and the Carlings opposed them. The former supported the "Home rule" of the Celto-Latin populations; the latter would fain submerge them in a wide and mainly Teutonic empire. One set of rulers, it is supposed, was willing to draw the eastern limit of France at the Rhine, the other set would have extended it to the Elbe or the Danube. It is easy to see how kindly such a thesis lends itself, not only to the arts of the skilful *littérateur*, but to many quite modern political and national prejudices. M. Luchaire, following in the steps of Kalkstein, shows how wholly wanting in foundation is this pleasing theory. The Carlings were in no wise more German than the Robertinians. If Louis d'Outre-mer (of Over-the-sea) was the son of an Anglo-Saxon princess—Edgitha, daughter of Edward the Elder—Hugh Capet was the son of Hedwig, sister of the German Emperor Otho the Great—nay, Robert the Strong himself was probably the son of a Saxon immigrant, Witichin. So much for the specious pretence of race. As regards the assumption that the Robertinians were in any degree more faithful representatives of feudal ideas than the Carlings, M. Luchaire has no difficulty in proving it to be groundless. The elected kings of that house—Eudes and Robert—as well as their successors after they had become hereditary monarchs, were just as anxious to oppose feudal independence as any prince of the Imperial stock of Charles the Great. This fact, abundantly corroborated by contemporary documents, is so far from singular that it is one of the commonest to be found in history, and is deducible from the constitution of human nature. No king or chief ruler can wish to be thwarted; but who so able to thwart him as a powerful nobility of large landed proprietors? The notion that the Robertinians after they became monarchs could or did retain any partiality for feudal self-will and licence is at once to misread history and misknow the human mind. But the spirit of system is quite equal to either feat.

To what, then, it may be asked, does M. Luchaire ascribe the change of dynasty? In the first place to the territorial possessions of the dukes of France. They were lords of wide domains, and therefore rich and powerful in the one form in which riches and power in those days could be owned. The Carlings, on the other hand, were nearly penniless. The half-witted rulers

of that house, such as Charles the Bald and Charles the Simple, in their day-dream of Imperial power and dignity, had lost or squandered away their possessions; the abler men, like Louis d'Outre-mer, were not able to recover them. They were therefore incapable of either buying or rewarding support; but, in such an age as the tenth century, a king without revenues of his own was necessarily reduced to the position of a *roi fainéant*, whatever his abilities or ambition. This had been shown by the corresponding change of dynasty which had taken place in Germany in the earlier part of the century. When it was needed to find a successor to Louis the Child (*Ludwig das Kind*, A.D. 911), the last Carling of that branch, and Duke Conrad was elected King, he soon found that he was not strong or rich enough for the post; and, on his death-bed (he only reigned seven years), he advised the German princes to elect the powerful Duke of Saxony, Henry the Fowler, to the throne, though the latter had been his enemy (I somewhat marvel that neither Kalkstein nor M. Luchaire refers to this apposite precedent). The private wealth and power of the Counts of Paris were therefore the first conditions of a then successful candidature for the throne—the conditions, but not the efficient cause. That is to be found in the needs of the clergy, whose interests demanded a central paramount civil power to protect them at every turn against feudal violence. The despotic power of the Roman emperors, of the Frankish kings, and of the Carling princes in their better days had been too beneficial to the Church to allow her to forget it; and just as she had prompted and carried out the change in the eighth century which transferred the crown from the Merovingians to the Carlings, when the former had become useless and the latter were able to give her effectual support, so was she again ready to repeat the operation when policy required it. The election of Hugh Capet at the Council of Senlis was promoted by the most powerful ecclesiastics of the age—Adalberon, Archbishop of Rheims; Arnold, Bishop of Orleans; and Gerbert, afterwards Pope Sylvester II. This side of his thesis M. Luchaire supports with abundant documentary proof; but, in his zeal to combat the old juristic theory of a feudal monarchy (advocated by Pardessus and others), he perhaps underrates the *civil* interests, which, even in that age, might see the utility and desire the support of a king. He says that Hugh Capet was elected by the will of the Church and with the *assent of some great barons* ("l'assentiment de quelques hauts barons"). This is in direct opposition with the text of Richerus, by far the most important authority for this period, who says, "*dux omnium consensu in regnum promotus*." But M. Luchaire is to be congratulated on the fine analytic power with which he has discussed this delicate question—a power of which only a very imperfect idea has been given here.

Passing over the second book, not on account of any lack of skill in the treatment or interest in the subject—the central and local administration—but merely for want of space, I would call attention to the third book, and especially the first chapter, on the "Assemblies" under the early Capetian kings. These

assemblies of the great vassals of the Crown, not only of the smaller barons of the Duchy of France, were far more frequent and regular than has been commonly supposed. "We will not say," observes M. Luchaire, "that not a year, but that not a month, was allowed to pass without a general or provincial assembly of the chief lords of the kingdom being convoked." And he brings out the singular fact that during the first four Capetian kings—that is, precisely when the monarchy was weakest—the great feudatories, such as the Dukes of Burgundy, Normandy, and Aquitaine, the Counts of Brittany, Anjou, and Auvergne, were much more assiduous in their attendance at the royal assemblies than they were in the next age, when the monarchy was unquestionably stronger, as under Louis VI. It was, indeed, owing to the greater power of the Crown that the fact was due. It had become an object of dread and suspicion to the great feudal lords, and rather to be combated in the field than assailed in the council chamber. It is much easier to prove that the Capetian assemblies were frequent than to discover the exact subject of their deliberations. M. Luchaire finds only three of which even a succinct record has been preserved—the assembly of Etampes, A.D. 1147, that of Soissons, in 1155, and that of Vaucouleurs in 1165 (it must be understood that reference is here made to large gatherings of a political character, and not to *councils*, which are better known, and which at this date were nearly always mixed, containing both a lay and a clerical element). And the evidence goes to show that these assemblies enjoyed a considerable freedom of debate, and not seldom exerted a real authority in public affairs. They prevented King Louis VII. from making war when he wanted to do so; and, again, they forced him to continue hostilities when he was inclined to peace. The mere threat of their opposition prevented Louis VI. from contracting an unseemly marriage. In fact, these assemblies were the direct ancestors of the States General, of which Philip the Fair used to be absurdly called the founder. Nothing shows M. Luchaire's competence for the order of studies which he has undertaken more clearly than the care with which he notes the modifying action of time upon institutions, and his caution not to confound different stages of their evolution. As he well says,

"C'est s'exposer à d'étranges erreurs que de conclure d'un siècle à un autre, et d'appliquer par exemple à la société française du XI^e et même du XII^e siècle les principes et les usages féodaux du temps de Saint-Louis ou de Philippe le Bel."

Perhaps enough has been said to show that in its own line this is no common book. A work uniting the opposite merits of luminous general views with industrious colligation of minute facts scattered over a wide surface of history and literature offers peculiar difficulties to the reviewer who tries to do it justice. If we could print here one of M. Luchaire's elaborate notes, in which he concentrates a mass of erudition all bearing on a particular point advanced in the text, supporting every statement with exact and careful reference to authorities, some idea would be conveyed of the thoroughness and finish of

these volumes. The best section, perhaps, of all—the fourth book—on the relations of the royal power to the feudatories, the clergy, and the people, has not been alluded to in this notice. Its size, fullness, and completeness (some two hundred pages) make it impossible to select a brick as a specimen of the building. It is the less necessary as all scholars interested in the subject of M. Luchaire's labours are quite certain to read his book and to estimate its merits at their proper and high value.

JAS. COTTER MORISON.

The Inferno of Dante: a Translation, with Notes and an Introductory Essay. By James Romanes Sibbald. (Edinburgh: David Douglas.)

THE appearance of another translation of Dante, preserving—or rather approximating to—the difficult metre of the original, strikes one, at first, like the announcement of another solution of the problem of squaring the circle. There is probably no great poem in any language so untranslatable, as there is certainly none which has been so often translated. There are nearly one hundred translations into various languages already existing. The exceptional difficulty of the problem arises from the large degree in which the effect of the original depends both on its diction and on its metre, or, to borrow Aristotle's phrases, both on *λόγος* and on *ῥυθμός*. Both are alike remarkable and characteristic. The former combines terseness, directness, extreme plainness and simplicity with unrivalled finish and grace. The latter involves the elaborate intricacy of the *terza rima*, which is almost as difficult as a prolonged sonnet. By both the poet is distinctly characterised. The former is as marked and as peculiarly his own as the style and diction of Tacitus or of Carlyle; the latter is as essential an ingredient in the total result as the peculiar metre of "In Memoriam," or the characteristic stanza of Burns, or the stately cadences of Spenser. The effect and peculiar charm of the original depends on both, and it would seem as if the translator must elect to sacrifice one or the other. In Carlyle's prose translation we find much of the vigour and simple directness of the original diction, but the form is lost. By translators who, like Cary and Longfellow, have effected a sort of compromise, some, though not the same, metrical or rhythmical form is retained, and some, but by no means all, of the simplicity and vigour of the original diction is preserved. But those who, like Ford, Wright, and Cayley, have made the reproduction of the metrical form their main object have necessarily had to allow themselves much latitude as regards the diction and the matter. Many striking touches have been lost; many new ideas and epithets have been imported; there is a good deal of loose paraphrase, and, to put the matter plainly, of "padding;" and often much straining and distortion in the language and construction; so that, as was said of Pope's *Homer*, we may have "a fine poem, but it is not Dante." The writer of the *Ottimo Comento* (on *Inf.* x. 85) says that he once heard Dante say that "never had a rhyme led him to say anything different from

that he had in his mind, though many times and often he had made words say for him something different from what they usually expressed for other writers." The former part of this boast no such translator could, we imagine, candidly appropriate to himself; the latter part is occasionally only too true of them in a sense somewhat different from that intended by its author.

Having said thus much, let us hasten to admit that, considering the enormous difficulty of the task, Mr. Sibbald has succeeded remarkably well; certainly, we think, far better than any previous translator working under similar restrictions. His translation is indeed more literal; and, in respect of the ideas, epithets, turns and touches of the original, it both loses less and imports less than we should antecedently have thought possible under such difficult conditions. It is incomparably superior in this respect to Cayley's translation especially. Naturally, this comparative closeness to the original has not been attained without occasional lapses into baldness and occasional strained and involved constructions; but these blemishes are not numerous, and are counterbalanced by rare felicity in many places, and remarkable success as a general rule.

Take the following short specimen from a well-known passage of great pathos and simple beauty (*Inf.* iv. 19-22):—

"The anguish of the people, then he said,
Who are below, has painted on my face
Pity, by thee for fear interpreted.
Come! the long journey bids us move apace."

Contrast with the simple directness of this the following renderings by Ford, Wright, and Cayley:—

FORD.

"And he to me, The anguish so severe
Of those below does on my face portray
That pity thou interpretest for fear.
Let's on—for length of road forbids delay."

WRIGHT.

"He answered me: The loud laments I hear
From tortured souls beneath us, on my face
Pourtray that pity thou mistak'st for fear:
But let us on—for we have far to go."

CAYLEY.

"The anguish of the tribe, said he, that here
Live underneath painteth my face in this
Pale ruth which doth like dread to thee appear.
Come now, for our long journey makes amiss
To linger."

The following rendering of another well-known passage may be taken as a fair specimen of the translator's skill (*Inf.* v. 126, &c.):—

"As we for pastime one day reading were
How Lancelot by love was fettered fast—
All by ourselves and without any fear—
Moved by the tale our eyes we often cast
On one another, and our colour fled;
But one word was it, vanquished us at last.
When how the smile, long wearied for, we read
Was kissed by him who loved like none before,
This one, who henceforth never leaves me, laid
A kiss on my mouth, trembling the while all o'er.
The book was Galahad, and he as well
Who wrote the book. That day we read no more.
And while one shade continued thus to tell,
The other wept so bitterly, I swooned
Away for pity, and as dead I fell:
Yea, as a corpse falls, fell I on the ground."

True, we miss the passionate *fia diviso* of the original; "laid a kiss on my mouth" is a little artificial (*metri gratia*, no doubt) for the very simple and direct "La bocca mi baciò;" and one or two other minor points might be

criticised; but, all things considered, the translation is spirited, and yet wonderfully close and faithful to the original.

Speaking generally, the following episodes (too long for quotation) deserve to be referred to with praise:—The narrative of Ulysses in *Inf.* xxvi. 90, &c. (except, perhaps, the rather weak insertion of "kept me tame" for *sottrasse*, with which it begins); the Metamorphosis of the Thieves in *Inf.* xxv.—an extremely difficult passage—is singularly well done; so also is the striking scene with Pope Nicholas III. in *Inf.* xix., of the general fidelity and spirit of which the concluding lines may serve as a sample (line 112, &c.):

"Now gold and silver are your god alone:
What difference 'twixt the idolater and you
Save that ye pray a hundred for his one?
Ah Constantine, how many evils grew—
Not from thy change of faith, but from the gift
Wherewith thou didst the first rich Pope endue!"

It is surprising that a writer usually so remarkably observant and accurate should in *Inf.* iii. 1, &c., have missed the effect (which apparently every other translator has preserved) of the solemn repetition at the beginning of three successive lines of the words "Per me si va"—like the tolling of a funeral bell, as Longfellow observes; and, indeed, the whole rendering of the "scritta morta" is not among his happiest efforts—

"Through me to the city dolorous lies the way;
Who pass thro' me shall pains eternal prove;
Through me are reached the people lost for
aye," &c.

In *Inf.* iv. 120, "Che del vederli in me stesso n' esalto," surely the thought is of the moral dignity and elevation resulting from even a passing intercourse with such "mighty spirits," not, as our author has it, "with delight I still am stirred them only to have seen." This is a far inferior thought, though it has the support of Buti. Boccaccio strikes the right note in paraphrasing "cioe me ne reputo in me medesimo esser maggiore." Similarly Landino. In ii. 129, "Upon their stems arise full blown and fine" is a weak expansion of a kind really rare in this translation, though common enough in those with which it has been specially compared. In xiii. 130 the curious modernism, "James of St. Andrews," is rather a jarring note. Still, though it might not be difficult to pick a small hole here and there, it would be an ungrateful task where there is so much that is excellent; one would rather say with Horace, "Ubi plura nitent in carmine Non ego paucis offender maculis," &c.

The translation is preceded by an interesting and well-written sketch of Dante's life, and of contemporary history and politics, including a discussion of the relation of his several works to one another, the blending of the real and allegorical in Beatrice, and Dante's attitude in respect of the current religious and philosophical beliefs of his day, &c. This is followed by a discussion of the occasion of the painting of Giotto's celebrated portrait in the Bargello (which is reproduced as a frontispiece to the volume), commonly assigned to 1301-2. Mr. Sibbald points out the difficulty (*inter alia*) of supposing that the existence of such a portrait would be tolerated when Dante was in the depth of unpopularity and disgrace, in exile, and under sentence of death (*comburetur sic quod moriatur*?). He contends, with much probability, that 1326

or 1327 is, on various concurrent grounds, a much more likely date.

The text is accompanied throughout by brief, but very useful, notes. These are occasionally original and suggestive, though modestly disclaiming any such merit, and those of an historical kind are specially interesting and valuable. We cannot, it is true, always agree with the criticisms or arguments advanced; e.g., in iii. 60, though probably right in supposing the "gran rifiuto" to refer to Celestine, he lays too much stress on the use of *conobbi*, seeing that in the next canto (iv. 122) the same word is applied to Hector and to Aeneas. Nor can we assent to his preference for *error* over *error* in *Inf.* iii. 31 (comp. Virg. *Aen.* ii. 559 and iv. 280). Still less to that of *qui signori* over *qui signor* (sing.) in *Inf.* iv. 96, which, besides other critical objections, leads to the awkwardness of making *Chè* in the next line refer not to Homer, but to the "grand style" generally—

"That exalted style

Which o'er all others eagle-like soars high."

Least of all can we accept the conclusion that Dante "almost certainly wrote *Re Giovanni*" in *Inf.* xxviii. 135, and "that he may have confounded the *Re Giovanni* with King John."

Mr. Sibbald is certainly to be congratulated on having produced a translation which would probably give an English reader a better conception of the nature of the original poem, having regard both to its matter and its form in combination, than any other English translation yet published. It only remains to add that the printing is excellent, and that there is a serviceable Index of names and subjects.

E. MOORE.

Life on the Lagoons. By Horatio F. Brown (Kegan Paul, Trench, & Co.)

"Did you know the rare beauty of the Virgin City you would quickly make love to her." "Venice, a place where there is nothing wanting that heart can wish." "Renowned Venice, the admiredst citie in the world, a citie that all Europe is bound unto."

It is a long while since the ink dried upon the page that held this record of an Englishman's enthusiasm for Venice. Howel, delightfulest of letter-writers, as he sojourned in "this daintie citie of Venice," admiring "her magnificent buildings, her marvellous situation, her dainty, smooth, neat streets, whereon you may walk most days in the year in a Silk-Stockin and Sattin-Slippers without soiling them;" as he sat there, quaffing "cups of the richest Greek" to the health of dear friends in England, he plainly felt all the enthusiasm which spurs another Englishman to write to-day: "Venice, her lagoons, her seafaring folk, become the object of a passionate idolatry, which admits no other allegiance in the hearts that have known its power. To leave her is sure regret: to return, a certain joy." This may be the language of passion, of rhapsody; but what other city in the world could provoke such words as these? Between that enthusiastic utterance of Howel and this of Mr. Brown, how many brilliant and beautiful things have been wrought in her honour! Great workers with pen and brush have told and retold the tale of her loveliness, and

familiarised the world with the glories she possesses and possessed. So that if Mr. Brown had chosen to follow in the wake of Gautier and Ruskin, and speak again of palaces and pictures, of art and architecture, his book, instead of being delightful, might even have been irritating. But he has chosen to take a newer way. As he himself tells us, he seeks to show Venice "from the point of view of the boat." To quote his own explanation:

"This is not one of the great aspects of the city. It leaves aside much that is attractive and grandiose in Venetian history; the splendour and pageantry of her ancient life; the richness and abundance of her art; the problem of her extraordinarily permanent constitution; the triumphs of her commerce and her arms; the great debt which Europe owes to her as a valiant bulwark against the Turk; almost all, in fact, that appeals to the imagination or the knowledge of those who come to Venice. But the aspect has some compensations. The part of Venice which it includes is still actual and alive; visibly there for all eyes to see. . . ."

The author's intention has thus been to tell us about the waters of Venice and of those who live on them; and he is qualified to speak. His book is not built up of hasty impressions and random notes, but it comes as the fruit of five years' life with Venice and Venetians, and shows in all its sections a more than usual amount of research. The chapters are each little essays on Venetian subjects—short, bright, picturesque, and filled with information. No one, we suppose, before Mr. Brown, has ever written for Englishmen the natural history of the gondola in such a detailed, and yet attractive, way. Truly, as he says, "it is the boat for leisure, and not for business. Life was not meant to be bustled through and done with by the men who developed the gondola; and it would be difficult to discover any greater provocative to utter idling than this boat of Venice." But its day, perhaps, is waning now, in this age of progress; and, when Venice is wholly given over to the Philistines, for the gondola we may expect a fleet of shrieking penny-steamer, and for majestic palaces a grime-covered forest of factory chimneys.

Another most interesting account is that of the *traghetto*, those ancient ferries which are fixed at several points along the Grand Canal. The author touches here a wholly unfamiliar subject, and sets us in possession of much valuable knowledge. "A *traghetto* of to-day," it seems,

"closely resembles a *traghetto* of 1300, though the years have overlaid its lines with dust; it is still a corporation with property and endowments of its own; the same officers, under the same titles, still keep order among the brothers; only the whole institution has a somewhat ancient air, is marred by symptoms of decay, and we fear it may not last much longer."

The *traghetto* is, in fact, a genuine part of the Venetian Republic imbedded in united Italy; a fossil survival unique in the history of the country, and perhaps in that of the world.

But while Mr. Brown writes with such sureness and skill when handling subjects like the gondola or the ferries, he shows his ability in an equal measure when he tells of gondoliers and their life and interests, and of the curious habits of the Venetian *popolo*. Popular

customs, popular poetry, popular beliefs, have each a share of his attention; and we see that he writes with his eye upon the objects, looking closely, lovingly. Nor when painting a scene for us, as in the sketches of "San Martino di Castrozza," "In Istria," "A Regatta," "Castelfranco," does he want for his task sincerity of expression or beauty of form. Indeed, the technical qualities of his book are of a very high order. The volume is a real and solid contribution to Venice literature. It is full of poetry and full of heart. We feel that it is written by one who has a passion for his subject, by one who knows how love-impelling Venice is, who knows how genial, frank, and winning are her people, and who desires others to accept his belief. Love for Venice—that is the keynote of his volume. That is what joins him in sympathy to Howel—kind, quaint, impressionable Howel, whose words of praise, written centuries since, with the Venice passion yet hot upon him, find their echo to-day in this latest, and withal triumphant, effort of an English writer to give honour to the loveliest, most enthralling city in the world.

PERCY E. PINKERTON.

History of China. By Demetrius Charles Boulger. Vol. III. (W. H. Allen.)

THIS volume appears at a most opportune moment. The course of recent events in Tongking, the disgrace of Prince Kung, and the opening of Corea to foreign trade have lately attracted more than usual interest to the affairs of China and her dependencies. At the same time, we are beginning to understand the Chinese better than we did, to know something of their modes of thought, and to recognise that, far from being the polished barbarians they have been always believed to be, they share with us the same motives, instincts, and aspirations.

It is to be feared, however, that, if they are judged by the contents of Mr. Boulger's volume, the opinion formed of their political wisdom, honesty, and courage must be a very low one. No one can doubt that in her foreign relations China has stooped to a depth of Oriental duplicity and cunning which deserves the contempt of all nations whose conduct is guided by principles of honour and common-sense. Whatever may have been her motive in desiring to keep all foreigners at arm's length, the folly and dishonesty of the methods she adopted to that end are conspicuous. Clothed in pride as in a garment, her statesmen have guided the foreign policy of the empire as though they believed that assurance and threats were as effective weapons to fight with as soldiers and Armstrong guns. Events in Tongking have shown that even still they are of the same mind, and that they are forgetful of the proverb that "the empty vessel makes the greatest sound."

The present volume begins at the point when, from whatever cause it may have been, the tide of public opinion was first turned against foreigners. The Emperor K'eenlung, after a prosperous reign of sixty years, had been gathered to his fathers, and his son Keak'ing reigned in his stead. The new monarch was as weak a man as his father

had been wise; and, if his reign had been as long as his father's, the probability is that the empire, which had been so firmly consolidated and wisely administered during the preceding decades, would have been dismembered and brought to ruin. As it was, the secret societies which had lain dormant from want of wrongs to feed upon sprang into activity, outbreaks occurred in various parts of the empire, and the Emperor himself was twice attacked by assassins. It was during this reign that Lord Amhurst presented himself at Peking; and his curt dismissal from the capital, without having been admitted to an audience, was a gauge of the contempt with which Keak'ing and his Ministers regarded foreigners. Indeed, if it had not been that the mandarins at Canton found that the foreign trade added considerably to their profits, the probability is that at this time a determined effort would have been made to drive out the English and other foreign residents, who, on their part also, endured the insolence of office which was lavished upon them for the sake of the wealth which the China markets supplied.

In 1820 Keak'ing was succeeded on the throne by his son Taoukwang, whose reign is chiefly memorable as being the one during which China first engaged in a European war. Mr. Boulger carefully traces the various causes which led up to the outbreak of hostilities; and, though in him the Chinese find a lenient critic, he admits to the full the justice of our case. The Pottinger treaty in 1842, however, by no means put an end to the usurpations of the Chinese, who still persistently refused to admit foreigners within the walls of Canton. The last few years of Taoukwang's reign were agitated by negotiations on this subject; and his successor, Heenfung (1850–61), inherited this and other dynastic troubles, which were destined eventually to lead up to a second European war and to the outbreak of the Taiping rebellion. This monarch, who began his reign by refusing to admit foreigners within the walls of a city at the extremity of his empire, ended it as a fugitive exile, driven from his capital by a European army; while to the despised barbarians who had invaded his capital was due the preservation of the empire to his successor and the suppression of a revolt which at one time threatened to legitimatise itself by success.

The story which Mr. Boulger has to tell of the relations of China with foreign Powers is a very unsatisfactory one. It is not that China has been persistently hostile, but her good-will has been broken up into such short lengths, and the intervals of "treasons, stratagems, and spoils" have been so frequent, that an air of sensitive uncertainty has been cast over all our dealings with her. A brighter era appears now to be dawning on her foreign politics; and there is reason to hope, with the author, that, when the present boy-Emperor

"assumes the reins of government . . . in the autumn of 1887–8 . . . he will acquire the possession of a throne which is the most ancient in the world, and which is firmly established in the hearts and affections of a people who are the most self-contained, the most retentive of their own possessions, and the most intensely national and patriotic of whom history preserves the record."

The task of writing the present History has evidently been to Mr. Boulger a labour of love. He has devoted untiring energy to it, and has fairly earned the success which will surely attend his work. As a History, in an Oriental sense, it is truthful and accurate, and as a literary production it is worthy of much praise.

ROBERT K. DOUGLAS.

Studies and Exercises in Formal Logic. By John Neville Keynes. (Macmillan.)

MR. KEYNES' contributions to logic are of three species: studies, exercises, and an original method. The studies may be described as short pithy disquisitions upon controverted points. Mr. Keynes does not here strike out an entirely new path. He goes over the beaten road, and wherever it requires improvement he lays down a little additional material. He does not turn aside to plunge into the adjacent metaphysical swamps, like a contemporary writer on *Principles of Logic*, who, *à propos* of singular judgments, informs us that we never see reality "but through a hole"! More intelligibly, Mr. Keynes defends Mill's doctrine that "proper names have, strictly speaking, no signification." He denies that the features, form, and character of the individual are connoted by the name.

"The connotation of a name is not the quality or qualities by which I or anyone else may happen to recognise the class which it denotes. For example, I may recognise . . . a proctor by his bands, or a barrister by his wig."

Many other vexed questions he rehandles, comparing, correcting, supplementing his predecessors. He does not imitate the fashionable practice of writing treatises on speculative topics without reference, or with only a general reference, to other workers in the same line. A clear recognition of the work of others enhances the terse enunciation of his own. He is neither *alieni cupidus* nor *sui prodigus*.

The academic character of the studies is sustained by the exercises. This element of the work is not kept separate from the others. Problems and bookwork are judiciously intermixed; taken together, they are calculated to give help to the large and increasing class of persons engaged in preparing themselves or others for examination. Those who hold with Jevons that Formal Logic is a subject peculiarly adapted to the purpose of the examiner, affording "a definite measurable amount of exercise," will estimate very highly the logical praxis supplied by Mr. Keynes; they will rank it with Jevons' *Studies in Deductive Logic*.

In the third part of his work, Mr. Keynes appears as an original discoverer. He shows that the ordinary logic may be extended to problems which have been hitherto attacked only by means of symbols. This he effects by widening the signification of Conversion and other familiar terms. He grafts a scion of Boolean extraction on the Aristotelian stock. The old trunk, under the treatment of this skilful cultivator, puts forth a new luxuriant growth—

"Miraturque novas frondes et non sua poma."

Leaves, perhaps, are more appropriate than

fruit as a simile for results such as the following:—

"Three persons A, B, C, are set to sort a heap of books in a library. A is told to collect all the English political works, and the bound foreign novels; B is to take the bound political works, and the English novels, provided they are not political; to C are assigned the bound English works and the unbound political novels. What works will be claimed by two of them? . . . We find that English bound political works and foreign bound political novels are claimed both by A and B."

In solving such problems Mr. Keynes does not proceed so methodically as Boole and the followers of Boole; he relies more upon ingenuity and happy conjecture. It is thus that, in elementary books on algebra, there are often examples of equations of a high degree solved by special dodges, not by the general theory. This very absence of method may conduce to mental training. In a country used for hunting and racing the absence of a road may be an advantage. On the other hand, a road may lead somewhere; Mr. Keynes' procedure does not hold out any such prospect. It is probable that without Boole he would not have thought even of his questions, to say nothing of his answers. There is in his system no affinity to probabilities, no deep connexion between mathematical and ordinary forms of thought. In short, Mr. Keynes' system is a gymnastic apparatus; Boole's may be a scientific instrument. The one is like an academic outrigger adapted to the sports of youth; the other a ship equipped for the discovery of some imagined North-west passage between widely separated regions. Pursuits so incompatible are not combined by Mr. Keynes. He follows up the achievements of Aristotle; he relinquishes the aspirations of Boole.

F. Y. EDGEWORTH.

NEW NOVELS.

Giordano Bruno. By C. E. Plumptre. In 2 vols. (Chapman & Hall.)

Point Blank. By the Author of "Jack Urquhart's Daughter." In 3 vols. (Bentley.)

In Sunny Switzerland. By Rowland Grey. (Kegan Paul, Trench, & Co.)

Lettice. By M. L. Molesworth. (S. P. C. K.)

Glenairlie. By Robina F. Hardy. (Edinburgh: Oliphant.)

The New Dance of Death. By A. E. Hake and J. G. Lefebvre. In 3 vols. (Remington.)

WE lax and degenerate children of pious ancestors—we who, to our spiritual peril, suffer wizards to live and anti-vaccinators and anti-everythings to work their wanton wills—are surprised and indignant overmuch at a monk being burned for the venial eccentricity of "preaching the Copernican theory and believing in the plurality of worlds." Giordano Bruno has been lately enrolled among the noble army of theological, political, and scientific martyrs, and is now receiving such modified *latria* as the modern devotee is wont to bestow. Mr. Plumptre's censor exhales a good, wholesome, historical savour, but it laps us in no devotional ecstasy. Sig. Mariano thinks Bruno was burnt for his heretical, Sig. Berti for his scientific, Mr. Plumptre for his political, opinions. So the martyr is pretty much common property. For our own part,

we think he was burnt a little for all three and a great deal for none of them, but mainly because he made himself obnoxious to those who had the power and will to burn. The fact is that martyrdom is a most mischievous delusion. The accident that A. is murdered in a shocking and picturesque way while B. dies in his bed is supposed to confer some mysterious authority upon A.'s teaching, and give him the right to "light candles" and force his purblind guesses down the throat of all posterity—an error as universal as mischievous. Real suffering for conscience' sake is about as grand a thing as we are capable of; nor is it very rare. To incur insult and misrepresentation, to lose a guinea of one's salary, to break an old friendship, to be despised where one would shine—this is martyrdom worth reading about; but the final scene is only a public execution, interesting to connoisseurs of hangings alone—a scene where there is no noble sacrifice whatever, for the victim has no respite save in recantation worse than death. But if the death of Bruno has given him undue prominence, his life is sufficiently striking, both as an individual and as a type, to reward the careful study which Berti has exhibited both in his *Vita di Bruno* and in his *Documenti*, into which labours Mr. Plumptre has now entered. On the whole, we cannot but regret the tincture of romance which he has infused into this attempt at a very historical novel. Mr. Plumptre would have done much better to simply recast and abridge Berti's work as a solid biography. *Romola* is the standing and sufficient romance of this class, and hardly admits of rivals. But we must not find fault. It is because the book is such a careful biography that we regret the very plausible but still unhistorical embroidery. Until the public learns to weave romance for themselves as they go along out of history and lives they will thirst for historical novels, and this one ought well to serve their turn. It not only presents many good and correct portraits—notably that of Castelnau—but gives, so far as we can judge, a clear and attractive view of life and thought at a period generally misunderstood. We cannot pause to dissent, as we might, from Mr. Plumptre on several points, but can only recommend the book to all readers of solid fiction.

As a novel, *Point Blank* is very poor. The plot is thin and drawn out by unnecessary delays and misunderstandings. Except the heroine, none of the characters are attractive, and the comic element is carried to burlesque. The printer is probably responsible for such errors as "*Marie Liezurska*" (for *Leczinsky*), but not for the often reiterated assertion that Baveno lies among the Apennines, nor for all the errata in the profuse French. One passage, "*Ce qu'il y, a de père dans l'erreur*," required considerable conjecture to hit upon the right reading. Adelaide Wynter is, however, a very pleasant woman to read about. She is the "one who does not count" in a horribly shabby-genteel family, gibbeted with more than the exaggeration of Dickens, but with most of his force and liveliness. Lily the consumptive beauty, Missy the "distinguished mimic," and the shameless man-hunting mother, their frivolity, gentility, vulgarity, and sordid poverty, form a ghastly

picture. The discordant presence of this dove in the vultures' nest is adroitly accounted for by her education by an aunt who had disgraced the family by keeping a school. Whenever Addie refuses to join in the husband-stalking expeditions, or blushes for the degradation of her sisters, Mrs. Wynter pathetically owns that "it serves her right—it is a just punishment upon her for delegating a mother's trust, and handing over her child to be brought up by strangers." Could Dickens have made her say more? For, in fact, this book abounds in clever things, though it fails as a whole. Much that stands for padding is really good reading, and is strewn with pearls of reflection and original humour. In many of the characters there are touches quite admirable. Marguerite—a superior Blanche Amory—comes very near a distinct creation. She is the clever, shallow, cold, French girl, deliberately laying herself out for the reputation of an original—with an unapproachable style of her own in dress and everything, which no one need try to imitate, as it would never suit anyone but herself. Unfortunately, the character is not well developed by the course of the plot. The author is original, too, but to better purpose, as, in describing Marguerite's dress, for instance—"but it was a very pale blue, and did not vulgarise her—the effect which blue generally produces when worn by fair people." The book is disfigured by much flirtation or adultery, the more nauseous because its precise nature is, as usual, left in genteel uncertainty.

In *Sunny Switzerland* is a refined and unexceptionable, but dull and lachrymose, story. It tells how a London physician took his family for a holiday in the Vaud, and how a good and beautiful young woman fell in love with a bad and beautiful young man. But, alas! this young man had been keeping company with another young woman, and the banns were well-nigh put up. And so by a poetical justice the vast wealth which he was to have got is left to this very young woman—the first, of course—and when she has broken her heart she dies, and leaves it back to him by a poetical injustice, and now he has gambled it away, and is still a bachelor, and probably a billiard-marker. This depressing atmosphere is not enlivened, to our thinking, by the prolix amours and flirtations of boys and girls of tender years. Repulsive as this is, it is only an error of judgment, for though Rowland Grey is no gentleman, she is evidently a lady.

Mrs. Molesworth is a great deal more. She possesses the true Austen-Edgeworth-Ferrier insight into middle-class female character, and wisely contents herself with doing one thing at a time, and doing it well. Here her object is to draw that terrible rôle of the infallible eldest sister of an orphan family which well-meaning girls often assume to the misery of all around them. The character is very common, but we doubt if we have ever seen it treated before. The book is not very lively or ambitious, but it is excellent as a practical and useful study of character.

Glenairlie is also somewhat weak and juvenile in plot, but it has great merits. True, it is terribly Scotch. We cannot read the Wizard of the North. But we can read Miss Hardy. The Hyperborean locutions

of Betty Downie amply repay the labour of translation, if Elspeth M'Ara recalls too forcibly that terrible Meg Merrilies. In fact, we suspect that Miss Hardy's pictures of Scotch life give us what Scott was too romantic to describe accurately. At all events, they read like very real life. The second part is occupied with a Border town, and here the English people are less satisfactory; but a book which contains such characters as Miss Leslie, Betty, and the impracticable "oldest inhabitant"—a *persona muta* only—can need no recommendation. But surely the Minister never identified his variety of *Antierium* as the *serotinum* or the *palustris*.

We close with a dismal, direful phenomenon—the *New Dance of Death*. The name is a meaningless puff. The book is a dance—no, a regular *cancon* of nonsense and coarseness. Some scenes we should have been surprised to find in an English book were it not plain that the authors have erred only from extreme ignorance of the *convenances*. Of these let us say no more. As to plot, it is a mere swampy jungle, pathless and entangled, fitly infested by the characters, who are nearly all wild beasts in not very human forms. At times the story digresses into long rigmaroles about a Church and State guild, the mysteries of roulette, racing, gambling, Ritualistic parish work, theatrical gossip, and fast life in London. One of the authors has evidently contributed these racy topics, which have been pitchforked into the book at hazard. Such scenes as the curate decoyed into the Hay-market supper-rooms by the ballet-girls, or the death of the Earl in the house of ill-fame, and others even worse might have been spared us. Of the astounding rubbish—such as the verbal horseplay about the fast man's comedy—we could make plenty of fun, but we have already said too much of this curiosity of literature. But we must add that it—like nearly all the others we have noticed this week—contains several touches of power, some scenes well drawn from life, and a few really dramatic situations. E. PURCELL.

CURRENT THEOLOGY.

The Annotated Book of Common Prayer: being an Historical, Ritual, and Theological Commentary on the Devotional System of the Church of England. Edited by J. H. Blunt. Revised and Enlarged Edition. (Rivingtons.) This new edition is altered in so many respects from the first that it deserves a separate notice. The editor, whose death we recorded with sincere regret a few weeks ago, has done much to improve the book. Many valuable additions are made, and many inaccuracies corrected. One feature of special interest in the new edition is the exhibition of the result of a partial collation of the printed texts of the Sealed Books with the MS. subscribed by the Convocations of Canterbury and York, and annexed by Parliament to the Act of Uniformity. We say a *partial* collation, because, for reasons which do not appear, the Parliament Office Committee refused Dr. Blunt permission to correct the text from the MS. throughout. However, in the more important passages, through the kindness of Lord Cairns, Dr. Blunt was allowed to make such use of the MS. as enables him to say that its text is faithfully reproduced in the work before us. Even the punctuation has been noted in cases where the sense may seem to be affected by

it—e.g., in the definition of a Sacrament as it appears in the Catechism: "an outward and visible sign of an inward and spiritual grace, given unto us, ordained by Christ," &c. The comma after "grace" is found in the MS., as well as in the printed text of the Sealed Books. It is true that the punctuation of the seventeenth century was often capricious; but, nevertheless, as the punctuation now stands, the Latin of Durel represents the meaning, while that of Parsell and that of Bright and Medd do not. The ordinary text of Prayer-Books now in use seems to omit it. We have just looked at ten recent editions (including the S. P. C. K.'s *Prayer-Book with Commentary* and Bishop Barry's *Teacher's Prayer-Book*), and all are alike inaccurate. Dr. Blunt has not noted whether he examined the punctuation of the first words of the Litany. We suspect he did not, and think it likely that the MS. corresponds with the Sealed Books in not having the comma in the clause now ordinarily printed "O God the Father, of heaven." The work before us, taken all in all, may, we think, be considered the most valuable commentary on the Prayer-Book that we possess; but still there are some minor inaccuracies to be regretted. A rapid examination of the volume showed us the following:—"O sapientia" is, in the Sarum rite, the first, not of seven, but of eight, or (including St. Thomas) of nine, "O" antiphons (p. 176). Alexander Aleas was a Canon of St. Andrews, not "of St. Andrew's, Edinburgh" (p. 104). The addition "or Remission of Sins" in the title of the Absolution is referred at p. 183 to 1662, but more correctly at p. 25 to 1604. Prof. Salmon, of Dublin, is incorrectly credited with the authorship of the Preface to the new Irish Prayer-Book (p. 710). In the account of the Scottish Liturgy of 1764, the words at the delivery of the Elements are incorrectly given. The Humble Access Collect is not "as in the English Office" (p. 367). The marginal titles "The Invocation" and "Oblation" (p. 367) are correctly given, but "The Oblation of Ourselves," "The Commemoration of the Living," "The Commemoration of the Dead," have no existence in the Liturgy this professes to represent.

Gospel according to St. Luke. By Archdeacon Farrar. (Cambridge: University Press.) Archdeacon Farrar's edition of the Gospel of St. Luke in Greek naturally contains much the same matter as Canon Farrar's edition of the same gospel in English; and, as we know no better edition than the one, our judgment holds of the other. Nowhere do Dr. Farrar's wide reading and retentive memory tell better than in a commentary. Beside notes on the Greek text, we notice many additions. In one place a new reference, in another a quotation, in a third a fresh parallel, are added, as in the note on "Zealot" (p. 184), where the words "the Carbonari of Palestine" are let in. One passage on the same page, written under some unfortunate planet, the Archdeacon has left unaltered, though he must have re-read it, for a sentence has been added at the end. He is demonstrating "the deeply interesting fact, if it be a fact, that so many of the apostles were related to each other." Others, before Dr. Farrar, have suggested that Judas was the son of Simon Zelotes, because their names are run together in the lists. It would seem a sufficient answer to this that Judas naturally was put last, and somebody must come last but one. But Dr. Farrar has another argument—"If the reading 'Iscaiot' is right in John vi. 71, xiii. 26 (N.B.C.G.L.), as applied also to Simon Zelotes, then, since Judas is called 'Son of Simon' (John vi. 71), the last pair of apostles were father and son." Running with the hare and hunting with the hounds is child's play to the ingenious critical method here adopted. The words we have italicised are a conjecture of

Dr. Farrar's resting on the words of the A.V. (John vi. 71): "He spake of Judas Iscariot the son of Simon." Then Dr. Farrar turns to his MSS. and finds the reading ought to be "Judas the son of Simon Iscariot." Of course, then, his previous conjecture goes for nothing. Not so. Dr. Farrar treats the A.V. (with his conjecture) and the MSS. reading of the same passage as separate authorities, and finds that, together, they prove his point. Such a curiosity of criticism we never remember to have met. How came Dean Perowne to let such a mare's nest escape the editorial eye?

Short Studies in Ecclesiastical History and Biography. By the Rev. H. N. Oxenham. (Chapman & Hall.) This volume is a reprint of forty-three articles which have appeared at intervals for several years past in the *Saturday Review*, in some instances being of the nature of criticisms on works bearing on the topics handled, in others being obituary notices of persons of more or less mark in the ecclesiastical sphere, and in the remainder being purely occasional, and due to the interest some particular episode in history chanced to arouse in the writer's mind. They all bear the stamp of culture, of extensive reading within a certain area, of attention to the philosophical as well as the external aspects of the events discussed, and of impartiality. In many of them it would be impossible for one unacquainted with the facts to infer the writer's own theological position from his language, and he is entitled to the praise of general freedom from prejudice. It is, no doubt, due to the small scale upon which the papers have necessarily been constructed that they are suggestive rather than exhaustive, and can do no more than put some of the more salient facts under each head before the reader; but this they never fail in doing, as Mr. Oxenham is quite able to see what are the main points and what the merely subsidiary ones. Not a few of the items in the volume would gain by considerable expansion—it is obviously impossible to handle a subject like "Latin Hymnology" or "The Origin and Growth of Universities" in a dozen pages; but there is always something to instruct and interest, and to induce some at least of the more studious readers to pursue enquiry further on the lines indicated. It would have been a gain if Mr. Oxenham had supplied the references and foot-notes which are essential to accurate verification of his statements, but which cannot very well be appended to articles in a weekly journal, and an index would have been a further boon; but we concede that the nature of the volume does not directly call for such an addition, and that the author was fully within his rights in omitting it.

A History of Canon Law in connection with Other Branches of Jurisprudence, by the Rev. J. Dodd (Parker), is the work of an elderly clergyman, who has, indeed, read a good deal upon the subject of his volume, but whose mind is obviously neither a legal nor an historical, but a homiletic one. Instead of presenting either a clear narrative of the origin, growth, and local modifications of the Canon Law, or summarising that law itself so as to exhibit its general scope, range, and character, Mr. Dodd has compiled a rambling and discursive work, quite deficient in order and method, and incapable of being used as a text-book for getting up the subject. He is continually preaching little sermons in illustration of his views—very nice in their way, but not legal history; and a plentiful use of italics shows that he has not acquired the art of being emphatic by force of style. The reader who is already fairly well versed in Canon Law will recognise Mr. Dodd's acquaintance with various cognate matters, and will often be reminded of some fact which had slipped his memory; but the

learner who sits down to begin the study will be more confused by the wordy and involved paragraphs than enlightened by the erudition.

The Mystery of the Universe: Our Common Faith. By J. W. Reynolds. (Kegan Paul, Trench, & Co.) Apparently Prebendary Reynolds' mind moves in a spiral; both the method and the substance of this work recall *The Supernatural in Nature*. One feels continually that one is moving in the same direction, only in a different plane. In the first book the argument still touched the ground; now it has taken wing, and we have bird's-eye views of the same country, with the natural want of perspective. There are passages of lyrical prose which were written with rapture and will be read with pleasure; there are others which are on the best level of Proverbial Philosophy; there are abundance of poetical quotations, almost all a little altered; and a really distressing crop of misprints: the quaintest is a quotation from Percy R. Meir in the *Sayings of the Jewish Fathers*. The strongest part of the book is the discussion on prayer; the weakest, the attempt to put an optimist gloss on orthodox eschatology.

Recent Discoveries on the Temple Hill. By the Rev. James King. The Religious Tract Society continues its series of useful and interesting contributions to the "By-paths of Bible Knowledge." Mr. King has put into a compact and readable shape the results of the excavations carried on by the Palestine Exploration Fund on the Temple Hill at Jerusalem. Perhaps he confines himself too exclusively to these, for we miss an account of the recent researches of Dr. Guthe and the German Palestine Society, as well as of the discovery of the Siloam inscription, and the topographical discussion it has occasioned. But, within the limits he has prescribed to himself, Mr. King is an accurate and lucid writer.

Christ and Democracy. By C. W. Stubbs. (Sonnenschein.) Mr. Stubbs' former volume on *Village Politics* was remarkable as a courageous attempt on the part of a clergyman of the Church of England to face the social and political problems involved in the Labour Question. The present volume equally deserves a careful perusal. The sermons and addresses it contains are full of broad sympathy with the working classes, but a sympathy that never runs into a weak flattery of their follies and intellectual narrowness. The first two sermons were delivered before the University of Cambridge, the third before the University of Oxford; most, if not all, the other discourses were addressed to more popular audiences.

Revealed Religion expounded by its Relation to the Moral Being of God. "The Bedell Lecture for 1883." By H. Cotterill. (New York: Putnam.) These are three lectures delivered at Gambier, Ohio, U.S.A., on a foundation connected with the Theological Seminary of that place. The fundamental idea is that the truths of revelation, though incapable of discovery by unaided reason, are such as commend themselves, when once grasped, to the enlightened conscience. An earnest protest is entered against the supposition of some "sincere and earnest if not very profound Christians," that theology is "unprofitable, if not injurious, to spiritual life," and the spiritual significance of even the technical terminology of scientific theology is exhibited with considerable power. Like other writings of Bishop Cotterill, the exposition demands a close attention, but it will, we believe, be generally thought to repay it. The Bishop must have entrusted the correction of the press to some very careless person. We have seldom, if ever, seen such preposterous blunders as disfigure the Greek quotations.

The Divine Order, and other Sermons and Ad-

dresses. By the late Thomas Jones, of Swansea. Edited by Brynmor Jones, with a Short Introduction by Robert Browning. (Isbister.) Mr. Jones was a Congregationalist minister, well known both in London and in Wales. English was for him an acquired tongue; and, when this is taken into consideration, we can the better appreciate the ready fluency, frequently rising to eloquence, which is exhibited in the sermons as here printed and, in what must have been a still more impressive form, as they were originally delivered with all the freedom of extemporaneous address. Mr. Robert Browning's hearty and generous estimate of the preacher's powers is, no doubt, justified by his recollections of Bedford Chapel. But, as in similar cases, the absence of voice, gesture, and play of feature detracts very seriously from the effectiveness of the discourses.

Sermons preached at Westminster Abbey. By Alfred Barry. (Cassells.) The Bishop of Sidney's friends at home, as well as the Churchmen of Australia and Tasmania, will be pleased to receive this volume of sermons, all preached within the last four years, and exhibiting the powers of the preacher at his best. Dr. Barry cannot be reckoned among the few great preachers which the Church of England possesses; but the congregation at the Abbey, when he was in residence, might count on at least a well-reasoned and animated discourse. These sermons, it may be, are never marked by what is penetrative and subtle in thought or affecting in sentiment; but vigorous common-sense is too rare in the pulpit not to deserve a word of commendation.

The Gospel History for the Young: being Lessons on the Life of Christ adapted for use in Families and in Sunday-schools. By William F. Skene. Vols. I. and II. (Edinburgh: David Douglas.) The object of these two volumes is to furnish a consecutive narrative of the life of Christ in a form intelligible to children. Dr. Skene's standpoint, critically speaking, may be best described in his own words. He "considers that the Gospels as we now have them were the first written Gospels, and were the work of the authors whose names they bear, and that they were preceded by oral teaching only." This is the conclusion at which he arrived after careful study of the article on the "Gospels" in the *Encyclopædia Britannica* by Dr. E. A. Abbot; and, however untenable it may be, we suppose there is no doubt that the majority of parents who send their children to Sunday-school would prefer that no doubts were raised as to the general credibility and authenticity of the New Testament writings. Even on this ground, however, the temptation need hardly be treated so literally. We could easily imagine a Life of Christ more graphically told and better adapted to the tastes and capacities of young persons than this. Still, Dr. Skene has done his work with considerable care; the lessons are, on the whole, clearly and simply written, and should, we think, prove serviceable to those for whom they are intended.

The Preacher's Promptuary of Anecdote. By W. Frank Shaw. (Griffith & Farran.) This is a collection of "stories new and old, arranged, indexed, and classified for the use of preachers, teachers, and catechists." The thing was worth doing, and it has been done well; if only reference to the original sources had been added, we should have said—very well.

The First Principles of the Faith: a Handbook of Christian Doctrine. By Edmond Walters. (Alexander & Shephard.) Mr. Walters is poet as well as preacher; and in this volume he has interspersed much orthodox theology with selections from a little volume of poems that we received for review at the same time. Neither in his poetry nor in his preaching is there

anything that calls for much notice. It has evidently been a pleasure to him to write these two books, but we must decline criticising them at length.

WE have also received *Sermons for the Church's Year*, Edited by W. Benham, Vol. I. (Griffith & Farran); *Sermons preached in Temple Church*, by Theophilus Smith (Blackwood); *The Churches of Christendom*, St. Giles' Lectures, Fourth Series (Edinburgh: Macniven & Wallace); *The Evangelical Succession: a Course of Lectures delivered in Free St. George's Church, Edinburgh*, Third Series (Edinburgh: Macniven & Wallace); *Types and Antitypes of our Lord and Saviour Jesus Christ* (S. P. C. K.); *Reasons concerning our Hope* (Alexander & Shephard); *Current Discussions in Theology*, by the Professors of Chicago Theological Seminary, Vol. II. (Chicago: Revell); &c., &c.

NOTES AND NEWS.

MR. ROBINSON ELLIS will shortly edit for the Vienna Academy of Sciences the poems of Orientius, a Christian writer of the fifth century. These poems, usually known as *Commonitorium Orientii*—a name, however, not found in the MSS.—are in elegiac metre, and show the author to have had a knowledge and command of scientific prosody only possessed by the more cultivated writers of that time. They are, besides, interesting from the not unfrequent imitations of classical poets, notably Catullus and Ovid, which they contain. The *Commonitorium*, edited by Mr. Ellis, and *Corippus*, by Mr. Petschenig, will form a new volume in the valuable series of Latin "Patres Ecclesiastici," which contains Halm's *Sulpicius Severus*, *Minucius Felix*, and *Firmicus Maternus*, as well as Harbel's *Cyprian* and *Ennodius*. The text of Orientius will be based on the valuable tenth-century MS. once in the library of St. Martin at Tours, and now in possession of Lord Ashburnham.

THE General Board of Studies at Cambridge has appointed five university lecturers in history—Messrs. Oscar Browning, Cunningham, B. E. Hammond, Prothero, and Thorneley.

MR. KARL PEARSON has been appointed Professor of Applied Mathematics at University College, London.

HARVARD UNIVERSITY, which already possesses a fellowship for research founded by Mr. Bancroft, has received a further benefaction for the same cause under the will of the late Henry T. Morgan, of New York. This is to be used for the establishment of four fellowships "for the encouragement of advanced liberal studies." Candidates must undertake to carry on at the university special work of the kinds for which the degrees of Doctor of Philosophy and of Science are now given. The appointment will be made without examination, upon evidence that the candidate possesses the necessary education and capacity. The value of each fellowship is 500 dollars (£100), and it may be renewed for a second year.

MUSURUS PASHA, the Turkish ambassador, who some years ago published a translation into Modern Greek of the *Inferno* of Dante, will shortly issue his translation of the *Purgatorio*, to form the second volume of his edition of Dante in Greek.

MR. ELLIOT STOCK has two fresh facsimile reprints in course of production—the first editions of *The Vicar of Wakefield* and of *Rasselas*. The former will be issued very shortly. A limited number of copies will be bound in wood taken from the panels of the dining-room of Dolly's Chop House—one of the haunts of Goldsmith, Garrick, and Johnson—when that tavern was recently pulled down.

MESSRS. W. H. ALLEN & Co. will shortly publish *The Repentance of Nussouh*, translated from the Hindustani tale of Maulvi Nazir Ahmad by Mr. M. Kempson, with a Preface by Sir W. Muir. The scene is laid at Delhi, and the story throws much light on the manners and customs of native society in modern India, especially among the Mahomedans.

MESSRS. J. & R. MAXWELL announce for immediate publication a cheap edition of "Rita's" novel, *My Lady Coquette*; a second series of the *Biographies of Celebrities*; and also a second series of the *British Standard Handbooks of Sports and Pastimes*.

THE next volume of Prof. Arber's "English Scholar's Library," being the sixteenth, will consist of a reprint of the complete works (1608-31) of Capt. John Smith, President of Virginia and Admiral of New England, which have never before been collected. The volume is much larger than the others of the series, for it will consist of 1,120 pages, with six maps, and will be published at 12s. 6d. Prof. Arber's address is 1 Montague Road, Birmingham. In the near future we are promised by this indefatigable editor the poems of Stephen Hawes and of William Dunbar, and *The Epitome*, &c., of Martin Marprelate.

THE Browning Society gives its third entertainment at University College on the evening of Friday, June 27. As formerly, there will be given recitations and songs from Mr. Browning's works, the latter including several new settings by Miss Ethel Harraden and Mr. Edwin Beading (who takes charge of the musical arrangements) composed expressly for this occasion. Mr. Stanford's "Cavalier Tunes" will also be given, and a piece by the Abbé Vogler. Some tickets will be reserved for non-members, for which application should be made to the hon. secretary, 29 Albert Hall Mansions, Kensington Gore, S.W.

THE well-known African traveller, Commander V. Lovett Cameron, has issued a circular advocating the establishment of a "Commercial Geographical Society" which shall have a library, map-room, and museum of foreign products in the City of London, easily accessible to business men. He will be glad of suggestions, &c., addressed to him at 1 St. Swithin's Lane, E.C.

THE Society of Arts has awarded the Albert medal for this year to Capt. James Buchanan Eads, in recognition of his engineering works in improving the water communications of North America.

THE Midland Union of Natural History Societies will hold its seventh annual meeting at Peterborough on Wednesday, June 25. Excursions are arranged for the following day to Stibbington Hall, Bedford Purlieus, and the decoy in Borough Fen and Croylund. Tickets may be procured from Mr. J. W. Bodger, 18 Cowgate, Peterborough.

IN this week's *Fifeshire Journal* Mr. W. Hodgson begins the publication of a series of papers on his personal recollections of memorable men and things. Chap. i., which is entitled "Some Old Acquaintances," deals with Messrs. Charles Gibbon, Robert Buchanan, and Henry Irving. The papers are to be ultimately put forth in book-form.

MR. EDWARD M. BORRAJO, assistant secretary of the Library Association, is engaged in helping the staff of the Guildhall Library in the preparation of the new catalogue.

THE festival in celebration of the foundation of the University of Bern will be held from Sunday to Wednesday, August 3, 4, 5, and 6. The guests will be received on Sunday, and the festal procession to the Minster, sermon, and "Promotionen" take place on Monday morn-

ing, and the torchlight procession of the students in the evening. The present number of matriculated students is 409—Evangelical theological, 40; Catholic theological, 10; law, 131; medicine, 161; philosophy, 67. There is an increase in both theological faculties, and in the medical; the legal and philosophical show the same numbers as in the last semester. The number of "Auskultanten" (hearers) is 17.

ON June 27, the anniversary of the death of Heinrich Zschokke, a festival is to be held at Aarau. A committee has been formed for the erection of a Zschokke-denkmal.

THE Munich fund for the encouragement of the study of international law, called the "Bluntschli-stiftung," in honour of the late Prof. Bluntschli, has reached the sum of 30,000 marks (£1,500).

THE German papers record the sudden death, at Heidelberg, of Prof. Renaud, whose lectures on German and French civil law attracted many students to the university. Like Bluntschli, he was a Switzer by birth, but was called from Bern to Giessen in 1848, and to Heidelberg in 1852.

ORIGINAL VERSE.

A GLIMPSE AS OF THE OLD GODS.

WHEN still the dawn of time lay flush and fair
Upon the youngling earth, and gods were fain
To dwell among us—oft the shepherd swain,
Wandering the wooded dells, came unaware
On Dian, bathing in mid stream, all bare
Of aught save austere beauty, and half disdain,
And a divine great calm, that in his brain
Woke pure high thought and a chaste passion of prayer.

And now time wanes, and dreary falls the night;
But as we plod the murky world's miry ways,
Sometimes, ah sometimes still, through the bleak haze

A human soul breaks on us, silvery bright
In naked beauty;—and behold its light
Seems like a god-glimpse in the far-off days.

FRANK T. MARZIALS.

MAGAZINES AND REVIEWS.

MR. W. CAREW-HAZLITT contributes to the June number of the *Antiquary* the second part of a very good paper on "The Coins of Venice." It is to be regretted that there are no illustrations. Mr. Henry B. Wheatley discourses on the Adelphi and its site. He is an authority on all matters relating to old London, and has written this little fragment of a history of the Strand in a very entertaining manner. Mr. James Gairdner continues his sketch of the history of the House of Lords. It is a sketch only, but contains much that is almost unknown to all but specialists. By far the most important contribution, however, is Mr. J. H. Round's paper entitled "The Tower Guards." It is no exaggeration to say that he has added a new chapter to the history not only of London, but of the great Rebellion also. Mr. W. H. Jacob writes a short notice of a series of ancient charters of Winchester which have recently been discovered in the office of a solicitor. What he has given us is little more than a calendar. We trust that the whole of these interesting documents will be saved for all time by being printed at full length.

RECENT numbers of the new Scotch quarterly show that our advice to its conductors to give ample scope to articles treating of the history and antiquities of Scotland has been taken. Three of the papers in the latest number deal with Scotch subjects; and a fourth, on Mr. Swinburne's obligations to the Bible, which is better in substance than in form, is likewise "national" in tone. The special literary feature of the *Scottish Review*—its digest of the

foreign Reviews—is more noticeably excellent in the new number than in its predecessors.

THE German literature of Positivism is growing. Since 1880 much has been done to render the philosophy of Comte more accessible to the German public, and it has been the subject of an entire course of lectures in at least one university. The article by Dr. Eugen Oswald in a recent number of *Auf der Höhe* (April), on "Positivism in England," deserves notice not only as a valuable addition to this literature, but as probably the most comprehensive and scholarly account yet offered of a movement which, at the lowest estimate, will rank among the memorable eccentricities of the century. Dr. Oswald himself is clearly not one of the brotherhood; but he writes without animus, and his impartiality is the more remarkable in a member of the nation for which Comte reserved his harshest criticism, and to the extraordinary achievements of which he continued to the end almost ludicrously blind.

In the *Revista Contemporanea* for May Señor Jordana y Morera begins a work on the "Natural Curiosities and Social Character of the United States." It is pleasantly written, and the judgment is highly favourable to the Americans. Philadelphia, both socially and as a city, is preferred to New York. Rodriguez Villa continues his history of the campaign in Flanders of 1647. Alvarez Sereix translates M. de Lapparent's lecture on the crust of the earth delivered before the Geographical Society of Paris; and D. Luis Barthe criticises favourably Quinet's posthumous work on the genius of the Greeks. But perhaps the most striking things in these numbers are two little poems by M. Gutierrez—"On a Fan" and "Solitude;" the last, on the Gypsies as a people alone among the nations. The current novel, just begun, is a translation of Whyte Melville's "Satanella."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BONNAFFÉ, E. Dictionnaire des Amateurs français au XVII^e Siècle. Paris: Quantin. 20 fr.
 DEBILAFOT, M. L'Art antique de la Perse. 1^{re} Partie. 1^{er} Livr. Les Monuments de la Vallée du Polvar-Roud. Paris: Des Fosses. 35 fr.
 DUPLESSIS, G. Les Emblèmes d'Alciat: les Livres à Gravure au XVI^e Siècle. Paris: Rouam. 5 fr.
 GORGES, J. M. La Dette publique: Histoire de la Rente française. Paris: Guillaumin. 4 fr.
 OSMAN-BEY. Le Canal maritime de Corinthe envisagé aux Points de Vue stratégique et militaire et ses Rapports à la Question d'Orient. Athens: Wilberg. 1 fr.
 PRINS, Ad. La Démocratie et le Régime parlementaire. Paris: Guillaumin. 4 fr.
 TISSOT, V. La Police secrète prussienne. Paris: Dentu. 3 fr. 50 c.
 TRENDLENBURG, A. Die Laokoongruppe u. der Gigantenfrüß d. Pergamenischen Altars. Berlin: Gaertner. 1 M. 20 Pf.

THEOLOGY.

- BECK, J. T. Erklärung d. Briefes Pauli an die Römer. Hrg. v. J. Lindenmeyer. 1. Bd. Gütersloh: Bertelsmann. 7 M.
 BLEIBTREG, W. Die 3 ersten Kapitel d. Römerbriefs ausgelegt. Göttingen: Vandenhoeck. 3 M.
 RENAN, E. Nouvelles Etudes d'Histoire religieuse. Paris: Calmann Lévy. 7 fr. 50 c.

HISTORY.

- BONGHI, R. Storia di Roma. Vol. I. Milan: Treves. 10 L.
 BLOCH, G. Les Origines du Sénat romain: Recherches sur la Formation et la Dissolution du Sénat patricien. Paris: Thorin. 9 fr.
 FAVAZO, A. Alcuni Scritti inediti di Galileo Galilei. Tratti dai Manoscritti della Biblioteca nazionale di Firenze. Florence: Le Monnier. 10 fr.
 GVEDEMANN, M. Geschichte d. Erdbebenswesens u. der Cultur der Juden in Italien während d. Mittelalters. Wien: Holder. 7 M. 20 Pf.
 HAUSOULLIER, B. La Vie municipale en Attique: Essai sur l'Organisation des Dèmes au 4^e Siècle. Paris: Thorin. 5 fr.
 JEOKLIN, C. Urkunden zur Verfassungsgeschichte Graubündens. 2. Hft. Chur: Hitz. 1 M. 20 Pf.
 RAFFAT, R. Die Memoiren der Kaiserin Agrippina. Wien: Holder. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOESSLER, E. Flora orientalis. Vol. 5. Fasc. 2. Monocotyledonearum pars 2. Gymnospermae. Acotyledoneae. Vasculares. Basel: Georg. 12 M.
 HELLAND, A. Studier over Islands petrografi og geologi. Christiania: Cammermeyer. 3 kr.
 LATZEL, R. Die Myriopoden der oesterreichisch-ungarischen Monarchie. 2. Hälfte. Die Simphylen, Paupoden u. Diplopoden. Wien: Holder. 16 M.
 PETTERSEN, R. Bidrag til de norske kyststrugs geologi. III. Christiania: Cammermeyer. 2 kr.
 SCHMIDT, J. F. J. Description physique d'Attique. Météorologie et Phénoménologie. Athens: Beck. 5 fr.

PHILOLOGY.

- ABEL, C. Sprachwissenschaftliche Abhandlungen. Leipzig: Friedrich. 10 M.
 CHRIST, W. Homer u. die Homeriden. München: Franz. 2 M. 70 Pf.
 DUTSCHKE, H. Anleitung zur Inszenirung antiker Tragödien. I. Sophokles, Koenig Oedipus. Leipzig: Fues. 1 M. 20 Pf.
 EUCLIDIS opera omnia. Ediderunt I. L. Heiberg et H. Menge. Euclidis elementa. Ed. et latine interpretatus est I. L. Heiberg. Vol. II. Leipzig: Teubner. 4 M. 50 Pf.
 GALENI PERGAMENI, C. scripta minora. Recensuerunt J. Marquand, J. Müller, G. Helmrich. Vol. I. Leipzig: Teubner. 2 M. 10 Pf.
 GUENTHER, K. De genuini quem vocant dativi usu Homeric. Cöthen: Schulze. 1 M. 60 Pf.
 PLOTINI Enneades. Praemisso Porphyrii de vita Plotini deque ordine librorum ejus libello. Ed. R. Volkmann. Vol. II. Leipzig: Teubner. 5 M. 40 Pf.

CORRESPONDENCE.

A GREEK INSCRIPTION FROM BROUGH-UNDER-STANMORE.

Oxford: June 8, 1884.

A very interesting discovery was made between four and five years ago at Brough-under-Stanmore, in the county of Westmoreland. Brough was the Verterae of the Romans, a station garrisoned by the "Numerus Directorum," on the road from York to Carlisle. In 1879 the present vicar, the Rev. W. Lyde, when engaged in restoring the church of St. Michael, found that the old porch had been partly built with the help of sepulchral and other stones. Among these was one with a Latin inscription recording the name of Septimius Severus; another was the stone which is the subject of my present communication.

The stone is about two feet in length and one in width, and is engraved upon one side. At the top it is ornamented with two squares, divided by cross-lines into eight triangles, and on either side is the so-called palm-branch found on both pagan and Christian monuments of the classical age. Between the palm-branches runs an inscription in twelve lines, which has evidently been cut subsequently to them.

A photograph and casts of the inscription were sent to Prof. George Stephens, the eminent Runic scholar. With his mind full of Northern antiquities, he pronounced it to consist of "twelve stave-runes," and to commemorate the burial of a noble lady named Cimokom. The Professor gave a copy of the inscription in his *Studies on Northern Mythology* published last year. An examination of this copy puzzled me exceedingly, as the characters in it were Greek, not Runic, Prof. Stephens having taken considerable liberties with the forms of some of them in order to reduce them to Runic letters, while here and there I detected a Greek word. I was therefore very anxious to get a squeeze of the original.

A zinc cast of the inscription has now been kindly sent to me, and it has enabled me to make out the greater part of the text. The characters are those of early Greek uncial MSS., and, like these, admit of ligatures. So far as our materials have allowed us to judge, Dr. Isaac Taylor and myself have come to the conclusion that their forms belong to the latter part of the fifth century A.D. At all events, they are not earlier than A.D. 400, or later than A.D. 600; and, since the inscription contains no allusion to anything Christian, it would seem to have been engraved before the Christianisation of the North. The paragraphs are divided

by a leaf, as in Latin inscriptions, but otherwise the words (except in l. 5) are not separated from one another.

The inscription reads as follows, the leaf being represented by a full-stop and ligatures by hyphens:—

1. ακαιδεχτητη-ς
2. ιδωντυμβωσκεφθανι
3. υπομοιγης. ερημ
4. κομματην { ε } νερος
5. φιλιβιωτος οδειτης
6. χαιρεσυνταπαροδου
7. κηπερθητονβιο(ν)
8. ερπης. ακυτατη-τι
9. της-αρη-σουινρεπι
10. κωμαη-ρογυη. κουφου
11. σεα--οργαροπαισερμης
12. βη.....

"On the 16th day of the month Idon was prematurely buried with lamentations Hermē(s), the descendant of Kommagēn, Filibiotos, a wayfarer. Farewell, thou boy, from off the way, although along mortal life thou crawlest. Through the exceeding swiftness of thy target, when thou wentest against Kimōē—ngē . . . the boy Hermēs . . ."

Idōn must be the name of a month, since "on the 16th of the ides" would make no sense. It is curious that Ida is said to have been the first Anglian king of Northumbria. The contracted form at the end of the second line seems intended for φθανις instead of φθανόν. Τυμβώσκε is an extraordinary word, but the sense is clear. Ομοιγή evidently stands for ομωγή. Νερος is the Latin νερος, which is used in Celtic inscriptions with the meaning of "descendant." Prof. Rhys tells me that "wayfarer" is also an epithet which occurs in Celtic lapidary texts. The final consonant of βιον is omitted in l. 7. The noun ακυτατης has been formed from the superlative, and *parma* was the Latin word specially applicable to the Celtic target. Οδ seems used with a temporal signification. Ερμη is a Grecised form of the Celtic Erema (gen. Eremon from Erem, the equivalent of the Latin Agricola), which is still further Grecised in l. 11 by the addition of the Greek nominative suffix. It reminds us of the Latinisation of Welsh names at a later period. Kommagēni or Kommagēne (the final letter may be either ε or ι) is compared by Prof. Rhys with the Celtic Komogann, which he has found in an Ogmic inscription; and he suggests that Filibiotos is Macbeth, fili- representing Mac, and beth being assimilated to the Greek βιωτος. Kimōē . . . ngē also seems to be a Celtic name; but the obliteration of the three medial characters makes it impossible to identify it.

The historical bearings of the inscription are of great interest. The names mentioned in it are Celtic, and yet the corrupt Greek in which it is written must have been a spoken dialect. This is shown by the phonetic spelling, the bad grammar, the new grammatical forms, and, above all, the Kelto-Latin embodied in it; while it is obvious that a mortuary inscription of this sort was intended to be read and understood. Here, therefore, we have Kelts occupying what had once been a Roman military station, and speaking a corrupt Greek; and this, too, probably at the close of the fifth century, at all events subsequently to the departure of the Romans from Britain, but before the Anglian conquest of Westmoreland or the Christianisation of the district. I would suggest that a Roman official of Greek nationality had intermarried with a native family at Verterae, and that the latter, after the severance of Britain from the Empire, succeeded to the duties and privileges of their Roman kinsman, and continued the use of the Greek language, at any rate for a generation or two. That Greek officials served in Britain in the

closing period of the Roman Empire is clear from the existence of names like Gerontios or Geraint. In any case, the Brough stone throws a curious and unexpected ray of light upon that dark epoch when the hapless Britons were contending for life and home against their barbarian invaders.

A. H. SAYCE.

TENNYSON'S INSPIRATION FROM THE PYRENEES.

Combe Vicarage, near Woodstock: June 10, 1884.

The Poet Laureate's letter to Mr. E. S. Dawson, of Montreal, just published in the second edition of Mr. Dawson's *Study of "The Princess,"* and reprinted from the *Critic* in the *ACADEMY* of May 24, reminds me of the following passages in some letters which Clough wrote from the Pyrenees while the Poet Laureate also was in that region, and which (under the erroneous heading "London") are in Clough's *Poems and Prose Remains* (1869), vol. i., pp. 264-69:—

"Luz, St. Sauveur, September 1 [1861]. . . . Tennyson was here, with Arthur Hallam, thirty-one years ago, and really finds great pleasure in the place; they stayed here and at Caunterets. *Enone*, he said, was written on the inspiration of the Pyrenees, which stood for Ida."

"Caunterets, September 7. . . . I have been out for a walk with A. T. to a sort of island between two waterfalls, with pines on it, of which he retained a recollection from his visit of thirty-one years ago, and which, moreover, furnished a simile to *The Princess*. He is very fond of this place evidently, and it is more in the mountains than any other, and so far superior."

The simile referred to is, no doubt, that in the following lines:—

"not less one glance he caught
Thro' open doors of Ida station'd there
Unshaken, clinging to her purpose, firm
Tho' compass'd by two armies and the noise
Of arms; and standing like a stately pine
Set in a cataract on an island-crag,
When storm is on the heights, and right and left
Suck'd from the dark heart of the long hills roll
The torrents, dash'd to the vale."

J. HOSKYNs-ABRAHAM.

DR. OLIVER WENDELL HOLMES AND THE EGYPT EXPLORATION FUND.

Weston-super-Mare: June 8, 1884.

A copy of the following letter, addressed by Dr. Oliver Wendell Holmes to the Rev. W. C. Winslow (Boston, U.S.A.), has been forwarded by the latter, with the identical five-dollar note enclosed, to me. Mr. Winslow, it should be added, is a Nile traveller, a frequent writer on Egyptological subjects, and a zealous friend to the Egypt Exploration Fund.

AMELIA B. EDWARDS.

"To the Rev. William C. Winslow.

"My dear Sir,—I have read with great interest the accounts of the projected exploration of Zoan.

"I believe in the spade. It has furnished the cheap defence, if not of nations, yet of beleaguered armies. It has fed the tribes of mankind. It has furnished them water, coal, iron, and gold. And now it is giving them *truth*—historic truth—the mines of which have never been opened till our time.

"It seems to me that the whole Christian and the whole Hebrew world should be as much interested in the excavation of Zoan as the classic world is in that of Troy or Mycenae or Assos.

"My guinea-hen does not lay as many golden eggs as do the more prolific fowls of some of my neighbours, but one of them is at your service to hatch a spade for Zoan.

"Very truly yours,

OLIVER WENDELL HOLMES.

"296 Beacon Street, Boston:

"May 11, 1884."

JOHN WYCLIFF.

London: June 10, 1884.

Will you grant me a corner to express my thankfulness to Mr. Matthew for his valuable letter? Seldom have I seen so much matter crowded into so small a space; and no one, I feel sure, knows better than Mr. Matthew himself that, if he had chosen to write a pamphlet, he might have made it ten times as long.

Not many days ago I was in the Reading-Room at the British Museum. You scarcely enter that room before your eyes light upon the *History of Richmondshire*. Take down a volume, as I did, and you soon meet with "The Parish of Wyclyffe." There you find whole pages about the owners or lords of the manor and mansion-house; and you fall upon Ralph Wyclyffe and Roger, and William and John, and the same repeated over and over again. You are not many minutes in making sure that the name of the family was "Wy Clyffe," or, written shortly, "Wy Clyff."

In that manor-house, some 545 years ago, you would have found a youth, a younger member of the family, a nephew or cousin, who was preparing to find his way to Oxford. By the help of the parish-priest, or of the librarian of some neighbouring monastery, this youth had found access to some books of value—Bede, Augustine, Jerome, and, above all, the Scriptures in Latin. With these, by constant study, he had made himself acquainted; and he was beginning to hope that soon he might present himself in Oxford, and say, "Examine me, and you shall find that I have read, and have learnt, a few things." But that youth, when asked his name, would have replied, "Wy Clyff" or "Wy Clyffe." If the door-keeper in Oxford had written it down "Wiclif," the lad would have exclaimed, "No; I never saw it in that shape before!"

Once more:—Closing up the pages of the *History of Richmondshire*, I found, a little farther on, the *Chronicles of Knyghton*. I remembered that Knyghton knew Wy Clyff well, and honoured his learning and his talents, though he disliked his opinions. I opened his book, and soon came to the Reformer's name. In a few pages it occurred twenty or thirty times. But I never found it written otherwise than "Wy Clyff," "Wy Clyff," "Wy Clyff." And he (Knyghton) knew the Reformer well, and for many years. He objected, exceedingly, to his translation of the Bible, the work of his latest years; but he honoured the man.

I have no doubt that a few ignoramuses there were, in those days, who, hearing the name uttered, wrote it down "Wiclif." But why upon earth should we prefer their ignorance to the usage of such men as Knyghton, or of the whole population of Wy Clyffe, the birth-place of the Reformer?

R. B. S.

THE HUNTING OF THE WREN.

Oxford: June 4, 1884.

Prof. Newton asks for a reasonable explanation of this curious custom. I would suggest that it is a primitive example of those innumerable rites in which the decay of winter and the corresponding revival of the powers of vegetation are represented in a manner partly symbolic and partly sacrificial. A very large collection of such customs will be found in Dr. W. Mannhardt's *Baumkultus der Germanen und ihrer Nachbarstämme*. The custom in question seems to me to be one in which the "death" of the winter is represented by the death of the wren, the correlative idea of the return of spring being lost in this case, or only traceable in the foliage and decorations which encircle the bird as it is being carried round. My reasons are as follow:—

1. The details of the practice bear a striking

resemblance to many which are beyond all doubt representative of the awakening of the powers of vegetation. For the death of the wren, its transport in a decorated cage or basket, its subsequent burial, and the asking of alms by the "wren-boys" Dr. Mannhardt's book supplies abundant parallels, some of them familiar to many of us. It is true that in none of his examples is a bird the central figure in the rite; but there is quite sufficient variety in customs of this kind to lead us to expect more, especially in out-of-the-way places.

2. These customs, when occurring in the winter (see Mannhardt, p. 249), are always found taking place after the winter solstice, when lengthening days give notice of the coming spring. The hunting of the wren follows this rule. I give a parallel from De Gubernatis' *Zoological Mythology* (vol. ii., p. 259): "It is believed in Germany that the magpie (a bird of darkness and winter) must be killed during the twelve days between Christmas and Epiphany, when the days begin to lengthen."

3. The wren is a likely bird to be taken as a symbol of winter. He seems to be called "Winterkönig," "Schneekönig," and "Roi de froidure;" and the very curious Breton story in Rolland's *Faune populaire*, ii. 298 (to which book I was directed by Prof. Newton's last letter in the *ACADEMY*) is a remarkable instance of the connexion of the bird with winter in the popular mind. His lively presence and his loud song make him a prominent object in the leafless hedge.

If there are signs that the wren was not only representative of winter, but also a symbol of fertility (e.g., the doggerel quoted in Prof. Ridgeway's letter of May 10; I think I have found one or two other traces in Rolland), this may have arisen from the known fertility of the bird; but it is quite as likely, I think, to have had its origin in the close connexion of the ideas of winter and spring, death and life, and their constant confusion in custom and ritual. The sacrifice of that which represents winter becomes an earnest of a spring to come.

Whether or not my account is the right one, I believe I am indicating the only path that can lead to a "reasonable" explanation of curious survivals of this kind. A custom which prevails in places widely apart, and runs so closely parallel in many of its details with other widespread customs, must have a meaning at bottom which is simple yet not local.

W. WARDE FOWLER.

THE ANCIENT CAPITAL OF PARTHIA.

Shanghai: April 1884.

Various conjectures have been made—but without much success—as to the Persian name of the city called by the Greek geographers Hekatompylos, The-Hundred-Gates. Some light may be apparently thrown on the subject from the Chinese. Ma Twanlin relates how the last of the Sassanides resided, previous to his fall, at a city called Taih ling, in Southern Chinese Tsat ling. The former character, *tsat* or *shat*, seems to be the transliteration of the Persian *çata*, "a hundred;" and, if so, as initial *r* is absent in Chinese, it is usually represented by *l*, so that Tsat ling may be taken as having the force of Çataring. Now, the *Aban Yasht*, para. 101, speaking of Ardvī-çura, says (Spiegel-Bleek, p. 41):—

"Who has a thousand basins, a thousand channels; each of these basins, each of these channels, is forty days' journey long, for a well-mounted man who rides. At each canal stands a wall-built house with a hundred windows, a lofty one with a thousand pillars," &c.

The word in the original used for a hundred windows is "Çatároçana," in Huzvārish "Çatároçan," and in Persian "Çatároçan."

either of which, with a slight modification would answer to the Chinese Tsat ling, "Çatarōzan" would, in Modern Persian, not ineptly take the form "Shahrud," the meaning of the former term having been lost through its gradual corruption. From the Caspian Gates to Hekatompylos, according to Strabo, was 1,960 stadia, and from the latter to Alexandria (Heraclitus) 4,530 stadia; and these measures seem to point to a site not far distant from Shahrud. THOS. W. KINGSMILL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 16, 4 p.m. Asiatic: "Three Embassies from Indo-China to the Middle Kingdom about B.C. 1100, and the Way Thither," by Prof. de La Couperie; "The Tibetan MSS. of Caoma de Kōris given by Dr. S. O. Malan to the Hungarian Academy of Sciences," by Dr. Duka.
7.30 p.m. Education: "Is Knowledge Power?" by Mr. H. Courthope Bowen.
8 p.m. Victoria Institute: Anniversary Meeting.
TUESDAY, June 17, 7.45 p.m. Statistical: "Some Statistics of Egypt," by Mr. J. Rabino.
8.30 p.m. Zoological: "The Employment of the Remora by Native Fishermen on the East Coast of Africa," by Mr. F. Holmwood; "Further Notes on Whitehead's Nuthatch," by Mr. R. Bowdler Sharpe; "The Muridae collected in Central Peru by M. Constantin Jelski," by Mr. Oldfield Thomas; "Some New Asiatic Butterflies of the Genus *Ternstroemia*," by Col. O. Swinhoe.
THURSDAY, June 19, 5 p.m. Zoological: Davis Lecture, "Instinct," by Mr. G. J. Romanes.
8 p.m. Linnean: "Flora of Madagascar," by Mr. J. G. Baker; "Species *Coelacanthus* from the Yorkshire Cannel Coal," by Mr. J. W. Davis; "Development of the Lady Fern," by Mr. Drury; "Marine Fauna of Naples," by Mr. Bourne.
8 p.m. Chemical: "The Magnetic Rotation of Chemical Bodies in relation to their Composition and Constitution," by Dr. Perkin; "The Effect of High Temperatures on Petroleum Hydrocarbons," by Dr. Armstrong and Dr. Miller; "Nitrification," III., by Mr. R. Warrington.
8 p.m. Historical: "The Origin of the New England Company, London," by Mr. J. Heywood.
FRIDAY, June 20, 8 p.m. Philological: "Modern-Irish Sounds," by Mr. James Locky.

SCIENCE.

Quintus Ennius. Eine Einleitung in das Studium der römischen Poesie. Von Lucian Müller. (St. Petersburg.)

THIS is the first, probably the less satisfactory, half of the well-known Petersburg philologist's contribution to Ennian literature. There is in it much that all L. Müller's readers have been told before; much vehement polemic against great or considerable names; much that is lively, if not true; a good deal that is neither true nor lively. The spasmodic style of the work is very marked; but this will prove to some readers an attraction, widely removed as it is from the ordinary close reasoning of German writers. The author has studied French, and, we think, with advantage to his readableness.

Whether L. Müller will convince his readers of the various positions which he successively upholds is very doubtful. In his anxiety to prove that Ennius was not, as is generally believed, a very rough genius, in whom the roughness far surpassed the genius—that he possessed "brilliant beauties" of diction and metre which ought to give him a high place among the poet-creators of the world—he advances some theses to which much objection will be taken. Thus he tries to show that the Roman public of 200-150 B.C. (the period of Plautus' best comedies, as well as of the poetic activity of Ennius, Caecilius, and Terence) was a public of advanced refinement and cultivation. Mommsen's view—familiar, it may be hoped, to every student of Roman history—that Rome could not compare with Athens in this respect, is examined and criticised with some minuteness. Mommsen

states (vol. ii., p. 412, English translation) that the Roman playwrights did not at this early period even attempt to elevate their audience to that high level of feeling which was habitually reached at Athens; and he quotes in proof of this a passage of Polybius (*ap. Athen.* 615), in which it is asserted that at the triumphal games held in the circus at Rome by L. Anicius in 167 B.C., at which the most famous flute-players from Greece had been invited to attend, the audience, dissatisfied with the music, were restored to good humour by Anicius' ordering the musicians to box with each other, instead of playing. The affair is told with much detail by Polybius, generally reputed the most truthful of historians. There is no hint of personal feeling in any part of an obviously exact and rather difficult narrative; but L. Müller—after premising generally that Polybius, as a Greek, was not likely to judge fairly of barbaric culture; then hinting that individually he *would* be likely to speak of his conquerors with prejudice; then adding that his circumstances at the time make it improbable that he witnessed the games in person, and inferring that his account was drawn from that lying (!) tribe, the performing artists—proceeds to question the truth of the whole affair; and ends with the following explanation of it:—Anicius, finding the flute-players lacked fire, ordered them by a lictor to put a little more animation into their performance, *acrius contenderent*. The words were misunderstood; instead of vigorous fluting they began an angry hand-to-hand fight. Such a misunderstanding can prove nothing as to the ordinary temper of the Romans; or, granting that Polybius narrates the facts as they occurred, it was, after all, nothing more than one of those outbreaks of nature which occur in every people. Against all which it seems enough to reply that most readers will be disposed to accept the fact *because* it is so stated by Polybius; that the fact quite agrees with the express statement of Livy (xlv. 32) that the Romans at that time were novices in shows and spectacular games; and that the special presence of the most distinguished flute players of Greece (*οἱ διαρπεπύκτατοι*) at Anicius' games makes the order which Anicius himself issued an act of extraordinary barbarism.

Not less paradoxical is the assertion (p. 53) that Plautus is less dangerous to youth than Terence. "The sound moral judgment" of the former, if it exists at all, is apt to conceal itself strangely. Think of the *Asinaria*, the *Truculentus*, the *Mostellaria*, all of them presenting vivid and witty scenes of more or less licentious passion. On the other hand, the ordinary tameness of Terence's scenes prevents their taking hold of the memory, and makes them comparatively innocuous.

Again, how can it be said, in the paucity of extracts of any considerable length, that Ennius has more *Schwung und Feuer* than Accius? Such a conclusion, without complete scenes to judge by, is surely quite unwarrantable. The accidents which occasion the preservation of the short fragments that have come down to us have often very little to do with their goodness as poetry. But, even if they were all quoted for their fineness, we should not be justified in any such sweeping conclusion as this. And who could venture, on the

strength of fragments alone, to deny the truth of Cicero's remark, based on a complete knowledge of Ennius' works, "non discedit a communi more uerborum"?

Nor can I think it at all likely that the description of Romulus eating hot turnips (*feruentia rapa uorare*) in heaven, which Bücheler thinks Seneca may have got from Lucilius (see his note on *Apocoloc.* ix.), really came from Ennius. "The expression, it is true, is not very select." It is not, but it is very comic; and, if anywhere, might well occur in Lucilius.

It is hardly too much to say of this latest utterance of our author that in it, more than in any of his works, he seems to be guided by a perverse spirit. The numerous "offenbars" which are to be found in it throughout are, I firmly believe, very generally questionable, often wrong. This does not prevent the book from being interesting, and, in parts, especially when he is not defying Mommsen or Vahlen, instructive and edifying. R. ELLIS.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. VI. Nos. 2, 3. (Baltimore.) In No. 2, G. P. Young concludes his paper on "Equations of Higher Degrees," which we have already noticed, and applies his method to the "Resolution of Solvable Equations of the Fifth Degree." "On Certain Possible Abbreviations in the Computation of the Long-Period Inequalities of the Moon's Motion due to the Direct Action of the Planets" is a useful contribution by G. W. Hill to a calculation which has been characterised as extremely difficult. Capt. P. A. Macmahon furnishes to No. 2 a long paper on "Seminvariants and Symmetric Functions," subjects recently treated of by many writers in the *Journal* and elsewhere; and to No. 3 a notelet on "The Development of an Algebraic Fraction." "Compound Determinants," by C. A. Van Velzer, is on the same subject as a paper by R. F. Scott in the *Proceedings* of the London Mathematical Society, vol. xiv., but quite independent of it. It treats of a somewhat unsatisfactory proof by Picquet of a theorem discovered by Prof. Sylvester. A. L. Daniels contributes to each number "Notes on Weierstrass's Methods in the Theory of Elliptic Functions." T. Craig (who is now assistant editor) writes on "Quadruple Theta-Functions," an article which runs into No. 3. He also continues the subject in a paper on "Certain Groups of Relations satisfied by the Quadruple Theta-Functions." "On the Absolute Classification of Quadratic Loci, and on their Intersections with Each Other and with Linear Loci," by W. E. Story, treats of that "classification which is not altered by any real linear transformation, and which is identical with the ordinary classification in so far as the latter is independent of all considerations of the nature of the infinite elements of the loci." Many of the results are old; in fact, part was essentially considered by Prof. Sylvester in the *Philosophical Magazine* for February 1851. It is a full and interesting communication, to be finished in a future number. "The Imaginary Period in Elliptic Functions" is by W. W. Johnson. The remaining paper is, we are glad to see, the first instalment of the "Lectures on the Principles of Universal Algebra" by Prof. Sylvester. These will demand careful study as embodying the writer's recent discoveries in this new land. We may mention here that Prof. Sylvester retains his post of editor-in-chief; may he long keep it, and "more power" to him!

The First Book of Euclid made easy for

Beginners. By William Howard. (Smith, Elder, & Co.) "Now, according to what we proved in prop. xli., the parallelogram formed by the thick part of the blue line, the dotted yellow line, the dot-and-dash blue line, and the part of the thin dot-and-dash black line between the dot-and-dash blue line and the dotted yellow line, is double the triangle formed by the thick red line," &c. The forty-seventh proposition is thus elucidated in about one hundred lines. But let us hear the other side. A gentleman, "whose son was at one of our great public schools," tested the acquaintance of the said hopeful with the first two books, which he was supposed to have learned, and found him to be sadly wanting—"he did not really understand the first proposition." The father then wrote out the first five propositions as in this book, employing coloured lines but no letters, and his labours were crowned with success—"his son not only easily mastered them, but had little subsequent difficulty with his Euclid." Acting on an old Horatian direction, the gentleman here candidly imparts his experience, and we hope our co-mathematical masters and co-members of the Association for the Improvement of Geometrical Teaching will take the lesson to heart. What halcyon days are before us if we use this rendering of geometry. We quite agree with the statement in the Advertisement: the "temptation to endeavour to repeat the problems [*sic*] by rote" is removed. Notwithstanding, the book will be useful. We ourselves have frequently used a very similar method in *viva voce* teaching—i.e., in going over the proposition for the first time to beginners—but we have not met with such good success; but then we had not individual boys to deal with, nor were we a father. The work is neatly got up, the figures are in almost all cases very carefully done (and this is a great thing in a text-book for boys), and the text is accurately printed, the only correction we would make being the substitution of "a" for "any" on p. 27, l. 7 up.

An Elementary Treatise on Conic Sections. Part I. By H. G. Willis. (Cambridge: Deighton, Bell, & Co.) This is another geometrical treatise on the subject, and has novel features. The conic is discussed with reference to focus and directrix (chaps. i.-xiii.); the projection of a circle or section of a cone (chaps. xv.-xvii.); the reciprocal of a circle (chap. xiv.). The treatment of homographic rows and pencils is deferred to part ii. Analogous properties are proved in single propositions. The relation between the conics, their similarities and dissimilarities, are brought prominently forward. The early chapters are short; chaps. ii.-v. take the general conic, chaps. vi.-vii. the parabola, chap. viii. the central conic, chap. ix. the conjugate diameter and the auxiliary circle. Much stress is laid upon the logical treatment. Very free use is made of the points and line at infinity, "but, on account of the present state of elementary geometry, chiefly in the corollaries." It may be mentioned, in connexion with this last remark, that the author thinks "there is no good text-book of geometry in general use." There can be but one opinion as to the author's ability, and all readers will agree that they have here a very useful book; but we do not think that they will consider it to have superseded its predecessors on the score of being well written throughout. At any rate, the early chapters produced upon us a feeling akin to that celebrated in the lines anent Dr. Fell; as we advanced into the work and got into the chapters treating of the individual conics this feeling wore off, and we are now of opinion that a revision of the early part would materially improve a really valuable treatise. There is a wonderful collection of exercises, comprising sets of carefully graduated

examples, as well as a great number of harder miscellaneous ones. The text appears to be very correctly printed, but many of the figures are badly drawn.

Enunciations of Propositions in Geometrical Conic Sections. By W. H. Besant. (Cambridge: Deighton, Bell, & Co.) This hardly calls for notice. It contains, however, more than the title might lead one to expect; for it has the accompanying figures of Dr. Besant's well-known text-book. Its manufacture has been very simple. The figures, as we have said, and the enunciations from, we presume, the fourth edition (our own copy is the third, and does not quite correspond with the work before us), have been indicated to the printers; and consequently in some places we meet with such a statement as "we shall now prove" (pp. 19, 31). It is very carefully printed, but on p. 3, prop. v., read "ends;" p. 15, for "vortex" read "vertex;" p. 27, l. 7, read "AN.NA'"; p. 63, l. 3 up, read "EB.Eb." The book will be very handy for self-examination.

An Explanatory Arithmetic. By G. Eastcott Spickernell. (Portsmouth: Griffin.) The title-page—a very crowded one—would take up too many lines, so we do not reproduce it here. The writer aims at carrying boys intelligently and quickly through a full course of arithmetic, and for this end copious references are furnished to the book-work. Pupils are to be required to make good use of these. The work is honestly written, and appears to be the result of long experience in teaching the subject. The business applications are clearly put. The examples are numerous, diversified, and well arranged. On pp. 50, 54, 93, 108, 109, occur the only errors we have detected. The book is neatly turned out. (A second edition has since reached us, nearly half as large again as the first edition, and with a much-improved title-page. The mistakes referred to have been in some cases corrected. It can be recommended for school use.)

A Treatise on Higher Trigonometry. By the Rev. J. B. Lock. (Macmillan.) This is the promised continuation of the "elementary" treatise by the same author. In eleven chapters it takes the student through such branches of the subject as Demoiivre's theorems and its dependent theorems, as series, proportional differences, errors in practical work, application to geometrical theorems, and the use of subsidiary angles to facilitate numerical calculations. All is treated in the clear and interesting manner which commended the previous work to our favourable notice. The hyperbolic sine and cosine come before us, we think, for the first time in a book intended for school use; and some useful, if scanty, remarks are made on the use of the imaginary $\sqrt{-1}$. We might take exception to § 9, but this is the only one that does not please us. There is ample store of capital exercises, including Sandhurst, Cambridge Little-Go and Tripos, Woolwich College, and other papers. Mr. Lock is to be congratulated upon the successful termination of his task.

CORRESPONDENCE.

THE WORD "HAG."

Wadham College, Oxford: May 27, 1884.

The word *hag*, an ugly old woman, in Cooper's *Thesaurus*, 1573 (s.v. *strix*), *hegge*, Middle-English *hagge*, is generally taken to be a shortened form for Anglo-Saxon *hægtesse*, a word frequently occurring in the glosses (see Wright's *Vocabularies*, 1884), and often in the plural rendering the Latin *furiae*. Cognates of this old word are to be found on the Continent—e.g., Middle-Dutch *haghedisse*, *hagetisse*, as well as Old-High-German *hagazussa*, which becomes in

Middle High German *hegeciisse*, *hegeze*, *hexse*, in Modern German *hexe*. Weigand in his Dictionary thinks that *hagazussa* may be derived from Old-High-German *hac* (gen. *hages*), a hedge, bush, and that it therefore meant originally a forest-woman, one haunting the forest. Etymologically, this explanation is not quite adequate, as it does not account for the latter part of the word—*zussa*, *-disse*, *-tesse*. The German word does not explain itself as clearly as the Icelandic *tún-riða*, a hodge-rider, a witch.

However, I think it is extremely probable that the old Teutonic word, represented by the Anglo-Saxon *hægtesse*, did mean a dweller in the forest; and analogies in other languages appear to lead to the conclusion that the forest-dweller implied by the word was, in the first place, an owl, and, secondly, some supernatural being in woman shape. The owl, the bird of night, dwelling in the gloomy and lonesome woodland, striking horror into the souls of men with her melancholy screech or hoot, became an embodiment of the vague terrors of the darkness; and then to the superstitious fancy this symbol took human shape, and appeared in the form of a spiteful, mischievous, supernatural being—a witch.

The Greek word *σπίγξ*, in Latin *strix*, meant a screech-owl which sucked the blood of young children. The Latin word was also used in the sense of a woman bringing harm to children; so *Festus*. Another form of the word in Latin is *striga*, a witch, whence the usual Romance word for a witch: see *Diez* (s.v. *strega*), and *Tozer, Highlands of Turkey*, ii. 172. With *strix* and its derivatives we may compare Spanish *bruca*, (1) an owl, (2) a witch, whence *bruxeria*, witchcraft; *bruxear*, to practise witchcraft. There was probably the same association of ideas among Semitic people. In *Isa. xxxiv. 14* we find the word *lilith*, "nocturna," appearing among the names of wild creatures of the desert, and rendered in A.V. (probably correctly) by "screech-owl" (see *Smith's Bibl. Dict.*, s.v. "owl"). This word becomes in Rabbinical stories the name of Adam's first wife, the queen of the demons, a murderer of young children (see *Cheyne, Prophecies of Isaiah*, i. 188). Then, returning to Teutonic ground, we find that Old-High-German *holzmuojs* is glossed "lamia and ulula" (see *Grimm, Teutonic Mythology*, p. 433, English translation; *Graff*, i. 652, ii. 604); and *Grimm* tells us (p. 1040) that Middle-Dutch *haghedisse* is glossed "strix," owl, besides being the equivalent of Old-High-German *hagazussa*, *hag*.

A. L. MAYHEW.

THE AKKADIAN HERESY.

London: June 8, 1884.

In the last number of the *Zeitschrift für Keilschriftforschung* M. Stanislas Guyard, the convert to the Halévist heresy of Akkadian cryptography, formulates a series of questions as a defiance to orthodox Assyriologists. It is surprising that the theory has survived the failure of M. Halévy to prove anything in the large volume he has devoted to the subject, and it is to be regretted that a scholar such as M. Stanislas Guyard should use the same weapons as his master. He attributes to many characters values which are doubtful and rejected by most Assyriologists; he compares Akkadian to Assyrian words without taking into account the translations given in the texts; he gives to the words their most unusual meaning; and, what is worse, he often bases his arguments on broken, defective, or incorrect texts.

A few cases will suffice to prove these statements. In para. 1, he attributes to the two horizontal wedges the value *tā* (instead of *tab*). In para. 2, he assimilates *ir-sim* to *ir-nam*, but does not notice that the former is translated in Assy-

rian by *armannu* and the latter by *irise*. In para. 7, he reads *tzab* (with a *sadi*) instead of *shab* or *sab* (with a *shin* or *samech*). In para. 14, he gives *salisa* as an Assyrian root, though it is nowhere found in the texts. In para. 16, he gives a gloss as *shimet* instead of *simet*, and bases his argument on this gloss, though, as the Assyrian translation of this syllabary is broken off, we have no means of ascertaining the real meaning of this isolated word. In paras. 17 and 18 he alters the text to suit his convenience, though the text in both cases is correct. On the other hand, he bases an argument (para. 20g) on a mistake in the lithographed plate, which gives *tir* for *su*. In para. 20d, he treats as apophony the sign which he does not want to read. In the same way (in paras. 11 and 19) he bases his arguments on the misreadings and theories of a single Assyriologist. It is evident that with such a system anything might be argued; but it is sufficient to state the process in order to reduce these attacks to what they are worth.

G. BERTIN.

SCIENCE NOTES.

MR. VINES has been appointed reader, and Mr. F. Darwin university lecturer, in botany at Cambridge. University lectureships have also been given in advanced physiology to Dr. Gaskell and Mr. Lea; in animal morphology to Mr. A. Sedgwick; in histology to Mr. Langley; in geology to Mr. R. D. Roberts; and in applied mechanics to Mr. Macaulay.

It is not unworthy of note that the Physiological Society met at Oxford for the first time last Saturday, when there was a large gathering of members.

MR. WILLIAM PHILLIPS, of Canonbury, Shrewsbury, has in preparation a *Manual of the British Discomycetes*, which will contain descriptions of all the species of this family of fungi that have been found in Britain, together with illustrations. It will be published by subscription, at a price not exceeding ten shillings.

MR. JOHN HENRY GURNEY has completed his *List of the Diurnal Birds of Prey*. The author gives, under each species, in tabular form, references to his own published notes in natural history journals, and to books or papers by other writers, also a record of specimens preserved in the Norfolk and Norwich Museum—a collection including nearly three thousand specimens of diurnal and more than one thousand nocturnal birds of prey. The book is published by Mr. Van Voorst.

A DESCRIPTION of the grotto of the Roc du Buffens, near Caunes (Dépt. Aude) appears in the last number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme*. This description is contributed by M. G. Sicard, who has been engaged for some time in exploring the cavern. His researches have brought to light a large number of objects in stone, bone, horn, bronze, iron, and pottery, many of which are figured. A small gold ornament was also discovered. The cave appears to have been inhabited during the Neolithic age, and again towards the close of the Bronze period. Associated with some of the bronze objects were several human skeletons.

PHILOLOGY NOTES.

THE General Board of Studies at Cambridge has appointed Dr. Peile reader, and Mr. E. S. Roberts university lecturer, in comparative philology, Dr. Schiller-Simessy reader in Talmudic, Mr. Reid lecturer in Roman history, and Mr. Neil lecturer in Sanskrit.

THE Council at Cambridge has recommended a grant of £200 from the Worts Travelling Scholars' Fund to Mr. C. Bendall, to assist him

in his search for Sanskrit MSS. in Nepal and at Benares.

DR. W. CLARKE ROBINSON, lecturer in the University of Durham, has in the press an *Introduction to our Early-English Literature*, which will give a critical review, with extracts in the original and translated, of every Anglo-Saxon poem composed before the Norman Conquest.

PROF. J. H. GALLÉE, of Utrecht, has reprinted from the *Tijdschrift voor Nederl. Taalen Letterkunde* his edition of a recently discovered "Low-Saxon" version of the legend of Griseldis, and his reprint of the *Historie-Lied* of Grisella, which was published at Amsterdam in 1771. The "Low-Saxon" version bears evidence of being based on Petrarch's account, probably as it appeared in the Basel edition (1496) of his *Opera Omnia*; and Prof. Gallée is disposed to assign 1500 as the approximate date of its composition. The forms of the proper names are *Grisildis*, *Jannicol*, "*off Ian Nycol nae onsen duytschen*" (a curious nationalising of Petrarch's *Janicula*), and *Galterus*. Prof. Gallée's Introduction contains many details attesting the popularity of the legend in Holland.

Germanische Philologie, Jahresbericht. Of this useful publication the first part (128 pages) of the fifth volume is out, and the second and larger part is promised for next month. It is the work of several hands; this shows itself in the different mode of quoting: one writer quotes the *Neue Jahrb. f. Phil. u. Päd.* by volume and part, another writer by year and page; sometimes the number of a programme is given, sometimes not. We have missed a few good reviews of books; e.g., a very searching one of E. Nicholson in the *Saturday Review* (No. 185). There is a misprint on p. 65, l. 2—"Hense" instead of "House."

THOSE who have taken in Sanders' *Ergänzungs-Wörterbuch* will be glad to hear that the next double number will be the last. In the prospectus issued with the first part the publisher spoke of about twenty-four parts, at 1s. 3d. each; the number will, however, reach forty—surely a big price for a "supplement" to a dictionary.

WE have received from Messrs. Trübner Prof. Laman's *Sanskrit Reader*, chiefly intended for students of Sanskrit in American universities. It contains extracts from the best-known Sanskrit texts, with a carefully prepared glossary. Unfortunately, the notes, which will no doubt form the most valuable part of the book, are not included in the volume now published; and we must wait for their appearance before expressing an opinion of the merits of the new Reader as compared with other Chrestomathies.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, June 5.)

THE PRESIDENT in the Chair.—Mr. J. G. Waller made some interesting observations explanatory of the costume and other features on a number of rubbings of brasses, ranging from 1325 to 1483, presented to the Institute by Mr. Hulse.—Mr. Micklethwaite described some fine wall-paintings discovered in Penvin church, near Pershore, of which tracings were exhibited made by Canon Wicken-den so long ago as 1855. The pictures are of various dates, and include a Virgin and Child, St. Roche, the Trinity with adoring angels, and a good early composition containing the Annunciation, the Visitation of Elisabeth, the Adoration of the Magi, the Crucifixion, Resurrection, and Ascension.—Prof. A. H. Church drew attention to some specimens of Roman pottery recently found at Cirencester. More than two hundred pieces of lustrous red ware with potters' marks have been secured. Some names, apparently not yet re-

corded for Britain, occur on a few of these examples. In mentioning a cross which is found on some pieces of red ware after the letters FEC, Prof. Church suggested that it might stand for IT as in the mark VIRTVS . FEC.—Miss Ffarington exhibited a number of Roman coins lately found in Lancashire, and some very remarkable Chinese figures used for wall decoration.—Mr. Baylis also exhibited an early edition of Aesop's *Fables* in Latin and Greek, and a *Description de tutta Italia* (1588).

PHILOLOGICAL SOCIETY.—(Friday, June 6.)

PROF. W. W. SKRAT, President, in the Chair.—Mr. Granville Browne was elected a member.—Prince L.-L. Bonaparte read two papers—(1) on "Modern-Basque and Old-Basque Tenses," explaining the peculiar characters of the Old Basque as shown in the translation of the New Testament, which is practically the oldest printed Basque; and (2) on "The Neo-Latin Names for Artichoke," which was an expansion of a letter that appeared in the ACADEMY of March 15, and gave rise to a long explanation from Dr. Murray of the results of his investigation into the history of the artichoke for the purposes of the society's new Dictionary, of which he is editor.

FINE ART.

MR. WHISTLER'S ARRANGEMENT in PLESH COLOUR and GRAY at Messrs. DOWDRAWELL'S, 133, NEW BOND STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HESS, 115, Strand, near Waterloo-bridge.

ART BOOKS.

A *Dictionary of Artists who have exhibited Works in the Principal London Exhibitions of Oil Paintings from 1760 to 1880*. By Algernon Graves. (Bell.) Mr. Graves, whose *Catalogue of the Works of Sir Edwin Landseer* is a sufficient guarantee of his faithfulness and industry, may be congratulated at having completed a very laborious and useful and, we hope, not a thankless task. It has been something more than a compilation from catalogues. Although the personal information given about each artist is confined to a few facts, it has taken a great deal of trouble to establish even these. Mr. Graves states in his Preface that the lack of information about Christian names and the maiden names of married ladies has been a source of great difficulty to him, and we hope that all who are able to supply such defects of this kind as still exist in his book will do so as soon as possible. The scheme of the Dictionary is very simple. One line only is afforded to each artist; and each page is a table divided into columns showing the name, the town of residence, the years between which the artist exhibited, his specialty, and the number of works exhibited at each society, with a total. The information may seem meagre, but a more extended scheme was plainly impossible. The work contains 265 pages of this "pemmican" of facts, and deals with something not far short of sixteen thousand artists. As might be expected, the number of works exhibited is no test of the present esteem of the artists, though, as a rule, it may be taken in proof of popularity in their lifetime. Of those who exhibited over four hundred pictures there is none of the first rank. James Ward, with exactly four hundred, seems to draw a distinct line. The Singletons and Drummonds, the Beechys and the Abraham Coopers, may reach above this level, but Turner and Reynolds and Landseer are content with lower figures. We are glad to see that Mr. Graves contemplates a second edition (the first is, we believe, already nearly exhausted) which will include the Grosvenor and, much more important than this, the Water-Colour Societies.

The Engraved Works of Sir Joshua Reynolds.

New Edition. By Edward Hamilton. (Colnaghi.) This new edition may be said to be the completion of a task, and Dr. Hamilton is to be congratulated upon it. The task was, doubtless, one of love, but it was also one of labour—and labour, in comparison with most literary work, quite mis-proportioned to its bulk, and, in a sense, thankless. Each line of the book is the essence of careful study—of references tedious and comparisons unending; and the art of it consists in the concealing of the labour, the suppression of superfluities, the effacement of the worker. Nor is it easy to do justice to such a book in a current notice, except by a few words of general praise, and the expression of an opinion that its value will be permanent. Of this there can be little doubt. Whoever may come after Dr. Hamilton will be, to say the least, very unwise if he does not consult this catalogue, and will be very wise indeed if he succeeds in supplanting it. Such labour as Dr. Hamilton's is not likely to be repeated by anyone of equal equipments, and, if repeated, will be wasted. It is far more probable that it will be adopted with or without acknowledgment. But this is the natural fate of all books of reference; and there is enough of what is undeniably new, and evidently personal, in this catalogue to assure it an individual reputation. If it be a compilation, it is one not only of facts, but of experience, and has the impress of judgment as well as industry. Of its "enlargements"—the finishing touches which make it as complete and trustworthy as such a book can well be—we notice, especially, the valuable addition of "lines of publication," which will be of great use to collectors; and the careful examination of the principal collections in the country has added much to the information about the various "states" of the plates. Dr. Hamilton has done wisely in generally limiting his catalogue to engravings published not later than 1822. It would have been more convenient if the different divisions of the book had been shown in the head-line; and the information given as to the exhibition of the pictures is so imperfect that it would perhaps have been better to omit it altogether. But the one is a small blemish and the other an instance of superfluity rather than neglect.

Les Historiens et les Critiques de Raphael. By Eugène Muntz. (Librairie de l'Art.) M. Muntz calls his little work an "essai bibliographique pour servir d'appendice à l'ouvrage de Passavant;" and, in a Preface as modest as his title, explains his object to compile a catalogue "aussi complet" of books concerned with Raphael, leaving alone for the most part periodical literature and comprehensive works of the dictionary kind. His book is for the workers, he says, and not for the idle. We cannot but commend either his intention or the manner of its execution, and it is a matter for no little surprise that a scheme so prudent and useful should never have occurred to any other of the numerous students of the great artist. That the book is clearly and cleverly arranged was only to be expected of the author of *Raphael, sa Vie, son Œuvre et son Temps*, and it has that merit of practicality which is only to be found in the work of those supplying a defect which they have themselves felt. The way of future students is indeed smoothed for them now, not only by a list of all authorities of importance, but by few and well-judged words of advice as to their value and special claims to attention. The volume is to some extent removed from scholastic criticism by its plea of imperfection. It does not, even in its own sphere, profess to be exhaustive. But we are glad to see that M. Muntz has thoughts of a more complete bibliography. Before, however, he devotes his energies to so laborious and dull an ambition, may we not hope that he will give life to a project

suggested in his Preface, and write us that "Nachleben" or "Vie d'outretombe" of Raphael which he so desires to read? The history of the reputation and influence of Raphael from Sebastiano to Ingres is a task which few writers are so well fitted to perform.

The St. Anne of Leonardo da Vinci. By Alfred Marks. (Privately printed.) Mr. Marks' learned and interesting paper on the Louvre picture and the Academy cartoon, in which he summarises and arranges with great care all existing evidence of their origin, was read before the Royal Society of Literature in 1882, and has now been reprinted, as it deserved to be, in a separate form. The threads of his narrative and his arguments are made much clearer by the illustrations, some fifteen in number, showing the modifications made by Leonardo and his followers in the original designs. In any further investigation as to the actual painter of the Louvre picture and the existence of Leonardo's cartoon for it, this little monograph will be of much service.

Kunst und Künstler des Neunzehnten Jahrhunderts. Lieferung 1-14. (Leipzig: Seemann.) This is a continuation of the well-known "Kunst und Künstler" series edited by Dr. Dohme. The same plan has been adopted with regard to the present century as that which has been so successfully employed for the art of the Middle Ages and the Renaissance. When finished, the whole work will form a complete review of the lives and achievements of the most celebrated artists in Christian times. If not in all ways so important, the present, and last, section presents greater difficulties of selection if it is to be kept within reasonable dimensions. It is now some two years since the issue of the first part, containing an admirable résumé by Hermann Lücke of the life and labour of the Danish painter Carstens, which was followed by a part devoted to the German architectural artist Schinkel. Then came careful studies of the sculptors Schadow and Rauch by K. Eggers, and of David d'Angers and Prudhon by A. Schnarow. The later numbers have been devoted to Cornelius, Overbeck, Schnorr, Veit, and Führich, who are joined together in one comprehensive study by Veit Valentin, and to Canova and Thorwaldsen, who have been allotted to Hermann Lücke. Good progress may therefore be said to have been made in this important work by a wise division of labour among competent hands. At present the English school has not been touched, but we see that articles on Turner and Wilkie are promised from the pen of Dr. Ad. Rosenberg. Great care has evidently been taken with the illustrations, which are a credit to the school of German wood-engraving. For precision this school has always been celebrated. In the cutting of refined outlines and the rendering of contours, and in ornamental and sculptural work generally, they need fear no comparisons; but in suggesting colour, and the individual handling of a painter, the Germans are not, as a rule, so successful as the French. We would therefore point out for special commendation the illustrations of the art of Prudhon, which, while as accurate in drawing and as masterly in execution as the rest, show a sympathy with the artist and a brilliance of *chiaroscuro* which leave little to be desired. On the whole, this very important undertaking is worthy of hearty praise and encouragement.

What is Art? By J. Stanley Little. (Son-nenschein.) Mr. Little answers his question in the first few lines:—"It is Worship. It is Religion. It is Poetry. It is Truth. It is the apotheosis of the sublime, of the ethereal. True art has no special mission. Its mission is to elevate, to ennoble, to beautify, and to refine. The pulpit, the drama, and poetry have no other mission." Farther on we learn that

"the true artist is poet, priest, seer, prophet, musician, actor, all in one. Thrice blest, thrice happy man." We should think so, indeed; but why not six times blest, six times happy? Happy also must be Mr. Little and other "advanced" persons who alone "can discover volumes of lyrics, and tomes instinct with the deepest subtleties of metaphysics, in the works of Cecil Lawson." Mr. Little appears to think that landscape art is the highest, animal painting the next, and mankind the third in the scale of subjects for art, for he says, "After all, animals are in a sense more worthy of the painter's art than are men. In their delineation he is brought nearer to the delineation of nature in its pristinity and purity, although not so near as he is brought in the representation of natural objects—trees and mountains, clouds and rivers, let us say." For those who admire this style of writing, this book will be only too short, for it is all over on the 181st page.

Outlines of Historic Ornament. Edited by Gilbert R. Redgrave. (Chapman & Hall.) Since the days of Pinnock's Catechisms we have never seen a book which supplies so much undigested and inaccurate information in so unpalatable a form. The original work in German must have been trumpery enough, but the translation is, we trust, a parody of it. We can easily understand the modesty of the author and translator in concealing their names from the public; our only wonder is that anyone should have been bold enough to proclaim himself its editor. But Mr. Gilbert Redgrave is evidently of a sanguine temperament, for he thinks that this work may fulfil a useful purpose.

Suggestions to China Painters. By M. Louise McLaughlin. (Cincinnati: Clarke; London: Crosby Lockwood.) This pretty little book, which comes to us from over sea, contains the ripe experience of Miss McLaughlin, the author of *Pottery Decoration and China Decoration*, both of which are excellent practical manuals for amateur painters on china. Miss McLaughlin is the head of the Pottery Club at Cincinnati the members of which sent over to Messrs. Howell and James's exhibition of 1882 some admirable specimens of their skill in under- and over-glaze painting. The present, like her former books, is illustrated with some pretty designs of her own.

Vere Foster's Simple Lessons in Water-Colours. (Blackie.) The present volume of this useful series deals with the painting of flowers. The instructions are clear and full, and the coloured illustrations after drawings by Miss Ada Hanbury are good facsimiles of beautiful drawings.

Human Figure—Elementary. Books I.—IV. "Poynter's South Kensington Drawing-books." (Blackie.) It is needless to say that these examples for copying of hands, feet, masks, and features have been well selected by Mr. Poynter, and are accurately drawn. On the covers short instructions are given, and drawings showing the bones of the different members.

Elementary Perspective Drawing. By S. J. Cartlidge. (Blackie.) *The Principles of Perspective.* By George Trobridge. (Cassells.) *Linear Perspective.* By David Forsyth. (Glasgow: MacLehose.) The first of these is another of the Poynter series, and has the sanction of the Committee of Council on Education; the second is by the head-master of the Government School of Art, Belfast; the third is by the lecturer at the Church of Scotland Training College, Glasgow. England, Scotland, and Ireland have therefore each their own new and authoritative guides to the art of perspective, and there is not much to choose between them.

THE ART MAGAZINES.

o sonnets we have read for a long while are so vividly imaginative and so richly impassioned as those by Mr. Eugene Lee Hamilton in the current number of the *Magazine of Art*. They have been suggested, like so much of Mr. Hamilton's poetry, by a work of art—in this case a drawing by Mantegna; but the impulse has been a revolt against the conception of the artist and its obliteration by the poet's more fervid vision. The part is altogether a good one, with its admirably illustrated and well-written article on Mr. W. L. Wyllie, by Mr. Barnett; its first bright paper on Seville, by Mr. David Hannay; its account of Fiji pottery, by Mr. St. Johnston; and other contributions by Mr. R. L. Stevenson, Miss Julia Cartwright, Mr. Blaikie, and Miss Jane Harrison. The "Current Art" (Royal Academy) is also well done; and the engravings after the pictures of Mr. Seymour Lucas, Mr. Linton, and Mr. Blair Leighton (*hors texte*) are admirable.

THE *Portfolio* for June is not striking. Mr. Armstrong's contention that our Leonardo is the original, but unfinished, and that the Louvre "Vierge aux Rochers" is by another hand, is plausible and well supported, and there is a good facsimile of a beautiful head by Rossetti; but the etchings are not of the first class.

IN the *Revue des Arts décoratifs* M. A. Valabrégné's papers on "Les Ornaments de la Femme" and M. Paul Mantz's on "Les Meubles du XVIII^e Siècle" do not decline in interest. The magazine is well illustrated, as usual.

Jahrbuch der königlich preussischen Kunstsammlungen. Fünfter Band. 11. Heft. (Berlin: Weidmann.) The studies and articles in this number are of considerable interest. The subjects include "Albrecht Dürer's Portrait of the Elector of Saxony" (Frederick the Wise), by W. Bode; "A Sketch by Michelangelo for the Tomb of Julius II.," by A. Schmarow; "The Ornament of the Little Masters," by A. Lichtwark; and "The Frescoes in the Schifanoia Palace at Ferrara," by F. Hark. The illustrations of all kinds are, as usual, admirable. The etching after Dürer's portrait of Elector Frederick in the Berlin Gallery is by Albert Krüger.

THE SALON.

II.

M. BESNARD, a former "prix de Rome," sends a large diptych, destined for the decoration of the Ecole de Pharmacie, which he calls "La Maladie—La Convalescence." One wing shows a female figure apparently in mortal agony, tended by ministering women and a physician; the other represents the recovery of the same person, who totters forth into the summer air, supported on either side, and greeted by a little child, which stretches out its arms in childish glee. The work is especially curious as showing an attempt to combine two elements very difficult to assimilate—style and harmonious composition on the one hand, and the *technique* and subjects affected by the "Impressionnistes" on the other. Though there is much in the picture to admire—especially the pathetic figures of the mother and child in the "Convalescence"—the attempt cannot but be pronounced a mistaken one; the peculiar *technique* gives as its results not so much the bright flat tints of decorative art as a sort of wan transparency in the figures, which imparts to the whole the air of an unsubstantial dream. M. Bastien-Lepage is represented by one small picture, "La Forge," painted with much vigour and finish, in which he, abandoning for once his open-air subjects, has sought to

emulate the effects of Adrian van Ostade. M. Heilbuth, a painter who, notwithstanding his exquisite technical accomplishment, manages often to be deplorably uninteresting, has a specimen of his remarkable skill, "Promenade," which is not more exciting than other similar works by him. It is, as usual, a boat full of brightly attired figures, in modern costume, floating on a calm stream, the varied reflections on which are treated in his own unsurpassed manner.

Among the portrait, painters proper, M. Cabanel, the accredited limner of the Faubourg St-Germain, has two portraits of ladies. Unfortunately, this learned artist seems so weighed down with the necessity for imparting, above all things, an air of distinction to his likenesses that he often becomes affected and tiresome. One of the portraits shown, that of "Madame A. O.," has, however, great charm, and is, of course, admirably composed; but its effect is not heightened by the attempt to deal with masses of blue of varying tints in the dress and background. The perilous contest with this colour seems to have a great fascination for modern French painters, and this year's exhibition shows them constantly grappling with the difficulties to which it gives rise. A *succès de scandale* has been attained by Mr. Sargent's much-discussed "Portrait de Madame . . .," which represents a lady standing with one arm resting on a table, in an evening dress of black satin, which displays the sculptural beauty of her form with a liberality remarkable, and remarked, even in modern Paris. The painter has deliberately rendered, with extraordinary skill and almost cynical audacity, the effect of enamelled flesh and of hair which owes its gold to art. The intention, no doubt, was to produce a work of absolutely novel effect—one calculated to excite, by its *chic* and daring, the admiration of the *ateliers* and the astonishment of the public; and in this the painter has probably succeeded beyond his desire. The peculiar style of Mr. Sargent's work is the more to be regretted because it contains passages showing much technical accomplishment; especially noticeable are the fine drawing and firm modelling of the beautiful neck and arms of the sitter: the head, on the other hand, has been somewhat sacrificed. M. Chaplin shows two admirable specimens of the meretriciously elegant yet brilliant style in which he is *facile princeps*; two very interesting and refined portraits, which suffer, however, from mannerism and wilful dullness of colour, are shown by M. Elie Delaunay; and the galleries also contain interesting works in male portraiture by M. Carolus Duran, M. Gervex, and M. Cormon (whose "Portrait de M. Marcel Déprey" has rare charm and sympathy), and two grave and beautiful works on a small scale by M. Dubois. The dashing and dexterous, but offensively vulgar, portrait by M. Clairin of the dancer Mlle. Zucchi in the costume of a *ballerina* also deserves mention. Mr. Whistler exhibits two comparatively early works—the well-known "Carlyle" and "Portrait of Miss Alexander;" and M. Fantin-Latour has the sober-hued, pathetic portrait of a lady painting flowers, called "L'Etude," which was in last year's Academy: this, which is in its way a masterpiece, has not either there or here excited all the attention which it deserves. The celebrated Belgian painter M. Emile Wauters has a huge portrait of a "blue boy" on a pony of extraordinary shape and dimensions—a work hardly worthy of his reputation. The face of the child is wooden and unpleasant in expression, and no attempt has been made to take into account the atmospheric conditions under which the painter has deliberately chosen to work.

The Anglo-American group of painters residing in Paris fully maintain their ground, and

show remarkable skill in reproducing the more marked characteristics of the modern French schools. Mr. Welden-Hawkins has a large work of somewhat studied pathos—"Les pauvres Gens"—a night scene, showing two orphans, who are but dimly seen through the fog-laden atmosphere, leaving a house of woe; this suggests, though on a much larger scale, the sad, low-toned pictures of M. Israels, and is to some extent a new departure for the artist. Messrs. Stott, Bridgman, and others all send works of interest which, if space permitted, would merit detailed notice. Still more remarkable in another direction is the Scandinavian group of painters residing in Paris, who have seized upon a healthier side of French art, and one more in accordance with their own sentiment and traditions. The school of Millet and Jules Breton is the one which has inspired them, and which they are successfully endeavouring, without servile imitation, to adapt to their own wants. Especially remarkable are the works in this style of M. Edelfelt, who sends "En Mer—Golfe de Finlande;" M. Smith-Hald, whose two marine pieces are full of breezy freshness; M. Kroyer, who sends a remarkable "Pêcheurs de Skagen;" and M. Werenskiöld, whose picture, "Une Confession"—representing a peasant mother, who, closely embracing her young daughter, listens sorrowfully to her confession of evidently unhappy love—is a work which for natural, unforced pathos has few equals in the exhibition.

To describe in detail the numerous and often gigantic landscapes proper would be a difficult and in some instances ungrateful task. The tendency of the most modern French landscape-painters is to affect huge canvases, often finely composed and accurately observed, but revealing too much in bright greens of painful crudity and too sharply contrasted shadows. What is more important, however, most of these works are deficient in the pathetic suggestiveness which has characterised the great school of French landscape during the last thirty years, and are on a scale quite excessive as compared with the interest they excite. However, that great school is worthily represented by at least two powerful and nobly pathetic painters. The first of these is M. Harpignie, who sends two landscapes, the finer of which is "Lever de Lune," a beautiful design, in which the effect of the newly risen moon is exquisitely rendered. On the whole, however, the power and variety of this painter were better shown at the recent exhibition of the "Aquarellistes," which contained a whole series of his works. Beside him may be placed M. Pointelin, a follower, in some respects, of Corot, whose principal contribution, "Le Sentier des Roches," though studiously low in tone, has a gray-blue sky of magnificent depth and atmospheric effect, combined with a sombre wood scene in which tones of the darkest yet most harmonious green and buff predominate. If the art of this painter were not somewhat limited in scope and monotonous in its mode of expression, he would be entitled to a place among the first of his countrymen. Of a somewhat lower order, yet still fine, is the art of M. Nozal, who sends, among other things, a grandly designed landscape, "Étang de la Mer-Rouge à Brenne," and some remarkable pastels. M. Demont has a poetic and well-conceived moon-rise, "La Nuit," which is unfortunately timid and unpleasant in handling. Very refined *technique* and much delicacy of feeling are shown in "Les Bords du Loing—Seine-et-Marne," by M. Pelouse. The National Gallery of New South Wales, which has obtained this picture, is to be congratulated on the acquisition. Landscapes of considerable power are also contributed by M. Damoye and M. Monténard. The section containing the etched and engraved

work is, as usual, of remarkable variety and excellence. In the present notice it is impossible to do more than allude to the magnificent etching of M. Braquemond after the "David" of M. Gustave Moreau, for which there has justly been allotted to him the "Médaille d'Honneur." The extraordinary refinement and perfection of the *technique* is not more remarkable than the intuition and sympathy which he has shown in translating the painter's poetic yet strange and visionary design. We are tempted to hope that, if Mr. Burne-Jones's magnificent "Cophetua" is to be engraved, the task will be entrusted to M. Braquemond, who, in dealing with a kindred spirit, has shown such transcendent ability.

The display of sculpture, notwithstanding the very important abstentions already pointed out, is still of much interest, and again proves the supreme power and fine style of the French artists in this branch. In spite of occasional aberrations of taste and exaggerations, the French must still be pronounced the only living and true school of sculpture in Europe; for the Italian artists (to whom cannot be denied astonishing executive skill and occasionally piquant conceptions) resort to tricks of style so unworthy, and indulge in such utter perversions of the art, that it is impossible for a moment to place them on the same level of comparison. Perhaps the most original work, however, shown this year, though it may be surpassed in point of breadth and elevation of style, is the "Mephistopheles" of M. Antokolsky, a Russian artist, who in 1878 obtained a "Médaille d'Honneur" for his celebrated "Christ." The fiend is represented naked, seated in an attitude of repose on a rock. The concentrated icy malignity of the face is of extraordinary effect; and the slight nervous form, with its accurately rendered bone structure, without being unpleasantly realistic, is fully in keeping with the subject. Probably the type of the cold negative Spirit of Evil, as conceived by Goethe, has never been more happily embodied. M. Chapu shows two finely wrought decorative statues, "Pluton" and "Proserpine," the noble style and execution of which owe much to Greek art; especially admirable is the subtle rendering of the muscles in the statue of Pluto. M. Falguière's "Nymphe Chasseresse" is full of life and vivacity, and remarkably—perhaps unduly—daring in attitude; yet it wants style, and is in type too much a repetition of the artist's former successes. The somewhat conventional Graeco-Roman art of M. Guillaume is adequately represented by the "Monument élevé à Duban," a nobly wrought monumental bust in bronze on a plinth of marble.

It is impossible to accord unstinted praise to the elaborate design of M. Dumilâtre for a monument to be erected to La Fontaine, which includes, besides a bust of the poet placed on an elevated pedestal, a nymph or allegorical figure, with huge, fluttering draperies, and a number of beasts and birds of all kinds, intended to suggest his *Fables*. There is remarkable skill shown in the modelling of many parts of the work; but the whole is offensive from its want of concentration and of repose, and its appearance of instability. If the plaster model already so offends by overstepping the limits of the art, what will be the effect of the work when executed in marble? M. Cain's huge group, "Rhinocéros attaqué par des Tigres," shows all the artist's well-known vigour and power in modelling; but the subject is surely a somewhat far-fetched and improbable one, unworthy of treatment on so huge a scale. A first-class medal has been given to M. Rolard for his group "Sauvé," a father who bears in his arms the inanimate form of his son just rescued from the waves. The design is, perhaps, not strikingly original; but the nude is treated

with remarkable perfection and mastery, and the work on the whole fully deserves the honour it has obtained. A similar recompense has been awarded to a beautiful and highly original group, "Berger et Sylvain," a robust and nobly formed shepherd sporting with a baby fawn, which he holds high in the air. Without approaching too close an imitation of reality, this statue is true to nature, full of vitality, and harmonious in general conception; the treatment of the hair, and of the sheepskin which forms the drapery, savours too much of the clay and too little of the marble into which it is to be translated. There may be further mentioned among the numerous works worthy of remark a decorative figure, "Salomé," by M. Pépin, the pedestal of which, in the taste of that of Cellini's "Perseus," is of beautiful design; a "Galathée," by M. Marqueste, remarkable for the happily chosen attitude and the unusual elevation of the style in which the nude has been treated; "Un Sauveteur," a vigorously modelled figure by M. Mombur, somewhat wanting in refinement; and a charming statuette by M. Puech, "Jeune Homme au Poisson." Among the innumerable busts, the most interesting is perhaps M. Rodin's portrait of his brother-sculptor, M. Dalou, which is remarkable for the fiery spirit in which it is conceived, and for the sympathetic truth of the rendering; M. Rodin, however, has too great an affection for the physical defects of humanity, and represents them too faithfully. The same artist's bust of "Victor Hugo" fails through the exaggeration of the treatment, which imparts to it an air of ferocity rather than of inspiration. It is impossible here even to allude to the numerous iconic figures, or to the medals, wax models and medallions, cameos and engraved stones, which are exhibited in connexion with the sculpture.

CLAUDE PHILLIPS.

EGYPT EXPLORATION FUND.

THE SITE OF THE GREAT TEMPLE OF SAN.

HAVING now finished for this season the examination of the area of the great temple, a brief historical outline may be given of this site, embodying what has been observed and discovered, without repeating the details described in the topographical account published in the ACADEMY for March 15. The work has only been of an exploratory nature—trenches and pits—and not a general and final clearance of the site. Such would be a labour of years, even irrespective of the rest of this great city, on which the workmen are now occupied in testing various parts.

The earliest remains are two blocks bearing the cartouche of Pepi, which belong either to the VIth, or perhaps to a descendant of Pepi in the VIIIth Dynasty. These stones have been reworked, and the nature of the building to which they originally belonged is still unknown. In the next period—the XIIth Dynasty—it seems that San was the Northern capital of this Theban dynasty; Memphis, as is well known, hardly shows a trace of this age, whereas here are important remains of the greater part of this dynasty. Of the first king, Amenemhat I., there is a colossal red granite statue; and it seems certain that the columns afterwards used by Si-amen were derived from a great temple built here by this founder of the dynasty. They are of the clustered-lotus type, and have a delicacy of style, and a brilliant finish, which cannot be ascribed to the XIXth Dynasty, or still less to the XXIst; the dull vermilion-red colour of the granite is peculiar, and is only paralleled by that of the statue of Amenemhat I. Of the next king, Usertesen I., there is the lustrous statue in black granite. Fine as this is, however, it is surpassed in art by the similar statue, of which

the name is lost, but which by style and material is most probably of Amenemhat II., his successor. This noble statue is, perhaps, unique among Egyptian colossi in not having any piliaster at the back, but being fully developed equally all around. Of the next king, Usertesen II., there is only the upper part of the trunk remaining from a fine statue in hard, close yellow sandstone; this is happily identified by a minute fragment of a cartouche on a piece of similar stone from the throne of the figure. His successor, Usertesen III., erected some building here, as his name remains on an entablature; it is remarkable that he is there called "beloved of Osiris," a title doubtless intended for a repudiation of the Set worship of San. Osiris is never mentioned here in other epochs. It is probably this dynasty who also executed the gigantic red granite sphinxes which were afterwards so often re-appropriated. Thus during the Middle Kingdom there was an important temple here which was decorated with a continuous series of magnificent royal statues, executed in the most intractable materials.

To the temple of the XIIth Dynasty Sebek-hotep III. and VI. added their statues; and the hitherto unknown Prince Nehebi placed here a granite obelisk dedicated to Khem, one side of which was covered with a long inscription. It is certain that two more obelisks, and probably about six, belonging to this period were entirely re-faced and worked up by Rameses II. The scarcely known King Mur-masha'u added a fine pair of statues of very large size. And we may, perhaps, see a glimpse of history in the fact of Apepi the Hyksos asserting his dominion by only inscribing his name on the statues of Mur-masha'u; this suggests that he may have personally conquered him, as he did not thus mark any of the colossi of the earlier kings. His moderation in this respect places him far above Rameses II., or that yet worse offender Merenptah I. The Hyksos kings continued the decoration of the temple by adding statues and sphinxes to it, all executed in black granite, which probably came from the Sinaitic quarries, to which they had access. It seems as if they never obtained red granite from Syene for their works, so that the colour is presumably a test of the original authorship of a statue. The XVIIIth Dynasty is still an entire blank here; but it seems that when Rameses II. began his works on this site, he must have found a great temple, richly furnished with an historical series of statues, which probably could not be matched elsewhere.

The work of the XIXth Dynasty is by far the most prominent at San, as Rameses II. not only had the courage to appropriate and alter whatever would be of use to him, but also executed a vast amount of original work. Requiring a statue of his mother, he took one of a princess of the XIIth Dynasty; altered it by having the dress and hair elaborated in a Ramesseid style, in place of the antique simplicity; trimmed away the sides of the lower part of the thumbs, as they were thought too heavy; and then put on a bold inscription appropriating it, while the face, being fairly pleasant, was left untouched. His many obelisks I have described before, and his defacement of the original inscriptions from some of the old obelisks has just been mentioned. The older statues were re-arranged in an enlarged and altered temple; the sanctuary, with its massive sides of granite, was erected; numerous stelae, some of great size (up to forty tons) were placed beside the sanctuary; the approach to the temple was adorned with an avenue of magnificent monolithic columns of granite; and far in front of the present pylon stood two statues of Rameses. Probably there was a pylon near the existing one (perhaps of lime-

stone); but of that no certain trace remains, except a pair of granite statues about twenty-four feet high, which still lie there. But above the whole of this mass of building towered upward a vast figure of *Rameses* himself, the great building scarcely reaching to its waist; of this colossus (which appears to have stood about one hundred feet in height, besides its pedestal) there are several fragments—parts of a foot and leg, and part of the crown—remaining in the pylon. This seems to be the largest statue known, and the heaviest block of which we have any remains. Of *Merenptah I.* there is but little original work—two or three statues, not much exceeding life-size, in a poor style, being all that he executed. But his treatment of the older remains is unpardonable: he defaced the statues of the *XIIth* Dynasty in a most brutal manner with his cartouches; and, not content with that, he erased the older names, and substituted his own, leaving the exquisitely carved titles of the original possessors to give the lie to his theft. Of *Rameses III.* there is but a single statue. Some of the blocks bearing the same cartouches as *Rameses II.* are of such very inferior work to the other sculptures that they would seem to belong to a later *Ramesseid* king, probably the *XIIIth*; and this is confirmed by one such block having an earlier sculpture on one side in the style of *Rameses II.* At the end of the *XXth* Dynasty, *San* appears to have fallen to decay, and to have been largely ransacked for building material. This is the only explanation of the fact that *Si-amen*, of the next dynasty, worked up a great amount of ruined material of *Rameses II.*; and yet he never shows any spite to the existing remains of *Rameses*, never defacing the figures or hieroglyphs, or substituting his own. His work is so very poor that he cannot have had skill and appliances at command; and, therefore, he would hardly destroy the buildings of *Rameses* in order to erect comparatively rude structures. To *Si-amen* we may attribute all the late work about the sanctuary, since no later cartouche has been found there. This late work includes a large enclosure or hall, of which only the granite blocks worked up in one part of the wall and the granite lintels of the doors remain; also a colonnade in front of the sanctuary, the exquisite columns of which owed their form to *Amenemhat I.*: they were placed on roughly shaped bases, bearing an inscription of *Si-amen*, and crowned with a massive entablature, which was never finished, but was left rough, as from the quarry. The inscriptions of *Si-amen* are but few, and very rudely executed; they are all modelled on *Ramesseid* forms, and he is never called high-priest of *Amen*, which seems to show that he is not to be identified with *Her-hor*. The next work that we find at *San* is the great wall of *Pisebkhanu*. This is now ascertained to have extended around the whole of the temple area, following at the south-east corner the limits of an earlier pavement of massive construction, formed of three layers of stone. This wall was an entirely original work apparently, as the bricks in its very middle, forty feet from the outside, are all of the same king. *Pisebkhanu* also decorated the sanctuary, as glazed pottery tablets with his cartouche are found there. *Sesonk I.* or *II.* also worked here, as a block was found with his names, reworked in a pavement on the north-east. *Osarkon II.* worked here, and on a large scale, as he carried materials from the temple of *Rameses II.*, and re-erected them in a temple outside of the great wall; but this was apparently unfinished, as in the avenue of columns are some whose cartouches he has appropriated, though they were not yet removed to his temple. But the principal work that remains of this dynasty is the great pylon built by *Sesonk III.* This was erected from

the inexhaustible mine of *Ramesseid* structures; the very lowest block is an architrave of *Rameses II.* turned over; the cone of the wall is a broken obelisk in quartz breccia of the same king, and a great part of the blocks was derived from the immense colossus of *Rameses* before mentioned.

In the *XXVth* Dynasty the temple was still in use, as *Taharka* erected a stele near the line of early statues; and there is also a fragment of another stele of about the same age. Of the next dynasty, a porcelain ornament with the name of *Psamtik II.* was found on the south of the temple area. Some later king appears to have worked at *San*, possibly *Nekhtnebf*. The signs of this are—first, in a great pavement in the north-east corner of the area, where a block of *Sesonk I.* or *II.* was cut up and re-used, and this would scarcely occur in the same dynasty; secondly, three sphinxes of late type have been found associated with Ptolemaic tablets, and two of them had evidently come from some earlier position. To some late king, perhaps of the *XXIInd* Dynasty, must be attributed the rebuilding of the great wall on the north and north-west, on which side it had been so much ruined (probably by a siege) that only two courses of *Pisebkhanu's* bricks are remaining in some parts.

Of Greek times some monuments of the Ptolemies are found; four tablets of *Ptolemy II.* have been discovered, and the great decree of *Canopus* found by *Lepsius* is of *Ptolemy III.* This latter was found on the north side of the great temple; whereas the Ptolemaic temple in which it was probably erected has been discovered on the south side. Hence it appears to have been removed for building purposes (just as *Si-amen* moved and broke up all the stelae of *Rameses II.*), and this is confirmed by the level where it was found being of Roman age.

Of Roman times there remains a large well, with a long flight of twenty-two steps descending to a doorway in it, and continued within it as a circular staircase. This well is close to the north side of the great avenue or hall of columns, being cut through the mud which had washed down into the temple. It is massively constructed of limestone, and in perfect condition. The bottom cannot be reached owing to water; but next season it will be desirable to pump it out, and so discover the ancient water level, which will give the geological datum of the sinking of the land. Such is the outline of the history of this site, of which I hope before long to publish the details.

W. M. FLINDERS PETRIE.

OBITUARY.

WE regret to record the death at Cairo of Mr. E. T. Rogers, better known as Rogers Bey, who, by his learning and his enthusiasm, had made himself the first authority on all matters connected with Mahommedan art in Egypt. He was the guiding mind in the commission recently appointed for the preservation of Arab monuments; and it is little more than a year since he reported in the *ACADEMY* (May 19, 1883) the discovery of the mausoleum of the Abbasside Khalifs. The collection of Kufic coins that he leaves behind him is unrivalled for extent and rarity.

MR. RIDGWAY R. LLOYD, M.R.C.S., died at his house, Boroughfield, St. Albans, on Sunday, June 1, at the age of forty-one. His studies in archæology and ecclesiastical antiquities had centred largely round the abbey church of St. Albans, in the history and well-being of which he took the deepest interest. His *Altars, Monuments, and Tombs existing A.D. 1428 in St. Albans Abbey* is well known and highly valued;

the numerous notes accompanying the translations were the result of long and careful study on the spot, and of a free communication with other antiquaries. A number of papers read before meetings of the St. Albans Architectural and Archaeological Society and other societies he looked upon as occasional work done for special occasions, but prepared them all with the minutest care. At St. Albans he will be much missed in the society, of which he had been one of the hon. secretaries since 1870; as also in every good work in the neighbourhood.

THE death is also announced of Mr. Arthur Perigal, who had been a member of the Royal Scottish Academy since 1841.

NOTES ON ART AND ARCHAEOLOGY.

MR. J. P. MAYALL took a photograph of Mr. Gladstone during his recent stay at Hawarden for the series of *Artists at Home* (Sampson Low), in which the Prime Minister finds a place by reason of his being Professor of Ancient History at the Royal Academy. At the same time Mr. Mayall took a "Rembrandt photograph" of Mr. Gladstone, and also photographs of several members of his family.

MR. W. THOMPSON WATKIN, author of *Roman Lancashire*, is making progress with the companion volume on *Roman Cheshire*, already announced in the *ACADEMY*. The chief feature is, of course, a detailed account of the numerous remains that have been discovered in modern times in the city of Chester, the Roman *Deva*. There will also be descriptions of the stations at Kinderton, Northwich, and Wilderspool; and of such minor posts as Meols, Nantwich, &c. The volume will be abundantly illustrated with wood-cuts after photographs specially taken; with a map of the county showing the roads and sites; and with plans of the principal stations. It will be published by the author (22 West Derby Road, Liverpool), at the subscription price of £1 5s.

THE Council at Cambridge has recommended a grant of £100 out of the Worts Travelling Scholars' Fund to Mr. A. H. Smith, who has joined Mr. Ramsay in his archaeological exploration of Phrygia.

THE second instalment of the "Current Art" series of papers in the *Magazine of Art* for July will contain engravings of "The Intruders," by Mr. E. J. Gregory; "Twixt Day and Night," by Mr. W. J. Hennessy; Mr. Edgar Barclay's "Sporting with the Leaves that fall;" M. Auguste Rodin's statue of "L'Age d'Airain" (from a drawing by the sculptor); and Mr. Walter Langley's "Among the Missing," the last of which will form the frontispiece. The editor contributes an article on French "Stage Royalties," with portraits of Adrienne Lecouivre, Michael Baron, Clairon, and others.

THE second annual meeting of the National Society for Preserving the Memorials of the Dead will be held on Wednesday next, June 18, at 4 p.m., in the rooms of the Archaeological Institute. The Bishop-suffragan of Nottingham will take the chair.

THE "prix du Salon" has been awarded by the jury to M. Paul Leroy for his portrait. The exhibition will close on June 20.

WE have received from Messrs. Chatto & Windus Dumas' *Catalogue illustré du Salon*, which is now in its sixth year. Both in its general get-up, and in the mode of reproduction employed, it compares very favourably with the corresponding enterprises in this country.

MUSIC.

GERMAN OPERA AT COVENT GARDEN.

WEBER's "Der Freischütz" was given last Friday week, June 6. It was a treat to hear the work in its original form—i.e., with spoken dialogue instead of the recitatives used when the Opera is performed on the Italian stage. Berlioz was the first to write recitative music, and also to arrange some of the composer's music for a ballet—for only in this form could "Der Freischütz" pass the portals of the Académie royale de Musique. But this conversion of the work into a Grand Opera was by no means an improvement; and when, as was the case at Covent Garden, the singers prove themselves good speakers and intelligent actors, the reversion to the proper mode of presenting the work is most satisfactory. The numerous alterations in, and maltreatments of, "Der Freischütz" are matters of history; Herr Richter gave us a pure and faithful version. The performance was, on the whole, exceedingly good. Frau Biro de Marion as Agathe was decidedly weak, but Frau Schuch-Proska acted and sang the part of Aennchen most effectively. Herr Gudehus was an excellent Max, and Herr Wiegand distinguished himself as Caspar. The orchestra, under the direction of Herr Richter, played the lovely music in a most delightful manner. We cannot praise the stage arrangements in the incantation scene. Rudolph declared that the ghostly forms "chilled and awed" him, but the effect on the audience was by no means so terrible.

On Wednesday evening, June 11, "Lohengrin" was given, with Mme. Albani as Elsa, singing the part in German for the first time. It is impossible for us to say anything about this performance, for we were unable to gain admission. We presented the letter signed by Mr. H. Franke granting us the usual press pass, but were informed that the house was full. While rejoicing that the German Opera Company is doing so well, we cannot but regret that no previous warning should have been given to members of the press, enabling them, if so disposed, to provide themselves with tickets. We say "members," for we were not alone in failing to obtain entrance.

J. S. SHEDLOCK.

RECENT CONCERTS.

THE series of Richter concerts is rapidly drawing to a close. At the seventh, on Thursday, June 5, Berlioz' "Symphonie fantastique" was played. This clever, though eccentric, work was noticed at length in the ACADEMY when produced at one of Mr. Ganz's concerts in 1881, so that we need only mention the performance, which, with one exception, was exceedingly good. In the second movement there ought to have been four harps instead of two; the music was lacking in brilliancy owing to the want of balance of tone. Liszt's "Hungarian Rhapsody" No. 3 in D major, scored for orchestra, is lively enough, but its artistic value is very small, and we consider it quite out of place in a Richter programme. The *cimbalom*, the national instrument of Hungary, is used, and the effect is peculiar, though scarcely satisfactory. An attempt was made to *encore* the Rhapsody, but some vigorous marks of disapproval induced the conductor to countermand the order which he had actually given for its repetition. Frau Schuch-Proska sang two songs—an *aria* from Mozart's "Cosi fan tutte" and the "Cavatina" from Weber's "Euryanthe;" in the latter she was very successful. The programme included the "Leonora" Overture No. 3 and the usual selection from "Tristan."

ON Monday evening, June 9, Mr. E. Dann-

reuther played Dr. Hubert Parry's Pianoforte Concerto in F sharp major. Since it was produced at the Crystal Palace in 1880 it has been revised and partly rewritten by the composer. The slow movement is charming, and the opening *allegro* improves upon acquaintance. The performance was an admirable one, and, at the close, composer and interpreter were called to the platform. Mr. Dannreuther played with great precision and brilliancy, and in the long and difficult *cadenza* at the end of the *finale* showed his perfect mastery of the key-board. The programme included Méhul's sparkling Overture "La Chasse du jeune Henri" and Beethoven's Pastoral Symphony. Herr Theodor Reichmann, from the Vienna Opera-house, was heard to great advantage in Wotan's *Abschied* from "Die Walküre."

THE Cambridge University Musical Society claims our notice this year, not by reason of any novelty, but from the fact that Herr Richter kindly consented to conduct Beethoven's seventh Symphony at the concert held in the Guildhall, Cambridge, last Tuesday afternoon. There are times when an audience tries to be enthusiastic, and other times when it really is so. There was no mistake about the applause at Cambridge; Herr Richter was on his mettle, and gave a superb rendering of the work. Very possibly some of his audience had not attended any of the Richter concerts in London, and on such the dignified behaviour of the conductor must have made a powerful impression. Directing without book may be imprudent, but it brings with it undoubted advantages; Herr Richter owes his success quite as much to the movement of his eyes as to the action of his arms. Brahms' Requiem was given for the second time by the Cambridge Choir. The work is a difficult one, and Mr. Stanford must be praised for his courage in attempting it with the means at his disposal, and with limited rehearsal. The performance, in truth, was rather a rough one—plenty of vigour, but a lack of refinement and want of attention to light and shade. In many places also the orchestra was too loud. We cannot agree with the conductor's *tempi* in the first four movements; some were too fast, others too slow. The solo parts were taken by Mrs. Pagden and Mr. H. E. Thorndike. The programme included Brahms' Tragic Overture, admirably rendered under the conductorship of Mr. Stanford. The concert was well attended.

MUSIC NOTES.

THE fifth public concert of the St. Cecilia Society will take place next Thursday evening, June 19, at St. James's Hall, when an interesting programme is announced, including works by Bach, Spontini, Hiller, Volkman, and C. V. Stanford. The band and chorus of ladies will, as usual, be under the direction of Mr. Malcolm Lawson.

THE members and friends of the London branch of the United Richard Wagner Society of Germany met on Monday, June 9, at the house of the president (the Earl of Dysart) to hear a lecture by Mr. Ferdinand Praeger, entitled "Personal Reminiscences of Richard Wagner." This life-long friend of the master testified to his generosity, and to the absence of conceit and envy in his nature; he touched upon his great powers as an orchestral conductor, and his marvellous gift of imbuing every character with strong individuality in his part-writing; and he spoke of his friendship with Cipriani Potter, Tausig, Roeckel, and others. Roeckel appears to have been the indirect cause of his political exile in 1848, for Roeckel possessed, to a remarkable degree, the power of influencing men with whom he came

in contact. Referring to Wagner's well-known conclusion that Beethoven's Ninth Symphony has sounded the last note in absolute music, the lecturer ventured to disagree with him. Another interesting point was that Wagner was never able to ascertain conclusively, in portions of his works, whether the poetry or the music first revealed itself to him. Mr. Moncure D. Conway will deliver the next lecture, on July 1, at the same place.

WE would call attention to some recent publications of Messrs. Novello:—A vocal score of Spohr's *Mass in C*, lately noticed in the ACADEMY on the occasion of its performance by the Leslie Choir. It is a work which we commend to the notice of choral societies; they will derive pleasure and profit from the study of it.—*Palestrina's Missa Assumpta est Maria*, edited by W. S. Rockstro for the use of the Bach Choir. The music was not sung in Palestrina's time without expression and certain changes of tempo. Whether or not Mr. Rockstro has gone farther than the composer intended seems to us open to question. In the Preface, however, he assumes sole responsibility for all marks of *forte* and *piano* and indications of time.—*The Organists' Quarterly Journal*, parts 61 and 62. There is some smooth and even clever writing in these two numbers, but not one piece that we would single out as specially attractive. The editor, Dr. Spark, contributes an *Andante espressivo* to part 61, and in it we find also a quiet unobtrusive *Andante* by J. H. Wallis. Dr. J. C. Tiley, in his fugue on the first section of St. David's hymn-tune, in vain tries the various devices of augmentation, diminution, and inversion, but they proclaim rather than hide the dryness of the piece. Of part 62 we need only mention a bright, though not very original, *Improvisata* by E. T. Driffield and an *Andante* by George Gardiner.

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LITERATURE.

Mediaeval Military Architecture in England.
By Geo. T. Clark. In 2 vols. With Illustrations. (Wyman.)

MR. CLARK has long been recognised as the first living authority in England on the subject of castellated architecture. His well-known description of Caerphilly was drawn up in 1834; and there has seldom been any great gathering of antiquaries since that time at which he has not been called on to throw light upon the date, or the plan, or the construction of some neighbouring castle. He has now collected in two volumes the scattered papers which have from time to time been printed in the *Transactions* of different archaeological societies, and his collection is appropriately inscribed to Mr. E. A. Freeman, who stands alone among historians by his familiar knowledge of mediaeval architecture. It must not, however, be supposed that this is nothing more than a collected edition of Mr. Clark's Essays; for it is his ambition to be the recognised historian of the castles of England and Wales, as Prof. Willis is of the cathedrals, and to be quoted as a critic of equal authority. He has therefore not only reprinted elaborate descriptions of 102 different fortresses, with exact details of each and plans drawn to scale, but he has prefixed by way of commentary twelve introductory chapters, in which the whole subject of military architecture is exhaustively discussed. This is the first attempt of the kind in the English language; and, although the same ground is partially traversed by M. Viollet-le-Duc's great work in French, there is sufficient divergence in the method employed and conclusions arrived at to prove that the English scholar and the French architect worked independently of each other.

It is only within the last half-century that the construction of ancient buildings has been studied scientifically, and the founders of this science allowed ecclesiastical structures to engross their whole attention. Castles are ignored altogether by Rickman, who was the first to teach how the date of a building can be detected from the internal evidence supplied by its details. But his rules apply as much to one class of buildings as another, and Mr. Clark has made it the study of his life to apply them to fortresses. The principle which he has laboured to establish is that the architectural history of castles, although it may be aided by contemporary records such as sheriffs' accounts and fabric rolls, must mainly be learned from the buildings themselves and their earthworks. Even in the case of a ruin, where the ashlar casing has been stripped off, and there is nothing left but the rubble of the interior of the walls, the date can generally be fixed within narrow limits from the evidence afforded by the thick-

ness of the walls, the character of the materials, and the outline of the work. The most puzzling cases are skilful restorations, when the castle has been converted into a gaol, as at Norwich, or into a palace, as at Warwick. Mr. Clark, however, was in the position of an architect who had to make his bricks and quarry his stone by his own personal labour before he could lay his foundations; for, when he first took the subject in hand, there were practically no means of comparing the plans and details of fortresses of different periods, except by actual inspection and measurement. The descriptions of castles given in such books as King's *Munimenta Antiqua* and the *Monumenta Vetusta* are, with some few exceptions, neither full nor exact enough to serve any scientific purpose, while local historians make no pretensions to accurate knowledge of architectural details. Even in the best and latest county Histories, such as Eyton's *Antiquities of Shropshire*, in which the ownership of castles is traced from generation to generation with scrupulous care, no attempt is made to recover the story of the fabric, or to illustrate its past and present condition by plans of the area and a *précis* of the characteristic features of the building. There were, therefore, no published data for the historian of military architecture to reason from until he had accumulated them by his own exertions.

The earliest type of castle in England was a timber house, built on the top of a mound of earth from twenty to sixty feet high, which was formed from the contents of a broad and deep circumscribing ditch. The crest of the mound was fenced round by a wooden paling, and was approached by a steep bridge of planks across the ditch, and thence by steps up the mound. There is a good illustration of such a castle in the Bayeux tapestry, where the taking of Dinan is represented by a conical mound surrounded by a moat and surmounted by wooden buildings, to which men with torches are ascending by a steep bridge. The favourite site for a mound was the summit of a natural hill near the bank of a navigable river, so as to insure the means of transport and communication by water when the roads were beset or impassable. These moated mounds, with base-courts at the side also moated, were dotted all over the country on both sides of the Channel from the ninth century, so that it is a mistake to suppose that the rapidity of the Norman conquest was owing to the want of strong places which could be defended. These primitive castles, with the towns which grew up round them, formed the "buhrs" mentioned in the Laws of the English Kings, but "buhr" was Latinised into "mota" after the Conquest.

Under the Anglo-Norman kings castles became an important factor in English politics, and exercised for two hundred years an influence on public affairs which has scarcely received adequate notice from historians. While the Normans were a minority living among a hostile population, it was the policy of the Crown that a strong castle should be built on every great estate to secure the king's peace as well as the safety of the landowner. If he built on an old site, the Norman baron was satisfied to repair and strengthen the timber bulwarks of his English

predecessor. But if a new site was chosen, where there were no earthworks to build upon, it was probably a post of importance, and a massive tower of stone was built to defend it. King William the Conqueror built in both kinds, for the new castle at York, which he completed in eight days, must assuredly have been of timber; while the Tower of London, which he built to overawe the capital, was of stone, with solid walls twenty feet thick. Domesday does not enumerate castles, and of the fifty-two which are mentioned incidentally thirty-three at least were on old sites; but it is not certain how many of them were of stone. Castle-building, however, was now a usual condition of baronial tenure, and, before the death of Henry I., England was overbuilt with fortresses of stone. They were either rectangular keeps, with massive walls, as at London and Rochester; or, if they were built on moated mounds, they were shell keeps of dimensions corresponding to the mound, for earthworks would not support the weight of solid masonry.

The war between Stephen and the Empress Maud was virtually a contest between the owners of fortresses, who plundered their neighbours and rebelled against their Sovereign with equal impunity. A castle like Cardiff, for instance, with a wall forty feet high and fourteen feet thick, was positively impregnable against assailants unprovided with military engines, and, as it could always be victualled from the sea, it could never be starved into submission by a siege. It was literally "quot domini castellorum tot tyranni," for during the civil war castles were garrisoned by marauding mercenaries, who were the terror of the country side. The first act of Henry II. after his accession was to demolish all the castles which had been built in the last reign without the royal licence, and the number thus destroyed was, by the lowest computation, 385; but good order was not secured until every fortress in the realm had acknowledged the paramount authority of the Crown. Henry II. seized every occasion of getting baronial castles into his own hands, and when he granted an honour the castles were excepted from the grant. This policy was so steadily pursued that when the Hundred of Ongar was given to the King's favourite Minister, Richard de Lucy (not Lacy, as Mr. Clark has it), the castle was withheld from him. King John, however, was unable to continue these precautions, and disorder prevailed until the guardians of Henry III. recovered with a strong hand castles which resisted the royal authority. When the lords of Bytham and Bedford castles refused to surrender them at the summons of the Regent, both fortresses were forthwith besieged by the royal troops and razed to the ground. Later in the same reign it was formally enacted that no subject could lawfully fortify his house without the king's licence, and the grant of such licences ("licentia crenellandi") became an acknowledged branch of the royal prerogative. The law applied to manor-houses, monasteries, and cathedral closes, as well as to castles proper. The earliest licence on record is dated 1257, when the Bishop of Winchester had leave to fortify Portland Island. The latest was granted by Edward

IV.; and the whole number which has been discovered between 1257 and 1476 is 382, but only seventeen of them are of later date than the death of Richard II.

The reign of Edward I. was marked by the introduction of castles of a new type, which were better suited to the requirements of the period. They are called concentric or Edwardian castles, and were built on a scale of size and magnificence hitherto unknown on this side of the Channel. The chief characteristic of a concentric castle is that it has several lines of defence, one within the other, with towers at the angles and along the walls, so that the garrison fought under shelter, and threw their missiles without exposing themselves to the enemy. The best-known examples are the castles which were built by King Edward at Conway and Carnarvon, and other places round Snowdon, to maintain order in his newly conquered territory. They were palaces as well as fortresses, and were built with spacious state rooms, highly decorated, and fitted for the residence of a Court. The earliest and finest of these palatial castles was Caerphilly, which was built by King Edward's son-in-law Gilbert de Clare, Earl of Hertford and Gloucester, to bar the pass from the hill country of Glamorgan into Monmouthshire. It covered thirty acres, and was second only to Windsor in grandeur; but its erection was so quickly followed by the conquest of Wales that its strength as a fortress was never put to the proof, and it has no historical associations connected with it. The same may be said of the castles which King Edward built in North Wales, and of the castles of a still later period, such as Bodiam and Bolton, which were built with the ransoms of prisoners taken in the French wars. These later castles have great architectural merits, but are wanting in historical interest when compared with castles of ancient foundation, which were built for purely military purposes to defend the marches or an exposed district, and were the chief seats of ancient baronies with manorial dependencies in different counties. The tenants of these manors had from time immemorial done suit and service at their lord's castle, which they were bound by feudal obligations to guard and keep in repair. The castles were centres of a long series of historical associations, which still cling to the ruins; while the grander structures of a later age, which had no roots in the past, were forgotten as soon as they fell into decay. These early castles, which were either rectangular towers, or shell keeps standing on earthworks, were inconvenient for habitation. When, therefore, their lords began to reside in them, courts had to be erected at the side until the original castle became a keep, which was approached through a succession of baileys. The additions were governed by the nature of the ground, but the outer courts were designed to supply improved means of defence as well as increased accommodation. Chepstow Castle is a good example of a Norman tower converted by additions into a concentric castle. The tower is as old as Domesday; but the castle, which in its ruins is one of the glories of the Wye, was the work of Roger Bigod, fifth Earl of Norfolk, who died in 1306. All the ancient castles of which any considerable remains exist were

similarly converted into Edwardian castles, but the date of the alteration is not always so clearly ascertained as at Chepstow. Mr. Clark, however, teaches his readers to determine such dates from internal evidence, and his book wants nothing but an index to make it an invaluable work of reference.

EDMOND CHESTER WATERS.

A Record of Ellen Watson. Arranged and Edited by Anna Buckland. (Macmillan.)

Those who watch with interest the progress of the higher education of women will remember that in 1877 the Meyer de Rothschild Exhibition at University College was awarded to a young woman, the first of her sex to be admitted to the senior class of pure mathematics then conducted by Prof. Clifford, and to the senior class of physics of which Prof. Carey Foster was the lecturer. They will remember, too, hearing with regret, hardly three years later, of the untimely close of the career so hopefully begun. This little book is a not too partial record of the short life of this girl-student, who died at the age of twenty-four, not, it should be said, of any weakness traceable to the character of her studies, but from a family tendency to pulmonary consumption.

Ellen Watson was born in 1856. She was the eldest of a large family; and, after passing the Junior Cambridge Local Examination in 1870, she left school and divided her time between private study and the tuition of her younger sisters. As her own work was found to suffer from the distractions to which a dutiful and affectionate elder sister is inevitably exposed at home, she was sent for a time to Miss Buss's North London Collegiate School, and in 1872 passed the Cambridge Senior Examination in the First Honours Class. Then, returning home, "she read natural philosophy, Greek, Latin, and mathematics, for the most part without assistance," for about a year and a-half, after which, in 1874, she went up for the Women's Examination then held by the London University (answering to matriculation), and, passing in honours, became entitled to the Gilchrist Scholarship at Girton. It is impossible not to regret, with her biographer, that she decided against availing herself of this opportunity for carrying on her studies in the luxurious independence of college life. But her life would perhaps any way have been short; and it is certainly not the less beautiful because of her fixed resolve not to let the expenses of her education become burdensome to the family resources, and, in fact, to postpone this education itself to the consideration that she was "wanted at home." There is nothing in the memoir to indicate that she considered herself to be making a sacrifice; but among the smaller heroisms of life one does not often meet with a finer than the one by which Ellen succeeded in combining the higher mathematics with her home work of nursery governessing. She "solved the difficulty by retiring to rest at the same time as the younger children, and then rising at four in the morning, so as to get some hours' work before the little ones were ready to begin their day with her." If the Dean of Chichester ever repents of his railing accusa-

tions against studious youth, it is at the shrine of Ellen Watson he should do his penance.

Fortunately, this good girl had enough original genius for her favourite subjects (pure mathematics and physics) to be able to work profitably alone, and also to know when she required further help and direction. In 1876, when she was twenty, she was prepared to join the senior students at University College; and Prof. Clifford, who was naturally much interested in such a pupil, believed her to be capable of original work in those higher regions of mathematical research which, under his guidance, she found even more alluring than physics. It should be mentioned that she was herself engaged in teaching while preparing for the examination which "placed her in the position of first mathematical student of that year in University College." And, in fact, her only fault or mistake seems to have been that she did not fully realise that exceptional talents modify the duties of their possessor, though they do not justify the neglect of duty. It is better for the world that its Ellen Watsons should not be overburdened during their own years of growth and preparation with tasks adapted for people of ordinary powers and mature years.

In 1878 the disease of the lungs became more threatening; and in the following year Ellen, accompanied by one of her brothers, went out to the Cape, where she died in December 1880, having taught in a school to within a few days of her death. The few notes, lectures, and papers included in the volume are mainly of interest as showing the direction of the writer's thoughts. She had a well-rounded, wholesome, and complete mind and nature; energy and enthusiasm, which would have refused to be satisfied with the life of a mere student; a sympathetic nature which won her many friends, from the babies on ship-board to the great mathematician whom she liked to call her "master," whose death was one of her great sorrows. Pupil and master had, in fact, many points in common. With both, the passion for truth and the craving for devoted action were natural instincts, and the impulses of devotion controlled by science could only lead with both to an enthusiasm for the cause of social amelioration. As a girl, Ellen Watson was untroubled by religious doubts or convictions, and her first letters to friends are contentedly and unaggressively sceptical; but she was of too impassioned and earnest a nature to be content without some religion. That of her chief personal friends was orthodox; and, as the need for close spiritual sympathy was one of the motives for her search, it is not surprising that she ended by accepting the religion of her friends. It may be doubted if her orthodoxy would have lasted longer than the phase of Anglicanism through which it is said Prof. Clifford passed as an undergraduate; and it is not a little remarkable that side by side with her Christianity Miss Watson's thoughts on social subjects began in Africa to take a turn for which there can have been little prompting in her surroundings. She read Ruskin's attack on usury and the Bishop of Manchester with much enthusiasm, wished to have Marx's *Das Capital* sent to her, and, in fact, seemed to be in danger of forgetting among such studies the potentialities of "mathematics as the source of new principles in physics." Had

she lived, there is no reason to fear that she would have missed her path in the long run; still less should we allow it to be said that such a bright and blameless youth is wasted, and its end a pure tragedy, only relieved by the religious faith in which she died. Is not such a career infinitely less tragic than one spun out to thrice the length, and destitute throughout of the knowledge and kindliness which command respect and admiration for this mere girl? Is it not an end fit, after all, to content even the exorbitant ambition of youth that, so long as people talk idly about danger to the unselfishness and charm of women from a share in manly studies, so long Ellen Watson will be remembered as a living refutation to the tale? And, when the ghost of that fear is laid, we may hope that the generations of students of both sexes who will compete for the "Ellen Watson Scholarship" will draw inspiration also from her memory, and take up the task she left with more, not less, courage and energy, because "the night cometh wherein no man can work." EDITH SIMCOX.

Kildrostan: a Dramatic Poem. By Walter C. Smith. (Glasgow: MacLehose.)

DR. SMITH'S new book so sparkles with good things from first to last that we should like well to be able to accord to it as an artistic whole the same unqualified praise which is strictly due to most of its constituent parts; and, if we hesitate to do so, the hesitation is still no disparagement. We might stand with the like dubious feelings before many even great works, and a great work not one of Dr. Smith's books pretends to be. Of every book that he has published, however, one can say that what it does pretend to be, it is. As a poet he never scales any dizzy heights; but then he never attempts any dizzy heights. It is no small merit in a poet, at this day, to have an accurate sense of his own bounds, and an entire freedom from any restless wish to overleap them.

A dramatic poem frankly and "realistically" modern as to its personages and its tone—reared, too, upon a framework of incident like that of the contemporary novel—but with every scene of its five acts preluded and rounded off by a chorus corresponding in function to the chorus of Greek drama, cannot but be viewed as something of an experiment, and no easy one. Merely to say, as we can without reservation, that the familiar nature of the present-day subject-matter and the antique mode of the lyrical commentary do not clash, but fuse harmoniously, is to record a success of art. Many of the choruses, though always springing organically from the immediate action or emotion of the drama, form something like separate poems of much beauty. The trite and commonplace character of that on p. 137 in shape of a sonnet (a vehicle which, from its associations and traditions, seems out of place there) is notably exceptional. Perhaps the verses on p. 61, in their tenderly beautiful close, swerve too much from that attitude of "ideal spectator" which criticism has assigned to the chorus. Classic example is undoubtedly adducible for such a divergence; but, though in the face of authority, we are disposed to think that the right mood and frame of mind of the chorus is sympathetic aloofness—a mood and frame of

mind elsewhere throughout Dr. Smith's choric passages maintained with grace and power.

The minor *dramatis personæ* are a mixed group, who, though singly not remarkable, produce, as a whole, an effect of picturesque diversity; while the heroine, Ina Lorne, the orphan daughter of the minister—a piece of entirely charming portraiture—moves like a spirit of sweetness and purity through the unrestful distraction of passions which jar and events which go awry. Her lover, the prime personage of the drama, Sir Diarmid MacAlpine, strikes one as being rather heavy in make and automatic in movement—a little *wooden*, as we say familiarly—but this may be the result of intention on Dr. Smith's part. Not so, however, the "modern poet," Tremain, Sir Diarmid's college-friend,

"Who worships Thor and Odin when he tires
Of Zeus, and Aphrodite, and Apollo,"

and who unites in himself the best culture, the newest atheism, and the most decorative sensuality of our time. He is not a grotesque caricature like Bunthorn, and he is not a serious imaginative creation like Sydney Dobell's Balder, but takes possession of an unoccupied space somewhere between the two. He may, for aught we know, be a portrait, but more probably he is only a type piquantly exaggerated. His graceful gambols upon the precipitous verge of impropriety, until their novel charm is staled, are half shocking and wholly delightful to Doris Cattanach, a Highland proprietress of questionable antecedents. His purpose in coming to the Highlands on a visit to Sir Diarmid was to "gather sensations" among the lochs and hills. He goes to a "Holy Fair," and accounts for his apparently incongruous presence amid the assembled saintliness thus:—

"Why should I not
Enrich my soul with all experiences
Of life and passion, to be moulded duly
Into pure forms of art? I came to see
The Christian superstition, where I heard
The thing was really living."

Of course, he is a worshipper of woman, but hates

"Your meek and milky girls that dare not kiss
A burning passion clinging to your lips."

Female charm, to touch him, must be of a fierce and coiling and venomous sort. The archetype of ideal womanhood appears to be the snake. "I like," he says,

"To play with adders. I had one
I loved once as you love your dog, and had
Subtler communion with it, richer thoughts
From its uprearings and its wondrous eyes
Than you shall get from any noisy hound
With its rough shows of liking."

He falls in love with Doris Cattanach, but cannot help also admiring Ina Lorne, in whom he discovers a wonderful suggestion of Pallas-Athene. He explains that

"Doris must learn to put up with a heart
That loves all beauty, and has room for all."

Sad to say, the "modern poet" ere long turns out to be a poor creature; and Doris is the evil genius of the drama, who spins a web of calamity for others, but is herself entangled in it instead, and ends tragically.

Among the minor characters, not least exquisite in conception is Morag, the old nurse at the Manse, with her gleams of quaint involuntary wit, and her talk passing at times

into unconscious poetry, so that it comes naturally for her to say to Ina Lorne,

"Why will you shut
The door to every caller, and sit here
As lonely as a seal in some sea-cave,
Or heron dreaming by a moorland burn?"

We must confess to being haunted by the liquid murmur of those last two lines; and, in the final one, readers who are not above noticing minute technical matters may see an illustration of what the predominance of the letter *r* can do in the production of melody. A companion instance is in Keats's "undescribed sounds" that "wither drearily on barren moors."

We expressed, at starting, some slight uncertainty as to the entire satisfactoriness of *Kildrostan* when looked at as a whole, with all details merged in the general impression. In conclusion, we are half disposed to be uncritically inconsistent and recall our doubts. What makes us waver is the fact that, in some portions of the book, the unredeemed prose of life is too invasive, and vexes with its presence the sunlight or the starlight which we would fain see regnant ever. Dr. Smith has shown not seldom the power of treating common things with the touch that illumines and makes new. If that power were less intermittent with him our content would be more unalloyed.

WILLIAM WATSON.

American Explorations in the Ice Zones. By Prof. J. E. Nourse. (Boston, U.S.: Lothrop; London: Trübner.)

AMERICANS may be justly proud of their share in the history of Arctic exploration, for their record fully makes up in quality what it lacks in quantity, and Prof. Nourse's carefully compiled and profusely illustrated summary of the work of American explorers in the Polar regions supplies a want that has existed for some years. The remarkable sledge journey of three thousand miles by Lieut. Schwatka, the cruise and loss of the *Jeannette*, and the results of the relief expeditions sent out for De Long by the Treasury Department under Capt. Hooper, and by the Navy Department under Lieut. Berry, are still fresh in our recollection; but a third of a century has now passed since the despatch of the first Grinnell Expedition for the relief of Franklin, and the original narratives of the voyages of Lieut. De Haven, Dr. Kane, the late Admiral Rodgers, and Dr. Hayes, and of the three expeditions of Capt. Hall, are not always accessible. The delightful volumes from the pen of Dr. Kane, which few Arctic books can rival in point of dramatic interest and vivid description, are indeed, singularly scarce considering that the sales of the first year reached the enormous total of sixty-five thousand copies; while the publications of the United States Government in official form, are too bulky for the convenience of general readers. Prof. Nourse has now placed the records of these and other adventures within the reach of all; and he has added a notice of the expedition under Lieut. (late Admiral) Wilkes, in 1838-42 which was the first sent out by the United States for scientific purposes. In this country such a work would be sure of a warm welcome at any time, since the most brilliant

and noteworthy achievements which it recalls to our minds originated in a generous desire to relieve one of our own expeditions, or rescue its survivors, and Englishmen will always cherish a feeling of gratitude for the gallant efforts which were made on behalf of their countrymen. Its appearance is, however, singularly opportune at the present time, when the issue of the Greely Relief Expedition is being awaited in Europe and America with such deep anxiety. The last chapter contains an interesting account of the unsuccessful attempts to communicate with Lieut. Greely in 1882 and 1883, and is, therefore, of immediate interest.

It will be remembered that the Greely Expedition was sent out by the United States Signal Service under the auspices of the International Arctic Committee, and is now the only one of the observing parties about whose fate we are still in doubt. It took up its quarters in Lady Franklin Bay, in Robeson Channel, in August 1881; and Lieut. Greely's instructions were to abandon his station not later than September 1883, if no relief had reached him by that time. He was furnished with stores for at least three years; and a steam-launch and three other boats adapted to the navigation of Smith Sound were supplied for purposes of exploration and retreat. There was, therefore, little danger of the expedition running short of provisions or the means of escape, unless some unexpected disaster happened. But the navigation of Smith Sound is extremely uncertain; and, though the *Proteus*, which took out the expedition in 1881, succeeded in reaching her destination in eight days from the date of leaving Littleton Island, the relief expeditions of 1882 and 1883 were completely baffled, in spite of the most persevering efforts, and the *Proteus* herself was last year crushed in the ice, her crew escaping with difficulty to Cape York, where they were rescued by the *Yantic*. The first expedition, however, had managed to land stores and boats on Cape Sabine and Littleton Island, and a whaleboat was left at Cape Isabella. Lieut. Beebe, who was in command, was satisfied that these would be readily found by Lieut. Greely if he should come down to Cape Sabine; and last year Baron Nordenskiöld brought home a native rumour that the party, which consisted of twenty-five men, had all succeeded in escaping to Littleton Island, except two who had died. The situation, therefore, is not by any means hopeless; but its seriousness was fully recognised by the board of officers appointed to consider the measures to be taken this year, and a strong search expedition has accordingly been sent to the rescue.

The general anxiety with regard to the missing expedition was feelingly expressed by Lord Aberdare in his Presidential Address to the Royal Geographical Society last November. "There is much reason to fear," he said,

"that some disaster has befallen these gallant men, and that some of them have perished during their prolonged detention in that most rigorous portion of the Polar regions. Such a fate, happening to any people, would be certain to evoke our warm regrets; but the feeling is heightened when we remember with how keen a sympathy the American people have ever followed the disasters of British

adventurers in Arctic seas, and how generous and untiring have been their efforts to carry relief to the sufferers as long as the slightest chance remained of their being still in the land of the living."

These remarks will be appreciated by everyone; and we can only hope that the Greely Expedition may not form an exception to the happy issue of the various national scientific enterprises which were the outcome of the International Polar Commission, and which promise to contribute so largely to the stock of human knowledge.

A book of this kind covers far too much ground to be reviewed in anything like detail. All that can be done is to indicate its leading features, and touch briefly on the points of more immediate interest. Having done so much, it is only necessary to add that each chapter is worthy of careful reading; and, though the diction occasionally sounds unfamiliar to English ears, the design of the work has been well and successfully carried out. The illustrations, which have been selected from the various works referred to in the text, though very interesting, are of unequal merit; but it is satisfactory to note that there is a fair Index, and a capital circumpolar map showing the latest discoveries, while the Appendix contains a list of the chief publications on North Polar explorations during the present century. Altogether, the volume is a useful addition to Arctic literature.

GEORGE T. TEMPLE.

BOOKS ON ENGLISH DIALECTS.

A Glossary of Hampshire Words and Phrases.
By the Rev. Sir W. H. Cope, Bart.

English Dialect Words in the Eighteenth Century: as shown in the "Universal Etymological Dictionary" of Nathaniel Bailey. Edited by W. E. A. Axon. (English Dialect Society; Trübner.)

An Older Form of the "Treatyse of Fysshynge wyth an Angle" attributed to Dame Juliana Barnes. With Preface and Glossary by Thomas Satchell. (Satchell.)

FROM Sir William Cope's introductory remarks to his *Glossary* we gather that in Hampshire the influence of Board and National schools has been even more effectual than in most other counties in occasioning the disuse of the local form of our language. Unfortunately, very little attempt was made to record the words of the Hampshire dialect before they began to be displaced by the "standard English" of the certificated schoolmaster. It is, therefore, not altogether the author's fault that this *Glossary* is somewhat meagre in comparison with some of those previously published by the English Dialect Society. At the same time, there are indications that the vocabulary is not quite so complete as it might have been made with a little more pains. The form *wold* (for *old*) is not given in its alphabetical place or in the remarks on pronunciation, although it occurs in the sentence quoted in illustration of the word "blare." If the Hampshire people call the lady-bird "God A'mighty's colly-cow," it may be presumed that "colly-cow" is used in this county, as in some other districts, as a child's word for a cow. The word, however, does not appear in the *Glos-*

sary. We are told that the meadow-pipit is known as the "butty-lark"—i.e., companion-bird, in allusion to its supposed affection for the cuckoo. If this explanation be correct, it would seem that the word "butty," a companion, which is well known in the Midland counties, must, at least formerly, have been found in the Hampshire dialect. It would have been worth while to state whether it is still in use. If a Hampshire newspaper were to set apart a column for dialectal "Notes and Queries," as has been done in other counties, it seems probable that an extensive supplement to the *Glossary* could easily be compiled from the material which would be supplied by local correspondents.

In most of its phonetic features the Hampshire dialect seems to agree with those of the South-western counties generally. The flattening of *f* and *s* into *v* and *z*, and the change of *th* into *d* (as in *drough* for "through," and *adin* for "within"), are found in some of the words contained in the *Glossary*. Probably these peculiarities are confined to a portion of the county; it would be interesting to know the precise boundary of the district in which they prevail. Another characteristic which this dialect shares with those of the neighbouring counties is the eccentric use of the genders in pronouns. The saying that in Hampshire everything is called "he" except a tom-cat is commonly applied to the Wiltshire dialect as well. Sir William Cope says that this statement "is not strictly true," the actual rule being that everything is masculine except a cat, a waggon or any sort of carriage, and a saw, which are always "she." The dialect has many amusing peculiarities in words and idiom. "If the Hampshire folk were told that the person was 'spiritual,' they would think he was *angry*." The words "break" and "tear" have exchanged meanings: "I have *a-torn* my best decanter or china dish; I have *a-broke* my fine cambric aporn." A person who is sulky, or in the dumps, is said to have the "peez-weezies," or the "hansy-jansies." A "fore-right" person is one who rushes into an action without considering its consequences. It is to be hoped that the schoolmaster will not succeed in banishing this expressive adjective. Another good word is "any-when," after the analogy of *anywhere*. "Ramards" means towards the right, and "toards" towards the left. It is explained that "ramards" is a corruption of *fromwards*, but the use of the words seems difficult to account for. Perhaps the allusion may be to the fact that in pointing to an object on the right the hand is moved away from the body, and in pointing to one on the left it is moved towards it. The popular names of plants are extremely interesting. It would have been well if the author had given the usual English equivalents in addition to the botanical names. Among the many archaisms of the dialect may be noted the verb "beet," to mend a fire; "malm," for soil; "rear-mouse" and "flitter-mouse," for a bat; "mark-ash" and "mark-oak," for trees indicating a boundary; "chilver-lamb" (Anglo-Saxon *cilfor-lamb*), a ewe-lamb; and "vinnow," for mouldiness. Sir William Cope has included in the *Glossary* the peculiar words in use at Winchester School, but few, if any, of these seem to have their origin in the local dialect.

Bailey's Dictionary, in one or other of its many editions, is a book so easily procurable that Mr. Axon may, perhaps, seem to have undertaken a superfluous task in reprinting from it the words which are interesting to the student of English dialects. However, the reprint is based on a comparison of two different editions, and the book is enriched with some valuable illustrative notes (not, indeed, so numerous as we could wish) from the pen of Prof. Skeat. Mr. Axon's well-written Introduction gives some interesting information, not previously published, respecting the author of the Dictionary, and an exhaustive bibliography of his works. Considering the time at which he lived, Bailey possessed much sound philological instinct; and his intelligent interest in provincial dialects is very remarkable. The dialectal words which he gives may nearly always be relied upon as genuine, though he is not always right with regard to the localities to which he assigns them. The word "bummel-kite," a blackberry, for instance, which is quoted as belonging to Yorkshire, does not seem ever to have been known in the North, though it appears in Sir William Cope's Hampshire Glossary. Mr. Axon is probably right in his claim to have included all Bailey's words which have any bearing on the study of dialect, but he has inserted several words which are clearly superfluous. The word *gry*, for instance, defined (after Locke) as the thousandth part of a "philosophical foot," is as purely a technical term as "millimètre." By a curious oversight, no key is given to the meaning of Bailey's abbreviations. The reader can scarcely be expected to discover for himself that "O. S." means "Old Statute."

Mr. Satchell's edition of the older form of the famous "Treatyse of Fysshinge," though not printed at the expense of the English Dialect Society, may be regarded as practically one of the society's publications, the editor having prepared a special impression in octavo for presentation to the subscribers. Mr. Denison's MS., from which this edition is printed, is pronounced by Prof. Skeat to belong to a date earlier than the year 1450. Mr. Satchell has extended the abbreviations of the MS., the omitted letters being given in italic. The text, as printed by Wynkyn de Worde in 1496, seems to be a somewhat free adaptation of that of the Denison MS. In point of literary style, the later version is generally superior. Some readers may be surprised to see the name of the presumed author given as "Dame Juliana Barnes" instead of Berners, but the former orthography is that employed by Wynkyn de Worde. Mr. Satchell has added a Glossary of the obsolete words, in the preparation of which he has been assisted by Prof. Skeat.

HENRY BRADLEY.

NEW NOVELS.

Dorothy Forster. By Walter Besant. In 3 vols. (Chatto & Windus.)

Berna Boyle. By Mrs. J. H. Riddell. In 3 vols. (Bentley.)

Man Proposes. By Mrs. A. Phillips. In 3 vols. (W. H. Allen.)

Under the Lilies and Roses. By Florence Marryat. In 3 vols. (White.)

Dissolving Views. By Mrs. Andrew Lang. In 2 vols. (Longmans.)

The World of Cant. (Bristol: Thatcher.)

THE history of the unfortunate Earl of Derwentwater has furnished Mr. Besant with the groundwork of *Dorothy Forster*. The brief but romantic rebellion which had the handsome Northern nobleman for its head is not a hackneyed subject so far as fiction is concerned, and Mr. Besant is to be congratulated upon the way in which he has made it serve the purposes of his story. But he is too wise a workman to allow a novel to be merely a narrative of dry historical events. While he has entered fully into the spirit of the time, and reproduced its life with much quaint conceit and humour, he also treats us to a love episode which is one of the most sweet and charming to be found in his many books. Dorothy Forster is a heroine worthy of the love of so noble and handsome a gentleman as Derwentwater. Pure as a child, and lovely as a rose in June, she has yet a brave soul, which is sorely tested in its comparatively brief pilgrimage of life. Nothing could be more delightful than the recital of the love passages between her and the Earl—she with her maidenly charms and loveliness, he with his true nobility and chivalry. Their religion becomes an insuperable bar to their union; but even after the Earl's violent death, and until her own spirit is released from the body, she keeps in her heart the memory of the affection which, from its depth and purity, did her so much honour. Dorothy's brother Tom becomes the General Forster of the rebel army. He is taken prisoner to London, and awaits sentence of death. Dorothy travels to see him—an undertaking fraught with dangers—and by woman's wit the prisoner is enabled to escape to France. But perhaps there is no character so striking and original as that of Mr. Antony Hilyard, General Forster's early tutor, and chaplain and friend to the end. Hilyard belongs to a type now extinct. His head is as full of learning as his skin is too frequently full of wine. He is a very Crichton in cleverness. He has been rusticated from his university for lampoons on his superiors, for he has an incorrigible and an irrepressible wit. He can write verses, quote the most recondite of Latin authors, sing a song, act in a manner not unworthy of the lights of the dramatic stage, and drink with the most jovial and competent toppers in all Northumberland. When his master promotes him to the rank of chaplain, he is afraid he shall lose him as a boon companion, so he pathetically enquires, "But when you have the cassock and bands, you will not cease from drinking and singing, will you?" And Hilyard replies, "Sir, I shall be like unto Friar John des Entommeurs. In the gown I shall only drink the deeper." He has much shrewd wisdom, too, as when he says, "The more ignorant the partisan, the more thorough he is. Wherefore, the Lord protect us from wars of religion, in which every common soldier knows more than his officers." His learning sometimes bubbles up at inconvenient seasons. When he informs Dorothy of the

arrest of her brother, and she is impatient for fuller news, he interlards his conversation with irrelevant matter: "There is a passage in Livy, but let that pass." "It hath been truly said by Seneca in his book—" "Besides, there is the famous passage of Boethius," &c., &c.

An admirable study of Irish life and character is Mrs. Riddell's *Berna Boyle*, a love story of the County Down. Berna is a very high-spirited young lady, whose beauty and manners might well attract such a lover as Gorman Muir. He is in every way worthy of her, notwithstanding that he is the principal in her abduction. This scene, typical of many for which hot-blooded Celtic lovers have been responsible, is described with considerable skill and graphic power. It would be unjust to the author to reveal the details of her plot; but we can promise the reader that he will be deeply interested in it. It is one conspicuous merit of this novel that all the characters are well and vividly drawn—there is not one who is shadowy and unsubstantial—and the local colour of the narrative is excellently rendered. Though the story is not without its sterner passages, these are now and again lighted up with real Irish humour. Berna's mother is as good as one of the creations of Dickens, and Ensign Ludham, the "brightest ornament of the Rutlandshire ragamuffins," is worthy to bear her company. He has been taught that he is very delicate, and that he must be well taken care of, for "there are only five healthy persons between him and a baronetcy," so that his life is a very valuable one. Discouraging with Mr. Muir, Ludham observes, "Of course, the fact of having had a great-grandfather who was hung would score immensely in your favour; but descent isn't everything."

Mrs. Phillips's *Benedicta* was a distinctly able novel, and, remembering this, we must confess to some disappointment with her new story. It is rather thin, and lacks the freshness of its predecessor. Moreover, the plot is not very strong, and it is worked out at too great a length for what there is of it. The work would have been much better had it been compressed into two volumes. Captain Austin is nursed through a serious illness at a sea-side boarding-house, and falls in love with the supposed daughter of the landlady. The latter is of a very humble, if not vulgar, type; but Hagar, her daughter, is of an altogether different order. She has a distinguished air and breeding, which in the mind of Austin puts her even beyond the county ladies with whom his family associates. He marries her, but resolves to keep his union secret from his friends. That we can understand; but we cannot understand why he should prevent his wife from going to see her mother on her death-bed, when the knowledge of this visit could not reach his family. On receiving one of the most pathetic letters that could be penned, in which his wife implores to be allowed to see the being who had lavished all her affection upon her, he exclaims, "I'm — if you shall go. Curse her! Let her die! The sooner the better!" Yet he is represented as passionately loving his wife. Hagar goes without his consent to

soothe the dying moments of Mrs. Mullocks. Her husband follows her, takes away their child in a cab, and is overtaken by a storm. An accident follows, and the child is killed. This is an eventual means of reconciliation, and it is at last discovered that Hagar is the child of high-born parents, and that she had fallen in her infancy into the charge of her supposed mother. Mrs. Austin, the Captain's aristocratic mother, is as implacable as her son. She roundly declares that she would rather have had a fast woman for a daughter-in-law than a low-born one. She thanks God when she hears that their child is dead; and when she is pressed to go and see her son she says, "I swear before God I would not go to him now, not if I heard he were dying." This is not only unpleasant; it is unnatural. But, now we have done fault-finding, we may say that there are many good passages in this novel, and excellent touches of character. Hagar herself, and her supposed mother, are true and natural. Taken altogether, it shows that the author is capable of work beyond the average.

Many of the characters in Miss Marryat's *Under the Lilies and Roses* are such as to disgust a stranger with the British aristocracy. They are, of course, the exception and not the rule; but such a mass of intrigue and vice as is here revealed is not pleasant to think of. There is Lady Swansdown, a professional beauty, for instance, "whose photograph may be purchased for eighteenpence at any shop that deals in similar produce." She still lives under the protection of her husband, though her lover is beneath the same roof. There is her confidante, Mrs. Beverley, about whom the less said the better; there is Mrs. Walter Pullen, respecting whom equal silence should be maintained; there is Lady Patrick Lisle, represented as a better specimen of womankind, but, nevertheless, given to vulgar slang to an inordinate degree; and there are others of whom we wish to know nothing, and can only express our surprise that the author should have wasted so much time upon these worthless individuals. The Countess receives with all apparent affection one respecting whom she whispers to her friend, "If I could poison her and her husband to-morrow, without detection, I would." The men are little better. Not one is removed from the inferior types, while "Beauty Strutt" and the low Baronet, Sir Bate Combe, cause only sentiments of loathing. Viola Rayne, the heroine, is to an extent attractive, but she is not sufficient to leaven the mass of repulsiveness to be here met with. Why should a writer waste her undoubted capacity in books of this kind? So far as we can see, they answer no use whatever, and the market is overstocked already with literature that had better be sunk in oblivion. By-the-way, Lord Tennyson will be surprised to hear that he is the author of the lines

"Something accomplished, something done,
To earn a night's repose."

Longfellow has a passage resembling this in his "Village Blacksmith," but, not being guilty of tautology, what he really wrote was "Something attempted, something done."

It is a refreshing change to escape from too prevalent mediocrity, and to meet with such an unconventional story as Mrs. Andrew

Lang's *Dissolving Views*. The title is appropriate from more than one point of view. The plot may be regarded as disappointing by some readers; but, whatever the story loses in that respect, it more than makes up for by caustic cleverness in writing. We get a series of pictures rather than a consecutive narrative. Life in a Midland county, a duel in Paris, the Oxford and Cambridge cricket match, the gathering of the clans at Oban, a performance of "The Clouds," &c.—these are the staple incidents of the story; but its real interest lies in the writer's charming style and power of saying good things, which have now and again a touch of George Meredith about them. In fact, these *Dissolving Views* are very vivid and very entertaining while they last.

A new edition is sent to us of *The World of Cant*, a novel whose object is sufficiently indicated by its title. The author writes with power; and, if his exposure is somewhat scathing, we must remember that desperate diseases require desperate remedies. There is plenty of room still for a Thackeray in our midst, if such a master satirist would but again appear. If we cannot say that the present writer is a Thackeray, his book is yet not without its uses. G. BARNETT SMITH.

THREE SHORT BIOGRAPHIES.

Samuel Rutherford. By the Rev. Andrew Thomson, Edinburgh. (Hodder & Stoughton.) It may be doubted whether this biography will raise up many fresh admirers to one of the chief of "the new forcers of conscience under the Long Parliament." We can imagine that Rutherford may have been a considerable pulpit orator; but we must confess a strong distaste for the exuberant rhetoric, and the incessant recurrence of the language and imagery of Solomon's Song, which characterise the Letters. The present biographer describes his extracts from them as honey from the honeycomb; but we would fain exchange a good deal of the honey for a little more solid and less cloying food. It is a relief to turn from Rutherford to *Holy Dying* or the *Saints' Rest*, though, no doubt, thousands whose taste is not over-fastidious have found profit and consolation in the writings of the Covenanter. The work before us, though somewhat too rhetorical and ecstatic, is in many respects well and carefully written, and shows a wide acquaintance with literature; but the author is scarcely a safe guide in the details of history, and we are wholly unable to accept his views on the great questions of the seventeenth century. For instance, his summary of the events of 1648-60 culminates in the extraordinary statement that Cromwell's Protectorate lasted nine years. At p. 35 we read, "Rutherford had dealt many hard words, and, as some thought, harder arguments, against Dr. Jackson, the learned Bishop of Peterborough, who had deserted to Arminianism, and was at that time basking in the sunshine of royal favour." The insinuation is a disagreeable one, and might have been spared. At all events Jackson was not Bishop, but Dean, of Peterborough, and it will scarcely be denied that his attainments and his writings fully entitled him to the lesser dignity. At p. 89 to "spill" ("I had rather spill twenty prayers than not pray at all") should be explained as equivalent to "to waste," not "to spoil." At p. 163, for "earnest penury" read "earnest penny." We cannot help wishing that Rutherford's dying prediction (here heralded by a bad misquoting

tion from Milton), with its terrible confusion of metaphors, had been suppressed: "This night will close the door and fasten my anchor within the vail, and I shall go away in a sleep by five in the morning." This book needs careful revision before it can be accepted as a wholly trustworthy guide to the facts of the life of Rutherford and his relation to the history of his time.

DR. STOUGHTON has never done better work than in his account of *Howard the Philanthropist and his Friends* (Hodder & Stoughton). If he would only eradicate the custom of importing into his volumes the guide-book information which every moderately informed Englishman should have at his fingers' ends we should be spared the necessity of finding a single fault. We do not wish to be told that Howard heard "the far-famed Carillon ring" at Bruges; that "in Ghent the Hotel de Ville told of Charles V., and the streets of the Brewer, Jacob Van Arteveldt;" and that Delft is "that interesting Dutch town so intimately connected with the story of the Pilgrim Fathers." If all this is taken as read, there is quite enough in the story of Howard to make an entertaining volume, and Dr. Stoughton knows how to bring out its interesting points. The Doctor does not profess to settle the vexed questions in the life of the great English prison-reformer. The mystery which shrouds the misfortunes of the son is still unsolved; the strange problem how the servant who is said to have been concerned in the boy's ruin should receive an annuity of ten pounds under the father's will still remains without elucidation. Possibly these points never will be settled so long as the world lasts. What Dr. Stoughton has undertaken to do, and what he has accomplished, is to describe the life of Howard in a popular form, and to bring prominently into the light the careers of the friends and followers who were associated with him. In the latter part of his labours he has been aided by the large collection of literature on the Nonconformists of the last century which is preserved in the library of New College. Of the chief of Howard's friends, Mr. Whitbread, he has enjoyed the advantage of learning much from the papers preserved by his descendants at Southill, and from the traditions treasured up in the family. One at least of the philanthropist's admirers seems to be unknown to Dr. Stoughton. A correspondent of the *Gentleman's Magazine* for May 1786 suggested the propriety of erecting a statue in honour of Howard, and it was with difficulty that the project was abandoned. It was Dr. Warren, says the biographer, who started the idea, and he is "not mentioned by Fame." The true name of the writer in the *Gentleman's Magazine* was Dr. Warner; and Fame, far from being silent as to his life, has told very clearly some very extraordinary anecdotes about his unclerical acts.

Sir Beville Grenville, the Knight of the West (Launceston: Cornish and Devon Printing Company), is an admirable little biography—by Mr. Alfred F. Robbins—of a Cornish knight who occupies the same proud position among the Cavaliers that his friend, the high-minded Sir John Eliot, fills in the ranks of the early Parliamentarians. We have spoken of Sir Beville this is, to our mind, the preferable mode of spelling his Christian name—Grenville as a Cavalier; but, like Falkland, he sided with the opposition to the Court in the early incidents in the contest between the King and his people, and did not change sides until the death of Strafford was resolved upon. Whether he would have continued faithful to the cause of the Parliament had the friend of his youth and early manhood survived is a question which can never be answered; it is enough for us now to remember that, even in those fierce days of frenzied passion, no opponent ever cast a doubt

on the honesty of Sir Bevil's change of purpose. He died leading the victorious Cornish on the hill of Lansdown, where his monument—in no very creditable condition when we saw it a short time since—stands to this day. This little memoir, twenty pages in all, of a noble character, contains some information relating to Cornishmen before and during the Civil War which cannot easily be obtained elsewhere.

RECENT THEOLOGY.

An Old Testament Commentary for English Readers. By Various Writers. Edited by Charles John Ellicott. Vol. V. (Cassells.) Free but reverent criticism of the Biblical writings finds more favour with this generation than with the last, and the average of merit of the popular commentaries has perceptibly risen. There are, no doubt, drawbacks incident to most work that is done to order; and yet, if we could only put together the most competent contributions to the various new series, we should have a highly creditable exhibition of a talent for popularising sound nineteenth-century learning. From the present volume we should take Dean Plumptre's work on Jeremiah and Lamentations, Dr. Reynolds' and Prof. Whitehouse's on Hosea and Amos (scarcely full enough on Hosea), Mr. Aglen's Introduction to the Book of Jonah, and Mr. Lowe's Introduction to Zechariah. We would gladly add Mr. Lowe's Commentary on Zechariah but for the fact that the quality of the work is not so much openness to the best nineteenth-century critical thought as an excessive caution and independence. Mr. Lowe's contribution, however, will assuredly not be neglected by anyone who is bold enough at a future time to undertake a critical edition of this obscure book. The rest of the volume is creditable, but nothing more. Ezekiel is, no doubt, hard to make interesting, at any rate to one who approaches the book without a due conception of the importance of the Captivity period; and we cannot say that Dr. Gardiner has succeeded. The Book of Daniel, so full of fascinating problems, is very meagrely treated by Mr. H. Deane—a scholar from whom we had hoped at least a repertory of carefully sifted facts and cautious conclusions; perhaps he wished to make a practical protest against the injudicious length of the *Speaker's Commentary* on this book. The commentator on Joel does not seem to realise the difficult and interesting problems raised by this short prophecy; he does not even give a note on the tense in ii. 18, and thinks it at least permissible to discover in ii. 23 a distinct Christian reference. As might be expected, the portion with which Prof. Whitehouse's name is connected stands out by the use made of Schrader's *Cuneiform Inscriptions*. We are surprised that he still mentions the non-form Vul-nirari; it is not a question of Smith or Schrader, but of fact. Dr. Gardiner might with great advantage have extended his references to Oriental lore, at any rate on chap. i. (the vision), chap. viii. (Tammuz and the portrait on the wall), and chap. xxviii. 14 (the "mountain of God"). Mr. Lowe's work we have already praised for its originality and caution. He will not expect to convince everyone that the whole of Zechariah was written by one man; but his collection of facts from the internal evidence is weighty. One remarkable suggestion deserves chronicling—Mr. Lowe thinks that xii. 10 once stood after xiii. 3. In a second edition, Nergal-Sarizer (p. 576) should be explained "Nergal, protect the king;" Schrader, who is cited, takes *usur* as the imperative.

Lehrbuch der Neuhebräischen Sprache und Literatur. Von Herm. L. Strack und Carl

Siegfried. (Karlsruhe und Leipzig.) This introduction to the study of post-Biblical Hebrew literature consists of two parts—a Grammar (pp. 1-92) by Siegfried, and a Bibliographical Appendix (pp. 93-132) by Strack. In the Grammar we have an analysis of the language of the Mishna—the Hebrew which was perpetuated in the schools after it had been supplanted by Aramaic in the mouths of the people, and which continued to be used afterwards by Rabbinical authors and commentators. The new features peculiar to it, so perplexing to the student acquainted only with the Hebrew of the Bible, are explained; and the idioms and forms developed by it for the purpose of expressing new ideas and relations are illustrated and classified. The work is admirably executed, and evidently incorporates the results of much patient and careful research. In the Appendix the principal editions of the Mishna, Talmud, &c., many of the more important works of the mediæval Jews on grammar, exegesis, and other subjects, as well as the chief modern aids to the further study of the literature, are specified. The volume supplies a real want; and, containing, as it does, much information either not hitherto collected or not readily accessible, ought to be specially valuable to the student.

We regret that we cannot express a good opinion of Bishop Hellmuth's *Biblical Thesaurus*, Part I. (Hodder & Stoughton). The work is simply one more attempt to enable unskilful hands to conjure with the Hebrew Scriptures. Nothing is less desirable in the interests of true scholarship than the publication of these delusive short cuts and royal roads to knowledge. The time spent upon them is worse than wasted; a plentiful crop of obstinate errors is the sure result of meddling with such pseudomathesis. The sort of thing here provided may be imagined when we state that, although the author professes "due consideration of the progress of science," he goes on to talk of "the formation of Chaldeæ, Syriac, Arabic, Greek, Latin, and other languages from the Hebrew, by either borrowing the exact bi-literal or tri-literal root, or by prefixing, dropping, transporting, adding, or interchanging letters"—a method comprehensive enough to cover the derivation from Hebrew of all languages whatever. This, indeed, appears to be the author's *bona fide* belief.

Questiones de Historia Sabbati. By Dr. Wilhelm Lotz. (Williams & Norgate.) In this very interesting tract Dr. Lotz has argued with fullness of learning and much critical acumen the important question of the origin of the Sabbath festival, discussing, first, what literary and monumental traces exist of its observance in pre-Mosaic times, in the course of which discussion he gives the text and a translation of the famous Assyrian Calendar of the intercalary month of the second Elul; and, secondly, seeking to gather from the writings of the Old Testament a conclusion as to whether the belief of the Israelites about the nature and obligation of the Sabbath rest was uniform or fluctuating from the age of Moses onward. Dr. Lotz argues with much force in favour of the former alternative.

The Metaphysics of the School. Vol. III., Part I. By Thomas Harper, S.J. (Macmillan.) It is impossible to lay aside this instalment of Father Harper's great work without profound respect, which will often be accompanied by profound discouragement. One is forced at every step to ask, What is the use of it all? When it is laboriously proved that the latest discoveries of embryology will fit into St. Thomas's version of Aristotle, or that Suarez, like Newton, was quite justified in denying action at a distance, perhaps it may appear that Aristotelians are better metaphysicians than Cartesians; but still—What does metaphysics add to science? One can under-

stand the advantage of formal correct thinking on subjects on which positive knowledge does not exist; but, when we have the knowledge, if it is correct in matter it will be correct in form. Throughout the present instalment of his work, the author seems to be employed in constructing or reconstructing an abstract spectral double of the knowledge which is as safe and more intelligible in its concrete positive form. In this dreary enterprise he displays so much subtlety, learning, and vigour that it is possible to anticipate with interest a dissertation of three or four hundred pages on free-will, to be followed by a discussion of the final and the exemplary cause with which the fifth book (dealing with the causes of being) will close.

THE Cambridge University Press has issued, in a convenient volume, the valuable Introduction written by Prebendary Scrivener for the *Cambridge Paragraph Bible* of 1873, "with such additions and corrections as more recent studies have enabled him to make." The full title of the present book is "The Authorised Edition of the English Bible (1611), its Subsequent Reprints and Modern Representatives"—a title which carefully excludes any reference to the Revised Version of the New Testament.

WE have also received:—*The Law of the Ten Words*, by J. Oswald Dykes—"The Household Library of Exposition" (Hodder & Stoughton); *Present Day Tracts*, on Subjects of Christian Evidence, Doctrine, and Morals, by Various Writers, Vol. IV. (Religious Tract Society); *Terse Talk on Timely Topics*, by Henry Varley (Nisbet); *The Ideas of the Apostle Paul*, Translated into their Modern Equivalents, by James Freeman Clarke (Boston, U.S.: Osgood; London: Trübner); *The Glories of the Man of Sorrows*: Sermons preached during Lent by H. G. Bonavia Hunt (Cassells); *Some Notes on the Book of Psalms*, by the Rev. John A. Cross (Longmans); *The Promised Seed*: a Course of Lessons on the Old Testament for Schools and Families, by the Rev. Charles R. Ball (S. P. C. K.); *Phases of Religion*: Familiar Addresses on the Form and Expression of Personal Religion, by William Miall (Wyman); *Christian Opinion on Usury*, with Special Reference to England, by W. Cunningham (Macmillan); *Heathen Mythology*: Corroborative or Illustrative of Holy Scripture, by the late Hugh Barclay (Glasgow: Morison); *Christianity judged by its Fruits*, by the Rev. Dr. Charles Crosleigh (S. P. C. K.); *A Letter to the Peers of the Realm, on the Present Relation of Church and State, its Perils and Safeguards*, by the Rev. Charles Voysey (Ridgway); *Traveller's Joy on the Wayside of Life*, Written and Selected by Ellen Gubbins (Griffith & Farran); *Seeking after God in Science and Religion*, by the Rev. C. J. Whitmore (Nisbet); *William Tyndale*, by E. C. Heisch (S. P. C. K.); *The Life of Christ*, by Dr. Bernard Weiss, Translated by M. G. Hope, Vols. II. and III. (Edinburgh: T. & T. Clark); *The Doctrine of the Divine Love*, by Ernest Sartorius, Translated by Sophia Taylor (Edinburgh: T. & T. Clark); *The Book of the Beginnings*: a Study of Genesis, with an Introduction to the Pentateuch, by R. Heber Newton (Putnam's); *Mind in Matter*: a Short Argument on Theism, by the Rev. James Tait (Charles Griffin); &c., &c.

NOTES AND NEWS.

WE hear that the Life and Letters of Princess Alice will shortly appear in India in both a Bengali and a Guzerathi translation.

A VERY original design appears on the cover of the *de luce* edition of Lord Tennyson's works now in course of issue by Messrs. Macmillan. The volumes of Marguerite of Angoulême, the

delight of the curious in such matters, are sprinkled with golden daisies. This new edition of the Poet Laureate's works is enclosed in covers of Rossetti-blue, over which runs a filigree work in gold, the acorn and oak-leaf lending themselves to the design. We hear that this artistic conception is the handiwork of Mrs. Orrinsmith, for many years a fellow-worker in the arts with Mr. William Morris.

WE understand that the memoirs of Robert Moffat, the famous African missionary and traveller, are being prepared by his only surviving son, Mr. John Smith Moffat, now resident at Graham's Town. Mr. T. Fisher Unwin has been instructed to solicit on his behalf any letters or other papers relating either to Dr. Moffat or to his wife which friends may be willing to place at his disposal for this purpose. All such documents should be addressed care of Mr. Unwin, 26 Paternoster Square. They will be carefully preserved and duly returned.

MR. PAGET TOYNBEE is engaged upon a new Critical and General Dictionary to the "Divina Commedia," based on the *Vocabularis Dantesco* of Prof. Blanc. The work will form a volume of "Bohn's Series" published by Messrs. George Bell & Sons.

LAST week we stated that the General Board of Studies at Cambridge had nominated five university lecturers in history. We are now able to add that St. John's College has supplied an omission by appointing Mr. J. Bass Mullinger to deliver lectures on history for two years from next Michaelmas.

THE Thirlwall Memorial Committee has offered to the University of Cambridge the sum of £1,175 10s. to found a "Thirlwall Prize" for a dissertation on some historical subject involving original research.

MESSRS. SAMUEL BAGSTER & SONS will be the publishers in England of a reprint of Tyndale's translation of the Pentateuch (1530), edited by the Rev. Dr. J. I. Mombert from the copy in the Lenox Library, New York. Up to October of this year the subscription price will be one guinea, for a volume of about 750 octavo pages.

Lady Lowater's Companion, by the author of *St. Olave's*, &c., will shortly be published by Messrs. Hurst & Blackett in three volumes.

THE new volume of "Hurst & Blackett's Standard Library" will be *The Real Lord Byron*, by Mr. John Cordy Jeaffreson.

LADY SOPHIA PALMER has written for the July number of the *Quiver* a description of her ascent of the First Cataract of the Nile, which lies just above Assouan, and is one of the first difficulties to be overcome in navigating the Nile in the direction of Khartoum and the Soudan.

THE *Antiquarian Magazine* for July will contain an article on the "Old Tolhouse at Great Yarmouth," now under restoration, by Mr. E. P. Loftus Brook, and the completion of the Rev. H. Moore's paper on the "Characters of the Wars of the Roses."

MR. THOMAS ARCHER is writing for *Little Folks* magazine, beginning in the July number, on the subject of "Little Toilers of the Night," giving some accounts of children whose occupations keep them employed during the dark hours.

A SECOND edition of *The First and Second Battles of Newbury* has just been issued by Messrs. Simpkin, Marshall, & Co. It will be welcome to those students of the Civil Wars who have for some years been unable to procure a copy of this exhaustive guide to two of the most important conflicts of the period.

OUR Lancashire readers will be glad to be reminded of the republication of Leach's

Psalmody (London: Curwen). The tunes are harmonised by Mr. J. Butterworth, and in a prefatory memoir Mr. Thomas Newbigging does justice to the ability of the self-taught musician.

THE Prince of Wales, who is lord of the manor of Sandringham and other manors in Norfolk, has been pleased to accept the dedication of Mr. Mason's *History of that county*, now in process of publication.

THE publication of *A Forgotten Genius*—a memoir of Charles Whitehead by Mr. H. T. Mackenzie Bell—which was announced to take place in the spring, is postponed till September.

AT the seventy-fourth annual meeting of the Swedenborg Society, held last Tuesday, it was reported that 2,387 volumes of the works of Swedenborg had been sold during the past year, and 1,287 given away. A considerable proportion of the circulation was in the Transvaal, New Zealand, Canada, and Sweden; and much interest in the subject was reported from Bengal.

ACCORDING to the Ottawa correspondent of the *Scotsman*, the first "girl graduate" in arts in Ontario took her degree at the recent convocation at Queen's College, Kingston. She was the gold medallist of her class, and Principal Grant announced that he would "back her against any classical scholar in Canada." At the recent convocation at Victoria College, the first "girl graduate" in science also took her degree. Last year, at the same college, the degree in medicine was conferred on a woman, while Queen's College has conferred three such degrees this year.

COREA, having entered into treaty relations with foreign Powers, has thought it necessary to start a newspaper. Being the first attempt at journalism, too much is not to be expected from the *Metropolitan Ten-day Gazette* as yet. Though somewhat a long title, the *Metropolitan Ten-day Gazette* is good, and the sixteen pages of which each number consists are probably quite as much as can be conveniently filled in a country where public affairs have to be handled very carefully. Chinese has been chosen in preference to Korean as the language to be employed, and both type and paper do credit to Korean enterprise.

A MAP of Austria-Hungary, by I. Hátsek, exhibiting by tints the number of persons able to read and write, in the last number of *Petermann's Mitteilungen*, gives food for reflection, and very clearly shows that legislation alone is not sufficient to bring about a high standard of education. The number of persons able to read and write is highest in the German provinces, lowest in Galicia, Dalmatia, and the Bukovina, whilst Hungary holds an intermediate position. While in the Vorarlberg eighty-two persons out of every hundred are able to read and write, the number of those possessing these accomplishments in Dalmatia and the Bukovina scarcely exceeds nine. Nay, there are no fewer than sixteen districts in which less than five per cent. of the inhabitants possess these rudiments of education. In Hungary the proportion is 46.2 per cent.—an unfavourable result due in a large measure to the indolence of the Walachas, among whom public elementary schools are urgently needed. In addition to this statistical paper, the *Mitteilungen* publishes an interesting account of a journey across Novaya Zemlya, by L. Grinewezki; and a notice on little-known contributions to the history of geographical discovery in Central America, by Dr. Polakowsky.

A CORRESPONDENT sends us the following note by Lord Tennyson upon a line in "The Lady of Shalott":—

"'Little breezes dusk and shiver' may be taken to mean *darken* and shiver—the light and shade playing upon water in a light that is fitful."

FRENCH JOTTINGS.

AT its meeting last week under the presidency of M. Edouard Pailleron, the Académie française awarded four prizes of 2,000 frs. each (£80) to the following out of 146 competitors:—M. A. Filon, for his *Histoire de la littérature anglaise*; M. René Lavollée, for his *Classes ouvrières*; the abbé Sicard, for his *Education morale*; and M. Xavier Thiriat, for his *Journal d'un solitaire*. At the same time several volumes of poetry were also "crowned."

THE Radical poet, M. Clovis Hugues, has won an honour of different character—a prize of 1,000 frs. (£40) for a poem in praise of champagne given by the growers of Epernay. There were no less than 1,104 competitors.

M. VICTOR HUGO has sent a subscription of 500 frs. (£20) to the committee formed for erecting a monument to Eugène Delacroix, and the Municipal Council of Paris has also resolved to contribute to the fund.

THE Société de l'Histoire de France has resolved to undertake the publication of the *Liber querulus de excidio Britanniae* of St. Gildas (sixth century). M. de la Borderie will prepare a critical text, with a translation, and will give in an Appendix a redaction of the text made in the twelfth century, probably by Robert de Torigny.

MM. DES FOSSEZ ET CIE. (13 Rue Bonaparte, Paris) announce a work on *Norman Architecture in Normandy and England in the Eleventh and Twelfth Centuries*, by M. V. Ruprich-Robert, comprising historical and descriptive text with over 200 illustrations, and about 176 plates. The price to subscribers will be 240 frs.

M. EUGÈNE MÜNTZ's next book will be *La Renaissance en Italie et en France à l'Époque de Charles VIII.* The diplomatic and military history of the period is dealt with by the late duc de Chaulnes. It will be published next October by Messrs. Firmin-Didot, who likewise announce *Le Livre-Journal de Madame Eloff, Marchande de Modes, Couturière lingère ordinaire de la reine Marie-Antoinette et des Dames de sa Cour (1787-93)*, edited by the Comte de Reiset, and a *Dictionnaire historique et pittoresque du Théâtre et des Arts qui s'y rattachent*, by M. A. Pougin.

THE Société générale de Librairie catholique (76 Rue des Saints-Pères, Paris) is about to publish by subscription, at the price of 35 frs. per volume, a photographic page-for-page reproduction of Mansi's *Sacrorum Conciliorum omnium Collectio* (1759, &c.), in thirty-one volumes folio. The original work is very scarce, and fetches about 3,000 frs. The successive volumes will appear at intervals of two months.

UNDER the title of "Rosette," the current number of *La Revue britannique* gives a translation of Miss Betham-Edwards's story called "A Disillusion," which appeared in the volume entitled *Exchange no Robbery*.

MESSRS. HACHETTE have just issued a new edition of the popular volume of hunting adventures—*Bombonnel: ses Chasses, écrites par lui-même*. But why do not the publishers add a chapter or two recounting the latest exploits of the veteran panther-slayer? A sketch of his hunting-lodge in the wilds of Algeria would also form an acceptable vignette. M. Bombonnel's observations on the habits of animals, if put together, would be equally interesting to the general reader and to the naturalist.

A FRENCH translation of Mr. F. Marion Crawford's *Dr. Claudius* has begun to appear this week as a *feuilleton* in the *Indépendance belge*.

ORIGINAL VERSE.

GLOIRE DE DIJON.

When the long June days are done,
Faded all their crimson flowers,
Sweet through sun and sweet through showers
Gloire de Dijon still blooms on.

Great fair petals hue of cream,
Glorious in their pallid flush,
Tints beyond all painters' brush,
Fragrance faint as in a dream!

Roses! in some far-off June,
First shy gift of dawning love,
Me your lingering scent can move
Like some half-remembered tune;

For now, as in those long-past days,
With leaves just plucked from myrtle-tree,
You come, renewing hope, to me
Fresh flowers instead of withered sprays.

An Indian summer! shall such close
Yet crown a life long used to pain
With peace like sunlight after rain,
And rest as sweet as Dijon's rose?

Then love once more shall strong and true,
Though June and golden days have fled,
Forbear to mourn, raise up its head,
And bloom as Dijon Glories do.

I. O. L.

OBITUARY.

WILLIAM GASKELL.

ON Saturday last the little graveyard of the Unitarian Meeting-house at Knutsford, in Cheshire, was thronged by some six hundred persons who had attended to pay a last tribute of respect to the late Rev. William Gaskell, who was that day buried in the same grave where, in 1865, he had laid the body of his wife, the author of *Mary Barton*, *Cranford*, and *Wives and Mothers*. Mr. Gaskell was born at Warrington, July 24, 1805, and died at Manchester, June 11, 1884. He was educated at Manchester New College and at the University of Glasgow, where he took his M.A. degree. In 1828 he became one of the ministers of Cross Street Unitarian Chapel, Manchester, and retained the position until his death. The connexion was fittingly celebrated on the twenty-fifth and fiftieth anniversaries. In 1832 he married Miss Elizabeth Cleghorn Stevenson. The genius of the wife and the scholarly attainments of the husband made them known to a wide circle of distinguished persons. Comparatively little of Mr. Gaskell's work has been printed. A number of sermons, some lectures on the Lancashire Dialect (1853), a small volume of *Temperance Rhymes* (1839), only inadequately represent his powers. He was a felicitous exponent of English literature; and his class lectures delivered at the Owens College, and in more recent years at the Home Missionary Board, were full of bright and suggestive teaching. It was one of his professorial remarks that led to the production of Mr. J. E. Bailey's well-known *Life of Thomas Fuller*. His influence in Manchester was great, and in the days of his strength he aided many good causes—educational, social, and philanthropic. It is to be feared that the engrossing avocations of a long and busy life will have prevented him from leaving any autobiographical material. This is to be regretted, for he had an abundant fund of literary anecdote and reminiscence, and was an admirable raconteur. How few now remain who can claim, as he could, to have had as guests, among a host of others, Wordsworth, "Barry Cornwall," and Charlotte Brontë. In Manchester his position was patriarchal; and the tall thin figure and fine head, with its benevolent aspect, will be missed in many circles where it was an ever welcome guest.

WILLIAM E. A. AXON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DUEMICHEN, J. Der Grabpalast d. Patumenap in der thebanischen Nekropolis. 1. Abth. Leipzig: Hinrichs. 50 M.
FRALLINI, L. Holz-Sculpturen. Berlin: Claessen. 38 M.
GAIDON, H., et P. SÉBILLOT. Le Blason populaire de la France. Paris: Cerf. 3 fr. 50 c.
GERHARD, E. Etruskische Spiegel. 5. Bd. Bearb. v. A. Klügmann u. G. Körte. 2. Hft. Berlin: Reimer. 9 M.
GETTMILLER, E. di. Raffaello Sanzio. Milan: Hoepli. 60 L.
KAHN, J. Geschichte d. Zinsfusses in Deutschland seit 1815, u. die Ursachen seiner Veränderung. Stuttgart: Cotta. 6 M.
PALUDAN-MÜLLER, J. Studier over Goethe's dramaer. Copenhagen: Søhn. 3 kr.
SAY, Léon. Le Socialisme d'Etat. Paris: Calmann Lévy. 3 fr. 50 c.
SÉBILLOT, P. Contes des Provinces de France. Paris: Cerf. 3 fr. 50 c.
TRAUSSEL, C. F. Semi-bractéates inédites Suisses et Suabes du 10^e, du 11^e et du 12^e Siècle, retrouvés en 1883. Lausanne: Benda. 6 fr.
VAN BEMMELLEN, L'Egypte et l'Europe, par un ancien Juge mixte (Boutros). T. 2. Paris: Maisonneuve. 16 fr. 50 c.
WEDDIGEN, F. H. O. Geschichte der deutschen Volkspoesie seit dem Anfange d. Mittelalters bis auf die Gegenwart. München: Callwey. 6 M.
WIESER, F. v. Ueb. den Ursprung u. die Hauptgesetze d. wirtschaftlichen Werthes. Wien: Holder. 5 M.
WUTTIG, J. Thomas Arnold, der Rektor v. Rugby. Hannover: Meyer. 1 M.
ZÖLLER, H. Pampas u. Anden. Stuttgart: Spemann. 10 M.

THEOLOGY.

- MARTIN, l'abbé. Introduction à la Critique textuelle du Nouveau Testament. T. 2. 40 fr. Description technique des Manuscrits grecs relatifs au Nouveau Testament conservés dans les Bibliothèques de Paris. 30 fr. Paris: Maisonneuve.
WIEHLEHAW, J. Akademische Vorlesungen üb. das Neue Testament. 3. Bd. Das Evangelium d. Johannes. Hrsg. v. A. Zahn. Halle: Fricke. 3 M.

HISTORY.

- DILLMANN, A. Ueb. die Regierung, insbesondere die Kirchenordnung d. Königs Zera Jacob. Berlin: Dümmler. 5 M.
ENGELMANN, J. Die Leibeigenschaft in Russland. Ein rechtshistor. Studie. Leipzig: Duncker & Humblot. 7 M.
HANSEN, G. Agrarhistorische Abhandlungen. 2. Bd. Leipzig: Hirzel. 10 M.
MEYER, E. Geschichte d. Alterthums. 1. Bd. Geschichte d. Orients bis zur Begründg. d. Perserreiches. Stuttgart: Cotta. 12 M.
NOORDEN, O. v. Historische Vorträge. Eingeleitet u. hrsg. v. W. Maurenbrocher. Leipzig: Duncker & Humblot. 6 M. 40 Pf.
QUIDDE, L. Der schwäbisch-rheinische Städtebund im J. 1864 bis zum Abschluss der Heideberger Stellung. Stuttgart: Cotta. 6 M.
ULBACH, L. La Hollande et la Liberté de Penser au 17^e et au 18^e Siècle. Paris: Calmann Lévy. 3 fr. 50 c.
URKUNDBUCH der Stadt Strassburg. 3. Bd. Privatrechtliche Urkunden u. Amtsalisten von 1266-1332. Bearb. v. A. Schulte. Strassburg: Trübner. 24 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRÄU, M. Beiträge zur Kenntnis der Fauna baltica. II. Die Land- u. Süßwassermollusken der Ostseeprovinzen. Leipzig: Koehler. 2 M.
ESSEN, E. Ein Beitrag zur Lösung der aristotelischen Frage. Berlin: Steinitz. 4 M.
GAD, J. Einiges üb. Centren u. Leitungsbahnen im Rückenmark d. Frosches. Würzburg: Stahel. 3 M. 20 Pf.
HOPPE, E. Geschichte der Elektrizität. Leipzig: Barth. 12 M. 50 Pf.
KRAUSE, K. Ch. F. Vorlesungen üb. synthetische Logik. Hrsg. v. P. Hohlfeld u. A. Wünsche. Leipzig: Schulze. 3 M. 50 Pf.
RADESTOCK, P. Genie u. Wahnsinn. Eine psycholog. Untersuchung. Breslau: Trewendt. 2 M.
STRODEL, A. Philosophie im Umrisse. 2. Thl. Praktische Fragen. 3. Abth. Kritische Betrachtgn. üb. die Rechtslehre. Stuttgart: Bohn. 7 M. 20 Pf.
TSCHIRCH, A. Untersuchungen üb. das Chlorophyll. Berlin: Parey. 8 M.

PHILOLOGY.

- BRUCK, S. Quae veteres de Pelagis tradiderint. Breslau: Koebner. 1 M. 20 Pf.
GRIMM, J. u. W. GRIMM. Deutsches Wörterbuch. 7. Bd. 5. Lfg. Niederkeit-Notwendigkeit. Bearb. v. M. Lexer. Leipzig: Hirzel. 3 M.
HUNDGEIG, F. Das alprovenzalische Boethialied unter Befügung e. Uebersetzg., e. Glossars, erklär. Anmerkgn., sowie grammat. u. metr. Untersuchgn. Oppeln: Franck. 6 M.
LIZZRAY, H. et W. O'DWYER. Leabhar gabala. Livre des Invasions traduit de l'Irlandais. Paris: Maisonneuve. 10 fr.
REINHARDT, F. Die Casualsätze u. ihre partikeln im niedereländischen. Aschersleben: Huch. 1 M.
TIEKEN, H. Studien zur ruminischen Philologie. 1. Thl. Leipzig: Breitkopf & Härtel. 3 M.

CORRESPONDENCE.

THE PROPOSED BRITISH COMMERCIAL GEOGRAPHICAL SOCIETY OF LONDON CITY.

Marienbad, Bohemia: June 17, 1884.

I have looked vainly in the ACADEMY for some notice of this national necessary; and, having seen none, I venture to solicit your hospitality for a few lines. My friend and fellow-traveller, Capt. Cameron, R.N., has sent me from No. 1 St. Swithin's Lane a programme of his new project, which again reminds me of the egg-story attributed to Columbus: the wonder is that such a society was not established years ago. I need not remind your readers that the French patronise not only Chambers of Commerce, but also a Commercial Geographical Society, which is completely independent, as to establishment and officials, of the Société de Géographie. At no time was the opening of fresh markets, of new sources of supply, and of other outlets for man and material more necessary than at present, when trade is languishing, and money is tight, and credit is low, and

"The trail of the slow-worm is over us all;"

when the success of our rivals *d'outre manche*, in Tonquin and Madagascar, is a dispiriting and mortifying contrast with our ignoble failures; and when the Germans, like their Gallican and Italian neighbours, are proposing industrial colonies in Asia and Africa.

Capt. Cameron informs us, and we are glad to hear it, that the promoters deprecate all commercial enterprise in their own case, and have no idea of overlapping the domain of the Royal Geographical Society. Theirs will be, and should be, a City affair and purely commercial. If a few score of public-spirited men will come forward with funds we shall soon see a valuable museum with library and map-room, a council "in the mercantile," and a list of travelling *employés*. I venture to hope that work will be found for the gallant proposer, whose energy and love of discovery have by no means been exhausted by crossing Africa and by his efforts on the Gold Coast. Allow me in your columns to wish him every success, and to express a hope that his fellow-countrymen will on this occasion understand their own interests a trifle better than they are wont to do.

RICHARD F. BURTON.

[There was a note, in the ACADEMY of June 14, announcing Capt. Cameron's project, but we are none the less glad to print our correspondent's letter.]

COVERDALE'S "SPIRITUAL SONGS."

June 12, 1884.

As the contributor to whom the German department of Julian's *Dictionary of Hymnology* (now in the press) was entrusted some four years ago, I was much interested in the letter by Mr. Herford in the ACADEMY of May 31 on Coverdale's "Spiritual Songs." In the course of my investigations I traced out not only all those which Mr. Herford mentions, but also eighteen others, leaving only five—the first and last, and three Psalm-versions—not yet identified as from the German. These results I embodied in a list appended to the article for the Dictionary on Coverdale's "Ghostly Psalmes," originally sent in some two years ago, and finally revised about nine months since. With the permission of the editor of the Dictionary, I shall be glad to furnish Mr. Herford with the complete list. Hoping that you will pardon this defence against any future cavils.

JAMES MEARNS.

A LETTER OF SIR ANDREW FOUNTAINE.

Oxford: June 16, 1884.

The following letter from Sir Andrew Fountain to Thomas Hearne, preserved among the

Rawlinson Correspondence in the Bodleian, may be not unacceptable to those interested in the recent sale of the Fountaine Collection, a large portion of which was formed by Sir Andrew. As a contributor to Hickes' *Thesaurus*, and as a friend of Swift and of many of the men of letters of Queen Anne's time, Fountaine fully deserves the place allotted to him in dictionaries of biography. I may add that the "small present" here alluded to was sent very shortly afterwards to Hearne, and consisted of a gift of twelve guineas in acknowledgment of the dedication to the writer of Hearne's edition of Justin. C. E. DOBLE.

"Narford. Jan. 24. 1704.

"S.

"I received yours yesterday, am very glad you have finished your Edition of Justin, and think myself much obliged to you for the honour you have done me in prefixing my name to it; I only wish for your own sake that you had pitch upon somebody to patronize your book who had bin more able to serve you than I am; though nobody can be more willing, and would embrace with more satisfaction any opportunity of serving you than I shall. I cant inform you how you can send anything safely to me in this place. but I shall be in London in lesse than a month and therefore desire you to defer sending the book till then least it shou'd miscarry; for which very reason I do delay sending you the small present I hope you will except, as an earnest of greater, when in my power.

"If I chance to meet with Brown Willis I will not faile to put him in mind of Returning your Transcript of Lelands Itinerary; and must tell you that I hope you design to publish some of his works yourself; for if it depends upon Mr. Tanner we shall, I believe, hardly ever see anything new of that Author. Ide fain know what any man is able to publish that has a young wife and a law suite upon his hands? I doubt the husband has spoilt the Editor; therefore pray Mr. Herne take care of Matrimony.

"If anyone is going to make a new Edition of Dr. Plots Nat. Hist. of Oxfordshire, I hope he'll make the additions more considerable than the book itself is at present: for I dont think the publick at all the wiser for knowing that the Mosse which grows upon the Hogsheds at the Maremaid has a different foliage from that wch grows upon the Barrells at the Kings head &c.

"I have lately purchased a parcell of Brasse Coines, and amongst 'em there is one of Domitian that is very well preserved with this Reverse KANATA ZNP. there is one in Vaillant with KANΘA ZNP, and I am at a losse to know wch is the true reading, the Epoch on both is the same, and I dont doubt but they were coined by the same city. if mine corrects Vaillant I shall value it the more, and therefore intreat Dr. Hudsons or your opinion of it.

"I should be glad to know whether you have received the Walnuttree cup wch I got tipt with silver and an inscription put upon it when I was last in London. I left it with my Bro' in law and directed him to send it to you. pray give my humble service to Dr. Miller, Dr. Hudson and Mr. Thwaites; and assure yourself that I am most sincerely

"S.

"your reall friend and

"humble servant

"A. FOUNTAINE.

"To

"Mr. Hearne at Edmund Hall

"in Oxford

"by way of London."

GESENIUS AND OXFORD.

Tendring Rectory, Colchester: June 14, 1884.

Mr. Mayhew's excellent letter on the origin and meaning of "hag" may, perhaps, be supplemented by a reference to "Paradise Lost," ii. 662-65:—

"the night hag when call'd
In secret riding through the air she comes,
Lur'd with the smell of infant blood, to dar'ce
With Lapland witches."

In the third edition of the work to which Mr. Mayhew kindly refers I have ventured to adopt this term "the night-hag" for Lilith, all unknowing of the appropriateness which Mr. Mayhew has revealed in it.

From Isaiah to Gesenius is not a wide jump; may I chronicle a fact respecting the latter scholar, gathered from the Life of Vatke the theologian (Berlin, 1883)? It seems that about 1832 attempts were made by the party of the orthodox reaction to expel the two great rationalists, Wegscheider and Gesenius, from their chairs at Halle, and that Gesenius came to Berlin to plead his cause with the Minister Altenstein. The great Semitist also called on his old pupil Vatke, and vehemently declared that he would not tolerate a repetition of such insults; "Oxford," he said, "is bent on having me; I can go there to-morrow; Oxford offers me as many pounds sterling as I have thalers in Halle." The dates of the appointments to the Laudian Arabic Professorship and the Bodleian Librarian-ship do not favour a hypothesis that some hopes of either of these preferments had been held out, and who could have thought of Gesenius? Dr. Pusey? T. K. CHEYNE.

THE GREEK INSCRIPTION AT BROUGH-UNDER-STANMORE.

Gonville and Caius College, Cambridge:
June 18, 1884.

May I trespass on your space to say a few words with reference to the very interesting Greek inscription which we owe to Prof. Sayce? It seems to be one of those metrical sepulchral inscriptions of which there are so many examples in the Greek Anthology (book vii.). Certainly ll. 6, 7, and part of 8 make an hexameter as they stand—*χαίρε σὺ, παῖ, παρ' ὁδοῦ κήρυκε θνητὸν βίαν ἔρπης*. We need not resort to Keltic explanations for *ἐρμης*, *κομμαγήνη* (or *ι*), *φιλιβιωτος*, or *κιμαση*. Of course, without seeing the inscription itself or a facsimile, it would be absurd to attempt wholesale restorations, however tempting. Nevertheless, a few remarks may be made on the copy given in the ACADEMY.

L. 1: *ἐκκαίδεκαετητης* is probably for *ἐκκαίδεκαετης*—sixteen years old, sc. *δ' ἔταυ ἔρμης* (l. 11). For similar statements of ages, especially in the case of those who have died in early youth, cf. *Anthol. Pal.* vii. 600. This explanation disposes of a month Idôn in l. 2.

L. 3: *υπομογήνη*. Should we divide it into *ὁδὸς μοι γῆς* = "Beneath the earth to my sorrow"? *ἐρμη* is either vocative or accusative of *ἔρμης*, which was commonly used as a man's name, for which *vide* Index to C. I. G., not to speak of Martial's familiar "Hermes suppositicius sibi ipse."

L. 4: *κομμαγήνη(ι)*. Both Commāgenē, as the name of a district in the North of Syria, and the adjective Commāgenus are of common occurrence in classical authors. As we find the short form *τρίπος* for *τρίπους*, we need not be astonished at *νέπος* for *νέπους* (cf. *νέποδες καλῆς Αλοσθδνης*).

L. 5: *φιλιβιωτος*, probably for *φιλοβιωτος*, the first syllable being lengthened, as it often is in heroic and elegiac poetry.

L. 10: *κιμαση* . . . *γη* (to which may belong the preceding *ει*) is probably for *κοιμή* . . . *γη* = "May earth lull to sleep." The word *κοιμῶν* likewise indicates that this sentence embodied one of the various forms of "Sit tibi terra levis" (*Κούφα σοι γῆν ἐδάναθε πέσοι*).

To sum up, the inscription is an ordinary metrical sepulchral epigram in memory of a youth called Hermes, a Syrian in origin, who died at the age of sixteen. It is quite conventional in form. The opening lines are biographical, then comes the farewell from the mourner, last of all the prayer to Earth to take him gently to her breast. I must demur to the assumption that the presence of such an in-

scription implies a Greek-speaking population. I have often seen monuments with Hebrew inscriptions erected by Jews to their friends at the present day in this country; but no one would think of inferring from this that there was a Hebrew-speaking population in the neighbourhood. Other Greek inscriptions have been found in England—two on the line of Hadrian's Wall (one of which is in hexameter verse), and another at Ellenborough in Cumberland, and another metrical one at Chester.

WILLIAM RIDGEWAY.

[Three or four other correspondents have also detected the hexameter.]

HUNTING THE WREN.

London: June 18, 1884.

The custom of hunting the wren is still observed on St. Stephen's Day in the Isle of Man. In Train's History it is related that the ceremony was founded on a tradition that a fairy of uncommon beauty once exercised such influence over the male population that she induced many to follow her sweet voice until she led them into the sea, where they perished. To prevent the island being exhausted of its defenders a knight-errant laid a plot for the destruction of the siren, who only escaped at a moment of extreme hazard by assuming the form of a wren. In consequence of this, on the specific anniversary the islanders devoted their energies to the extirpation of the fairy, and wrens were pursued, pelted, and fired at without mercy. The feathers were preserved with religious care, the belief being that they had a peculiar charm in preserving their possessors from shipwreck. Any fisherman who proceeded to sea without such a safeguard was considered exceedingly foolhardy.

At the present time, on the morrow of Christmas Day, groups of boys proceed from door to door carrying a wren suspended in the centre of two hoops, which are decorated with evergreens and ribbons. The boys pluck the feathers from the unfortunate bird and give one to each liberally disposed householder, singing meanwhile a rhyme, of which the burden is—

"We hunted the 'wran' for Robbin the Bobbin,
We hunted the wran for Jack of the Can,
We hunted the wran for Robbin the Bobbin,
We hunted the wran for everyone."

J. W. ROSS BROWN.

Coombe Vicarage, near Woodstock: June 14, 1884.

The following is the custom in the Isle of Man, as given by Waldron (*Works*, 1731, p. 155):—

"On the 24th of December, towards evening, all the servants in general have a holiday, they go not to bed all night, but ramble about till the bells ring in all the churches, which is at twelve o'clock; prayers being over, they go to hunt the wren, and, after having found one of these poor birds, they kill her, and lay her on a bier with the utmost solemnity, bringing her to the parish church, and burying her with a whimsical kind of solemnity, singing dirges over her in the Manks language, which they call her knell; after which Christmas begins."

I would mention, as parallels of the Irish "wren-boys," the Greek crow-boys (= to English *κορωνιστὰι*, those who carried about a crow with begging-songs), and the Rhodian swallow-boys (*χελιδονιστὰι*), who welcomed back the swallow in Boëdromion (the month comprising the second half of September and the first half of October). Athenæus (359-60) gives begging-songs sung on these occasions. One may compare with them the begging singing-boys who bore wool wreathed with olive or laurel (*ελευθεῖον*) at the Pyanepsia and the Thargelia—the festivals of which the former gave its name to the month comprising the second half of

October and the first half of November, while the latter gave its name to that comprising the second half of May and the first half of June.

J. HOSKYNs-ABRAHALL.

"THE NEW DANCE OF DEATH."

London: June 16, 1884.

Without wishing to influence those who may be disposed to accept your critic's view of this novel, it is only fair to state that certain subjects described as "racy topics which have been pitchforked into the book at hazard" are only to be found in your critic's review, and not in the book he is reviewing. *The New Dance of Death* contains no word about a Church and State (*sic*) Guild, nor is the racy theme of Ritualistic parish work even suggested. The death, too, of the Earl in "the house of ill-fame" is a contribution of your critic's, and not of ours.

A. EGMONT HAKE.
J. G. LEFEBRE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 23, 8 p.m. Aristotelian: Annual Business Meeting.

8.30 p.m. Geographical: "Seven Years' Travels in the Region East of Lake Nyassa," by the Rev. W. P. Johnson.

TUESDAY, June 24, 8 p.m. Anthropological: "The Size of the Teeth as a Character of Race," by Prof. Flower; "Flint Implements found at Reading," by Mr. O. A. Shrubsole; "Phœnician Intercourse with Polynesia," by Dr. S. M. Curl; "A Hindu Prophecy," by Mr. M. J. Walhouse; "Palæolithic Implements recently found in the North-east of London," exhibited by Mr. J. E. Greenhill.

WEDNESDAY, June 25, 8 p.m. Geological: "The Jurassic Rocks which underlie London," by Prof. Judd; "Some Fossil Calcsponges from the Well-boring at Richmond, Surrey," by Dr. G. J. Hinde; "The Jurassic Foraminifera and Entomostraca from the Richmond Well," by Prof. T. Rupert Jones; "Polysia (Bryozoa) found in the Boring at Richmond, Surrey," by Mr. G. R. Vine; "A New Species of *Conoceros* from the Llanvirn Beds, Aberlady, Pembrokeshire," by Mr. T. Roberts; "Fossil Cyclostomatous Bryozoa from Australia," by Mr. A. W. Waters; "Observations on Certain Tertiary Formations at the South Base of the Alps, in North Italy," by Lieut.-Col. H. H. Godwin-Austen; "The Geological Position of the Weka-pass Stone," by Capt. F. W. Hutton; "The Chemical and Microscopical Characters of the Whin Sill," by Mr. J. J. H. Teall; "A Critical and Descriptive List of the Oolitic Madreporaria of the Boulonnais," by Mr. H. F. Tomes; "The Structure and Affinities of the Family Receptaculitidae," by Dr. G. J. Hinde; "The Pliocene Mammalian Fauna of the Val d'Arno," by Dr. O. J. Forsyth Major; "The Geology and Mineralogy of Madagascar," by Dr. G. W. Parker.

THURSDAY, June 26, 5 p.m. Zoological: Davis Lecture, "Hedgehogs, Moles, and Shrews," by Prof. Parker.

8 p.m. Browning: Annual Entertainment; Music and Recitations.

FRIDAY, June 27, 8 p.m. Quekett.

SCIENCE.

Ranke's Universal History. Edited by G. W. Prothero. Vol. I. (Kegan Paul, Trench, & Co.)

THE veteran author of this remarkable work tells us, in his Preface, that it is impossible to remain content with even a collection of national Histories, for the connexion between them is the important thing, and it is certain to be obscured. Hence he has undertaken this colossal task on the basis of national history, but with "his glance fixed on the universal." Anyone who reads the book will wonder at the broad culture of the man and his extraordinary knowledge. His mind abounds in original thoughts and striking combinations. But the critic who desires to weigh its permanent value for historical students must enquire (1) whether the proportions of the scheme are correct; (2) whether its details are accurate. On either of these questions Ranke's opinion will probably be held so much better than those of his censors that it

is best to state facts, and leave the reader to judge for himself.

First, then, as to the proportion allowed to the most important ancient nations in this volume, which embraces all known epochs down to Alexander's Diadochi. The great kingdom and civilisation of Egypt is disposed of in twenty-nine pages; the struggles of the little cantons of Israel down to Saul's time occupy thirty-two; Tyre and Assur, with omission of old Accadian and Babylonian civilisation, thirty. There is not a word about the Hittites, and hardly a word about the Lydians. The Medo-Persians down to Darius take twenty-seven pages; and the rest of the volume, some 320 pages, is devoted to Greek political and literary history. There is a glance at Carthage and Syracuse by way of appendix. Thus the petty actions in the Peloponnesian War, and in the conquest of Canaan, are made more prominent than the national development of the Lydians, or of the Indians, who are altogether left out.

The author tells us, in opening his chapter on Israel, that, "in endeavouring to picture to ourselves the struggle [to obtain Canaan], we are embarrassed rather than aided by the religious colouring of the narrative." Yet one cannot but think that this very kind of early association has brought the Jewish nation into its prominence in his book. Hence it is that the Old Testament characters have such a hold on the imagination. He thinks (p. 60) that "the historical books sketch with incomparable skill the steps by which a people assailed on all sides changes its Constitution, renounces the republican form, and adopts monarchy." Verily a curious form of republicanism! He proceeds: "King Saul is a great and unapproachable presence, a character unique in its kind, yet, historically considered, quite intelligible. In his struggle with Samuel we may see the German Emperor confronting the Papacy!"

If early religious training has thus influenced the author's view of the Israelites, so his school training has led him to give vast preponderance to the petty squabbles of Hellenic tribes. What difference did it make in the world's history who won at Sphacteria or at Delium? In Greek history these things have both interest and importance, but in a general view of the world's affairs do they not sink into complete insignificance? So great an authority on the other side, however, must be weighed with respect and attention.

We must now leave these general features, and quote some statements of detail, which we cannot but question in the absence of any verification by the author. Of course, it is very difficult for the editor to know how far he should help the reader, and he cannot be expected to verify his author's myriad facts; but, when such a term as the *Bundeshesh* comes in suddenly, he might have taken pity on those unacquainted with the canon of the Persian scriptures. Nevertheless, I will take this opportunity of acknowledging the sound judgment with which his work is done. The original German is not before me, so that I can say nothing critical about the translation; but Mr. Prothero's well-known character as a scholar gives us every confidence on this point. Still, he might have given us the author's (or his own) verification

of the following statements:—Having described (p. 9) the Egyptian religion as "a pantheism embracing the whole phenomenal world, and recurring even in man," he says "that the soul of the pure is united to the Deity, and yet seems to retain its individuality." What sort of pantheism is this? In speech man's pre-eminence consists (p. 23), "for he alone, as Locke has remarked, possesses an innate faculty of framing an abstract idea of species, &c." Where did Locke say this? Under Darius (p. 112), "Turnus rose in importance through the great commerce, &c. Damascus and Palmyra maintained their ancient fame and splendour." "The force of the Persians [p. 169] was, indeed, incomparably the larger, but the plains of Marathon in which they were drawn up prevented their proper deployment, and they saw with astonishment the Athenians displaying a front as extended as their own." Whence is this account of Marathon derived? I may add, in passing, that the accounts of Alexander's battles are equally curious. Let any reader who has studied Arrian, or a good Greek History, judge for himself. Themistocles (p. 187) "is, perhaps, the first man who appears upon the scene of universal history as a creature of flesh and blood." What about Solon or David or even Saul as viewed by our author? In Greek history he uses the speeches of Thucydides sometimes as if actually delivered (p. 234), but elsewhere (p. 321) says it must be allowed that in them there is a departure from the strict truth, for the personal views of the historian are set forth as history. He says (p. 235) that Plataea fell in 427 B.C. into the hands of the Thebans, who surpassed the Athenians in atrocity. "But Samos [p. 286], where the inhabitants on one occasion threatened to persecute a philosopher because he overthrew an altar sacred to the universe, was no place for Pythagoras." When did this happen? "Become what thou art," says Pindar [p. 290], and nobler counsel has never been given; for, indeed, what can a man become but that for which his inborn nature intends him." What this means is a puzzle to me. Here is the summary of Ranke's views on Sophocles (p. 304): "In these plays the narratives are especially successful; but the dialogue vies with them in argumentative power, while the soaring flight of the choric odes is not to be excelled." The following is interesting:—"Herodotus [p. 322] was read aloud in public meetings. Thucydides was reserved for more private study; but his works had a wide circulation in writing." What is the evidence for this? So, again (p. 323), "Anaxagoras attached to himself both Euripides and Thucydides, and in their writings, &c., we find his ideas reproduced." "It may fairly be said [p. 330] that the Socrates of comedy is the Protagoras of the Platonic dialogue, for Aristophanes represents him as supporting that which the Socrates of history did his best to overthrow." Here, again, I am at a great loss to understand the thought. Again (p. 331), "the frequent revolutions experienced by the republic [of Athens] since the death of Pericles had shaken the confidence," &c. This was in 400 B.C. He tells us by the way (p. 409) that "the idea of avenging the Grecian gods upon the Persians had been conceived by Pericles." I will cite,

from a great number of other such passages I had collected, only two on Aristotle. "Without slaves, domestic life seemed to him impracticable" (p. 345). Surely it was *leisure* which seemed to him to require slavery. In politics, he adds, Aristotle's vision was wider than Plato's. He divides the world into east, west, and north, &c., as to populations. Now this famous distinction is taken in substance from Plato (*Rep.*, pp. 435, 436).

Supposing that all these curious statements are correct, they are so different from what we have been taught, and so far removed from what we know, that even so great a man as Ranke should have given us his authorities. No editor could attempt such a task. In conclusion, we have to thank Mr. Prothero for introducing so important a work of so important an author to the English public. Readers who are careless of detail will find it full of suggestion, and, indeed, of instruction. They will also join the editor in gratefully acknowledging their obligations to the author of the Index, whose careful work has made the book a book for reference, as well as for reading. J. P. MAHAFFY.

PHILOLOGICAL BOOKS.

Vergleichende Syntax der Indogermanischen Comparation. By H. Ziemer. (Berlin: Dümmler.) Dr. Ziemer is already known by his *Junggrammatische Streifzüge* as a philologist of the "new school." In the volume before us (some 280 pages) he tries to show that the idioms of the comparative in all Indo-European languages go back to the ablative—that, for example, the Latin "melior illo" is the original use, and the ablative there is to be explained as a separative or true ablative. "A is better than B" means "better, starting from B." This view, though ignored by the Grammarians, is not new; it has been maintained notably by Prof. Wölfflin, whom Dr. Ziemer in some places follows closely; but we do not know that it has ever been worked out so fully. The survey includes not only the older languages, but also, as was to be expected from a *Junggrammatiker*, Romance and Teutonic. Such historical treatment is of course indispensable, but we doubt if it strengthens the main position of the book; successive generations may analyse idioms differently for themselves. Nor do we see the connexion between the form "A is better, starting from B," and the form "A is good, not B," which Dr. Ziemer tries to show to be the original of all comparative idioms—he here extends his survey to Semitic and Turanian—and with which he joins Thucydides' μάλλων ἢ ἐσθ. Many points of minor interest—e.g., the derivation of ἔσθ—are discussed in different parts of the book. The Preface raises a more general question—that of the adoption in schools of the results of the newer Grammar. Dr. Ziemer laid stress on this in his *Streifzüge*, and it cannot be long before his wishes will be accomplished. So far as we know, the experiment has not had fair trial. Grammarians like Hintner's are scarcely fair specimens of what Germany can do; while the recent attack in the *Revue des Deux-Mondes* on the present French system was written by a conservative born and bred, and scarcely touches the present question. In England we are apt to shelve the problem with the remark, "We must teach something definite," quite forgetting that in many points Curtius' views are at least as uncertain as all that has followed. Mr. Monro's *Homeric Grammar* has shown that the "new views" are not hopelessly unfit for use in teaching, and it may be that the present opposition to them is due to second-hand ignor-

ance rather than to the practical sense of the teacher.

Internationale Zeitschrift für allgemeine Sprachwissenschaft. I. (Trübner.) We have here another periodical—or something more than a periodical—for the science of language. It is intended to deal, not with any special province of philology (such are already provided with journals), but with the more general questions which concern the whole science; and it aims at gathering together the contributions to those questions which are now being made in many countries and from many points of view. The contents of the first number show how this general idea is to be worked out. After a Preface and two letters—interesting, but unimportant—by W. von Humboldt, follows a characteristic "Introduction into the General Science of Language," by the veteran A. F. Pott. The editor, Dr. F. Techmer, contributes a treatise on his own subject, the acoustic and physiological analysis of speech, carefully worked out and copiously illustrated. Of the other articles, which are shorter, we may mention Col. Mallery's paper on Sign-language, a note by Prof. Max Müller identifying Zephyros and Gähusha, and an interesting, though necessarily rather hypothetical, account, by Prof. Sayce, of the person-endings of the Indo-European verb. In the concluding paper Dr. K. Brugman shows that, with the exception of Celtic and Latin, individual relationships between particular Indo-European languages are more than doubtful. A feature of the journal is that each contributor writes in his own language. The printing, paper, and illustrations are superior to those common in scientific papers; and, so long as the contents correspond to the form, the journal will be a real addition to linguistic literature.

Acta Seminarii Erlangensis. III. (Erlangen: Deichert.) We need say little more of this volume than that it contains as good work as its predecessors. Of ten articles, three concern Cicero, the subjects being the MSS. of the *de Oratore* and the *de Officiis* and "Parentheses in Cicero." Bauer discusses Heynacher's theory that Silius Italicus embodies a version of the Punic wars older than, and independent of, Livy's; he shows fairly, if not quite conclusively, that Silius embellished Livy. A long paper by J. Hausleiter, on the two Latin versions of the "Shepherd of Hermas" is of interest to the lexicographer as well as to the theologian. F. HAVERFIELD.

SCIENCE NOTES.

THE London Mathematical Society has awarded its first De Morgan memorial medal to Prof. Cayley for his contributions to the modern higher algebra and other branches of mathematics. The presentation will take place at the annual meeting of the society in November next.

MR. J. H. TEALL has reprinted from the Geological Society's *Journal* his excellent paper on "Some North of England Dykes." Instead of describing these rocks in the sketchy way which generally satisfies English geologists, Mr. Teall aims rather at the exhaustive method followed in Germany. Each rock is systematically described according to the modern lights of petrology, and much attention naturally paid to its microscopic characters. The paper is illustrated with several figures showing the minute structure of these dyke-forming rocks.

PHILOLOGY NOTES.

THE British Museum has received a rubbing from a new Hittite inscription. In their general characteristics the hieroglyphs correspond

with those on the monuments obtained from Jerablus, the reputed site of the ancient Carchemish; but, in this case, they are incised in outline.

THE subject chosen for the triennial Max Müller Prize, given by the University of Strassburg, is: "Collection of all poetical fragments (Mantras or Gāthās) found in the secondary Vedic literature (Brāhmanas and Sūtras), and not contained in the Samhitās of the Rig-Veda, Sāma-Veda, Yajur-Veda, and Atharva-Veda."

PROF. VIETOR, of Marburg, whose *Elemente der Phonetik und Orthoepie des deutschen, englischen und französischen* will appear very shortly, has also in the press a little book on spoken German entitled *German Pronunciation in Practice and Theory*.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 29.)

PROF. SKERT, President, in the Chair.—The President read a paper on "The Scottish Words *Soane* and *Fade*," of which the following is an abstract:—In a book entitled *The Blame of Kirkburiall*, written by W. Birnie of Lanark, and first printed at Edinburgh in 1606, occur the following passages: "Now edification is but a borrowed word, for our buildings are spiritual. For as Salomons many thousand artificers were exercised about the building of the material temple: so must we be occupied in making up the spiritual, and in squaring our-selves as the Lords lyuely stones: that being founded on all sides, we may soone aright in the Lords islare-work [ashlar-work], the which is our edification" (chap. xv.). Cf. Eph. ii. 21. "For euen as in a sea-faring flot [fleet], the foremost by saile doth fur [go] before with lantern and flag, as *fads* whom the rest should follow," &c. The word *soane* is unique, and otherwise unknown. But it would result at once from an Anglo-Saxon form *edignan*, by the usual phonetic changes. This word does not occur in Anglo-Saxon, but it is precisely the Danish *soyne*, to subside, to settle down; for the Danish long *o* answers to the Anglo-Saxon *ā* and the Modern-English long *e*. This sense is precisely the one required. From the same root we have Anglo-Saxon *Sāgham*, now spelt *Soham*, the name of a village in Cambridgeshire, the sense being "low-lying village." The word *fade* is still known in Ayrshire; it is there pronounced *fad*, and has the sense of "leader." The etymology is clear by comparing it with the Gothic *faihs* (also *fads*), a leader, chief, and with the Sanskrit *pāti*, a lord, a master. Hence also the Anglo-Saxon verb *fadian*, to arrange, dispose (originally to act as leader), with the later frequentative form *faddle*, to be always arranging, to be fussy. From the latter we have the Tudor-English reduplicated word *faddle-faddle*, to trifle, also used as a substantive, with the sense of "nonsense." In Johnson's time this was often shortened to *fad-fad*; and at present we have only the still shorter word *fad*, with the sense of "whim."—Prof. Postgate thought that with reference to the word *fads* some further explanation of the sound change *pāti-fade* was desirable, as the accent should have kept the correspondence regular, as in *bhrātri*, brother.—Prof. Skeat replied that he believed that there were other irregularities of the same kind, but said he would re-investigate that point.—Prof. Postgate gave an account of what had been done in the matter of the reform of Latin pronunciation. Circulars requesting support in the matter of the reform, and information both as to the changes desirable and practicable and the best mode of introducing them, had been sent to the leading professors, teachers, and scholars in Latin throughout the United Kingdom, and much valuable information had been communicated and support promised. He had collected and arranged this information, and proposed to put it in a form immediately available for the purposes of the committee appointed to consider the subject. It had been suggested to him that he should draw up a *précis* of the information contained in the ancient authorities on the subject; and he was only waiting for the appearance of a German work

which was at present in the press to carry out the suggestion. He had also communicated with Prof. Nettleship with a view of getting Oxford to stir in the matter, but no step had been taken by the teachers there as yet. He expressed an opinion that it was not desirable to attempt to introduce the change until a more or less definitive scheme had been discussed and approved of.—After some discussion, in which the view was generally expressed that it would be better for Cambridge to move independently in the matter, it was resolved that Prof. Postgate be requested to prepare a scheme to be submitted to the society at the earliest possible date.—Mr. Whitelaw communicated a paper on *μή οὐ*. He criticised the explanation that *οὐ ῥᾶδιον ἦν* (*ἦν μή οὐ ποιοῦσι* is the negative of *ῥᾶδιον ἦν* (*ἦν μή ποιοῦσι*, "if we do not work" (Prof. Jebb's *Sophocles, Oedipus Rex*, p. 293). The use, however, is not hypothetical, but concessive, or even simply *modal*, and the *μή* is due to the infinitive. If the indicative or optative is used, the negative is *οὐ ῥᾶδιον ζῶμεν* (or *ἔσμεν*) *οὐ ποιοῦντες*. Of the passages quoted for *μή οὐ* c. part. in Herod. 6. 9, 6. 106 (add Herod. 2. 110, Dem. *F. L.* 379, Isocr. *Lam. Hel.* p. 217 c), the verb is in the infinitive. In Herod. 6. 106, *ἐλάντη δὲ οὐκ ἐξελύσσεσθαι ἔφασαν μή οὐ πᾶσις ἰόντος τοῦ κύκλου*, we can hardly suppose that the Lacedaemonians said, "We will not go out to-day if, as is the case, the moon is not full." In four passages there is no infinitive. The hypothetical explanation suits *Oed. R.* 13, Plato *Lysis* 212 d. It can also be stretched so as to include *Oed. C.* 360 by supposing, as Prof. Jebb does, a suppressed protasis "you have not come empty-handed" (and you would not have come) "if you were not bringing." But it cannot in any way be made to agree with *Oed. R.* 221. Mr. Whitelaw then argued that the "hypothetical" explanation of *μή οὐ* was in itself admissible. But if the *μή* was not hypothetical, what was it? He believed it was consecutive. With a view to this he examined the normal idiom itself—viz., *μή οὐ* c. inf. He considered this under three heads: (a) after negated verbs or phrases expressing or implying hindering, refraining, &c.—e.g. *Oed. R.* 283, 1065, &c. "He hindered me from speaking" is *ἐκάλυπεν ἐμὲ μή εἰπεῖν*—i.e., "He hindered me so that I did not speak." *οὐκ ἐκάλυπεν ἐμὲ μή οὐκ εἰπεῖν* is "He did not hinder me so that I did not refrain from speaking"—i.e., "I spoke." (b) After a negated verb or a phrase expressing denying, forbidding, &c. "I deny I did it" is *ἀρνούμαι μὴ ἔρῃσαι*—i.e., "I plead against accusation, not having done it." "I do not deny having done it" is *οὐκ ἀρνούμαι μὴ οὐ ἔρῃσαι*. "I make no denial or I make confession to the not-not-doing of it, i.e., to the not refraining from doing it, i.e., to the doing it." (c) With consecutive infinitive, where the meaning is not as in a, that a thing happens (or may happen) because nothing prevents its happening; but that a thing must happen (or ought to happen) because something prevents or forbids its not happening—e.g., *ἀδύνατον ἐστὶ μὴ οὐ τοῦτο γενέσθαι*. Sometimes the consecutive infinitive with double negative would have been more simply represented by prolate infinitive with *μή*—e.g., Plato *Gorg.* 509 a. So after words like *ἀσχερόν, ἀδύνατον, πολλὰ ἐνοῖα ἐστὶ, δεῖνόν ἐστιν*, Herod. 1. 187. To pass on to *μή οὐ*, c. part. we take first (a) those (five in number) in which the *μή οὐ* is attached to an infinitive. The construction is consecutive in Herod. 6. 9—*καταρῶνται μὴ . . . οὐ τὴν Μίλητον οἰοῦντες ἐξελθεῖν μὴ οὐκ ἰόντες ναυκράτορες*, "They feared that they would not be able to take M., not without being" (or "not whilst they were not") "superior at sea," *μή* belonging to *ἐξελθεῖν*, which is understood or repeated with the phrase *μή οὐκ ἰόντες ναυκράτορες* (Herod. 6. 106, Isocr. *Hel.* p. 217 c, § 52), also after a word denoting "impossibility" (Dem. *F. L.* 379), where the word used is "difficult" (Herod. 2. 110), after *οὐ δίκαιον*. But the construction is also found (β) where no infinitive precedes (four cases): *Oed. Col.* 360, *ἤκει γὰρ οὐ κενή γε, τοῦτ' ἐγὼ καλῶς ξείδα μὴ οὐκ εἰμὶ ἐμὸν φέρονσά τι*; *Oed. R.* 221, *οὐ γὰρ ἂν μάκραν ἔχουσιν αὐτὸ μὴ οὐκ ἔχον τι σύμβολον*; Plato, *Lysis*, 212 d, *οὐκ ἔρα ἐστὶ φίλον τῷ φιλοῦντι οὐδὲν μὴ οὐκ ἀντιφιλοῦν*; *Oed. R.* 13, *δυσάγχιτος γὰρ ὅν εἰναι τοῦδε μὴ οὐ παυκτεῖναι* &c. These instances Mr. Whitelaw explained as due to the attraction of the consecutive infinitive *μή οὐ φέρειν*, "so as not not-to-

bring," into the participle agreeing with the subject of the sentence. He compared Thuc. 6. 1, (*ἡκεῖνα*) *τοσαύτην οὖσα ἐν εἰκοσι σταδίαις μάλα μακρὰν διεργεῖται τὸ μὴ ἥπειρος οὐδ' α*; 4. 63. 1, *ὡς τὸ ἦδη φοβερόν παρ' ὅντας Ἀθηναίους*; 5. 72. 2; and explained *Oed. R.* 289, *πάλαι δὲ μὴ παρὸν θανάτου*, as due to a similar attraction. The participle in such cases expresses the impossibility of the action not occurring as though it were an attribute of the subject. Thus, in *Oed. R.* 13, instead of "it would be too cruel so that I could not refrain from pitying," we have "I should be too cruel—I who could not refrain from pitying."

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 10.)

PROF. FLOWER, President, in the Chair.—A paper was read on "The Deme and the Horde" by Mr. A. W. Howitt and the Rev. Lorimer Fison, in which the authors traced a close resemblance between the social structure of the Attic tribes and that of the Australian aborigines. The word "Horde" is used to indicate a certain geographical section of an Australian community which occupies certain definite hunting-grounds. Its members are of different totems—in fact, all the totems of the community may be represented in any given Horde. Descent being through the mother as the general rule, the child is of its mother's totem, not of its father's, but it belongs to the Horde in which it was born. So, too, the children of aliens are admitted into the exclusive organisation by virtue of a right derived from their mothers. In Attica there were also two great organisations—one based originally on locality, and another whose sole qualification was that of birth—the Demotic and the Phratric. Both included the free-born citizens, and therefore coincided in the aggregate; but no Deme coincided with a Phratia, or with any subdivision of a Phratia. The naturalised alien was enrolled in one of the Demes, but there could be no admission for him into a Phratia; if, however, he married a free-born woman, his children by her were not excluded—they were enrolled in her father's Phratia, the relationship between a child and its maternal grandfather being looked upon as a very near tie of blood. Thus, making all necessary allowance for the difference of culture in the two people, it appears that the Phratric is analogous to the social organisation in Australia, while the Demotic divisions correspond to the Australian Hordes.—A paper by the Rev. C. A. Gollmer on "African Symbolic Language" was read, in which the author described the method in which the natives of the Yoruba country send messages to one another and communicate their wishes by a variety of tangible objects, such as shells, feathers, pepper, stones, coal, sticks, &c.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, June 13.)

A. J. G. BARCLAY, Esq., V.-P., in the Chair.—Mr. William Peddie gave an account, illustrated with models, of how physical properties may be represented graphically; and Mr. David Traill read a paper on "Geometry from First Principles."

NEW SHAKSPEARE SOCIETY.—(Friday, June 13.)

F. J. FURNIVALL, Esq., Director, in the Chair.—The Rev. W. A. Harrison read the letters (alluded to in the ACADEMY of June 7) from the Earl and Countess of Pembroke, and the Earl of Oxford, proving that, while William Herbert was only seventeen, arrangements were being made for his marriage to Bridget, granddaughter of Lord Burghley. With regard to the Sonnets this correspondence was very important, settling the debated question as to the probability of sonnets 1 to 17 being addressed to a youth of eighteen.—Mr. Thomas Tyler then read his second paper on "Shakspeare's Sonnets." With reference to the dark lady of sonnets 127 to 152 Mr. Tyler held that there was at least a probability of her being identical with Mrs. Fytton, maid of honour to Queen Elizabeth. There was a marvellous correspondence between the character of Mrs. Fytton and that of the dark lady, who was apparently of higher social grade, as shown, perhaps, by her skill in touching the virginal, as well as by other indications. The dark lady had, indeed, been

regarded as the original from which Shakspeare drew his portrait of Cleopatra. It was favourable to the identification that at the time when the Sonnets were written Mrs. Fytton would be about thirty. It appeared, moreover, from 144, l. 12, "I guess one angel in another's hell," that the dark lady did not live with Shakspeare. This, too, was favourable. There was not improbably, in 151, l. 9, 10, an allusion to the name Fytton as equivalent to "fit one." The probability of such an allusion was shown by a contemporary monumental inscription which contained the line "Fittons to weare the heavenly diadem." The difficulty in the way resulted from the fact that the dark lady was evidently a married woman, unfaithful to her husband (152, l. 3). There was, indeed, evidence that Mrs. Fytton had two husbands. And in the British Museum there was a letter to Lord Burghley from Mrs. Fytton's mother with respect to the marriage of her son to a lady who, as there were grounds for thinking, was related to Mrs. Fytton's first husband. Sir Edward Fytton was extremely displeased at his son's marriage. From this it was conjectured that Mrs. Fytton had been previously married at an early age; that the marriage had turned out badly, and that she was separated from her husband. Previous to obtaining employment at Court she had assumed anew her maiden name. This hypothesis required confirmation, but the grounds of the identification were so strong that decisive evidence would be required in order to its disproof. As to the rival poet of 86, &c., Mr. Tyler, after alluding to an extravagant theory propounded in the current number of *Blackwood's Magazine*, maintained that George Chapman was certainly intended. The evidence adduced by Prof. Minto was entirely conclusive. Before treating of Shakspeare's philosophy and religion, Mr. Tyler adverted to the abundant evidence presented by the Sonnets to show that Shakspeare expected that his works would be read throughout all time. It was with a literary immortality that even sonnet 146 was concerned:—"Poor soul, the centre of my sinful earth," &c. The critical *crux* at the beginning of the second line might be solved by supplying "Why feed'st"—"Why feed'st" these rebel powers that thee array?" With respect to Shakspeare's philosophic opinions great caution was required. There were grounds for thinking that Shakspeare entertained an opinion corresponding to that of his contemporary Bruno concerning an all-pervading world-soul. Sonnet 107 speaks of "the prophetic soul of the wide world." The Sonnets also, in 59 and 123, gave clear evidence of the doctrine of the cycles; that all things perpetually recur, and that "there is nothing new under the sun." Whence Shakspeare derived this doctrine, which was characteristic of the Pythagoreans and Stoics, was doubtful. It was contained in the first and third chapters of Ecclesiastes; but there was no evidence that Shakspeare had ever closely studied that book. Of the doctrine of necessity, implied in the doctrine of the cycles, there was no clear evidence in the Sonnets, but it appeared in the plays, especially in the remarkable passage of "2 Henry IV.," act III., sc. i., ending

"Are these things then necessities?
Then let us meet them like necessities."

With regard to Shakspeare's religious faith, Mr. Tyler assented to the opinion expressed by Dean Plumptre, that Shakspeare's ethics were no more Christian, in any real sense of the word, than those of Sophocles or Goethe.—In the discussion which followed the reading of the paper, Mr. Furnivall, Miss Grace Latham, the Rev. W. A. Harrison, Mr. Round, Mr. G. B. Shaw, the Rev. P. A. Lyons, Mr. A. H. Grant, the Rev. H. M. Mackenzie, and others took part. Mr. Furnivall was disposed to call in question Mr. Tyler's interpretation of sonnet 146, and he suggested that there might possibly be an allusion to Mrs. Fytton's name in the word "fitted" of sonnet 119, l. 7.—This meeting concluded the session. Mr. Furnivall announced promises of papers for next autumn and winter.

FOLK-LORE SOCIETY.—(Annual Meeting, Saturday, June 14.)

EARL BRAUCHAMP, President, in the Chair.—The annual Report stated that the Folk-Tale Committee

continue to receive most active assistance in the work of tabulation from Messrs. W. J. Crombie, G. L. Aperson, E. Sydney Hartland, and others. Some of these tabulations have been selected for printing in the *Folk-Lore Journal*. As a result of this experiment, the work of printing appeared to the committee so important to the success of their labours that their recommendation to the council to utilise the journal for this purpose was at once adopted. It is therefore hoped that in the future a greater amount of space may be obtained for printing these tabulations of folk-tales. In the meantime, new workers are urgently needed to aid those already in the field, and thus help to bring the results of the committee's plan more quickly before students of this important branch of folklore. The committee cannot begin to classify and arrange until, at all events, all the principal collections of folk-tales are completely tabulated. The Bishop of St. John's, Kaffraria (Dr. Henry Callaway), has presented to the society about eighty copies of his valuable *Zulu Nursery Literature* and about five hundred copies of his *Religious System of the Amazulu*. This most generous and acceptable gift will enable the council to send a copy of the latter work to each member of the society; and, with reference to the *Zulu Nursery Literature*, the council propose to offer it for sale to members of the society at half a guinea, any copies that may remain being offered to the general public at one guinea net. The work selected for the 1884 issue, in addition to the *Folk-Lore Journal*, is a collection of Magyar folk-tales by the Rev. W. H. Jones and Mr. Lewis Kropf. It frequently occurs that reference is made to folk-lore in the reports of her Majesty's diplomatic and consular agents abroad, and it has occurred to the council that a representation might be made to the Government to urge upon it the advisability of asking its agents to notice matters likely to be of interest. If this can be done, the council will formulate a code of questions which might be sent for the guidance of those who would be called upon to report. The work of the society for the past year, though not so extensive as could have been wished, is, in the opinion of the council, satisfactory. During the last year a great deal of encouragement has been given to the study of folk-lore in foreign countries. In Spain, Portugal, Italy, and France, either through the establishment of a folk-lore society or the publication of a journal specially devoted to the study, the movement begun by this society has been extended. A proposal has also been made to establish a folk-lore society in the United States; and in India the publication of Capt. Temple's *Panjáb Notes and Queries* promises to be as useful to Hindu folk-lore as our own *Notes and Queries* has been in the past to English. Of private collectors it may be useful to note that Capt. Conder has obtained a great quantity of Arab folk-lore; Sir Arthur Gordon has brought from Fiji some important materials; Mr. Karl Krohn is now travelling in the Baltic provinces of Russia collecting Esthonian and Lettish folk-lore; and the Royal Colonial Institute of the Hague has resolved to request replies to a code of questions on proverbs addressed to all the Dutch colonies. In conclusion, the Council observes that it behoves every member interested in the study, and anxious to preserve the position which the society has held up to the present time, to exert himself to the utmost to secure additional members. There is plenty of work to do, and it must be done quickly.

FINE ART.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR AND GRAY at Messrs. DOWD & WELLS, 133, NEW BOND STREET, two doors from the Grosvenor Gallery. Admission, One Shilling.

David Scott, R.S.A., and his Works. By J. M. Gray. (Blackwood.)

"It takes a long time to know how to live and work." So said David Scott shortly before his death, at a moment when there seemed just some faint possibility that he was not, after all, to die with so many aims still unaccomplished. He had lived

and worked with an ardour and fixedness of purpose foreign to days when income and position were already aims only too sufficiently dominant to dwarf such petty things as high ideals; but one of the last facts of life he realised was that in his past there was overmuch of the bitterness of vain effort, that now, when it was too late, there had come to him full recognition of the truth that to know how to live and work is knowledge which, when it comes at all, generally comes when it can be of no avail. Little as his life's accomplishment must have seemed to David Scott, it is certain that he neither lived nor worked in vain.

It has been known for some time past that Mr. J. M. Gray, the newly appointed curator of the Scottish National Portrait Gallery, and the author of a most interesting study of the art-work of the late George Manson, was engaged on the present volume; and the long delay in its appearance is due only to the innumerable difficulties attendant on the satisfactory reproduction of so many designs and pictures. To such as are unfamiliar with the now rare memoir of David Scott by his brother, Mr. William Bell Scott, the well-known painter, poet, and art-writer, this monograph by Mr. Gray will have all the charm of novelty; while to those who possess or know the older chronicle, it will appear as a valuable and delightful supplement. But even one already acquainted with the salient features of the life of David Scott, and with the major portion of his work, cannot fail to be interested in a record narrated in so pleasant a style and with such evident earnestness. Mr. Gray's enthusiasm for his subject never leads him into extravagance either of judgment or description. He writes in the full conviction that "the time has surely come when, if Scott's works were only more widely known, they would command recognition and win praise"—a conviction doubtless shared by many, and which will surely be endorsed by those who in this volume make their first acquaintance with the life of the man, and with his work as represented by some admirable reproductions. In addition to thorough knowledge of his subject, Mr. Gray is fortunate in having that genuine catholicity of taste without which there can be no true art-criticism; but of especial value to him, in the present instance, has been his acquaintance with the designs of Blake and Rossetti among the dead, of Mr. Burne-Jones, Mr. Frederick Sandys, and others among the living—designs which have all been produced in more or less the same spirit as that which animated the imaginative artist who, at the early age of twenty-five, executed the "Monograms of Man."

David Scott was born at Edinburgh in 1806, coming, as his latest biographer says, of a family that could count their descent back for several generations through ancestors of a stout burgher sort. His father was an engraver of considerable repute in his day, and it was to the same profession the young artist was dedicated, by parental authority more than by voluntary act. To the circumstances of his early life in the now dingy quarter of St. Leonards the peculiar genius of David Scott evidently owed a great deal, but whether he did not gain therefrom almost as much harm as good is open to question.

What he lacked most of all, as an artist, was a keen sense of beauty as beauty, and there can hardly be a doubt that if his early years had brought him more of the loveliness of life he would have gained much artistically, even, perhaps, to the extent of a comparative mastery over form. But the old house, "with strange winding passages in it leading to disused lumber-rooms," was not a cheerful abode for a strongly imaginative child—not, indeed, because of its old wainscoted chambers and dark narrow corridors, but because of the spiritual atmosphere which weighed down all joyousness, emanating from that sombre Presbyterianism which still lurks in that country where its hold became firmest. "About the home itself," says Mr. Gray,

"there always hung something of gloom and sadness. The father was of grave temperament, deeply and sombrely religious, suffering, too, from feeble and broken health. Four sons, all of them older than David, had been removed by death; and the mother, her thoughts brooding upon those who were gone, would often address the living children by the names of the dead."

Such an atmosphere naturally affected deeply a lad of David's temperament. As a youth his mind was greatly occupied with theological questions; "providence, fore-knowledge, will, and fate" afforded him endless themes for discussion; and his early literary efforts took the shape of "Odes on Death."

The lives of most artists are specially devoid of incident; they work, they marry, they fail, or they approximately succeed, and their day comes quietly to them at last as to the great majority of their fellow-men. Now and again something of romance attaches itself to the name of some painter, as, for instance, in the circumstance of the untimely death of Henri Regnault in one of the last sorties from Paris in 1871; but, as a rule, even this is absent, and the biographer has to chronicle little that would be of interest if deprived of the attraction of his subject's personality. The life of David Scott was no exception to the general rule. By the time he was twenty he had discarded that profession of engraving for which his ardently imaginative bent of mind little suited him; but, though he at once settled down as an original artist, two years elapsed before he exhibited his first picture, "The Hopes of Early Genius dispelled by Death." What the young painter accomplished previous to his visit to Italy comprises some of his most characteristic work. In addition to such pictures as "Adam and Eve singing their Morning Hymn," "Nimrod," "The Dead Sarpedon borne by Death and Sleep," and "The Death of Sappho," he, in 1831, produced his striking "Monograms of Man," a series of six etched designs, exhibiting remarkable thought and artistic grasp for one so young. It was in Rome that the full import of his own half-guessed-at function came home to him. More than by any other master he was influenced by Michael Angelo—an influence that is very perceptible throughout all his subsequent work. Yet he made but one direct copy of a single work by the painter of "The Last Judgment;" indeed, his copy of Michael Angelo's "Delphic Sibyl" is the only thing of the kind he seems to have done. At Rome, however, he painted some characteristic and powerful works, the

best known of which is his "Discord; or, the Household Gods destroyed;" and there also he wrote much, having pondered long and frequently over problems arising in the course of his own experience. From among his generalisations the following may be quoted:—"Art is produced in abeyance [*sic*] to intellect by Michael Angelo, to morals by Raphael, and to impressions of sense by Titian."

The remainder of the artist's comparatively short life—his return to Scotland, his bitter disappointments, his consistent adherence to what he considered his special mission, and, lastly, his swift decline and death—is narrated by Mr. Gray with real sympathy in a few graphic pages.

Mr. Gray's judgment on the works of Scott is invariably well considered; and, if it is not easy to agree with him in his high estimate of the famous "Discord," his eulogy of "The Traitor's Gate" is not likely to be gainsaid. Of the twenty-six reproductions none is wholly unsatisfactory, and the greater number are admirable. The printing in colours of "Man and his Conscience" is very successful—a design, it may be remembered, which was most poetically described by the late Oliver Madox Brown in one of his stories, and which shows a man fleeing along the desolate marge of a wild gray sea—the sea of mortal life—while ever behind him races his relentless twin-self, his conscience. The small plate of "Adam and Eve" is delightful, and shows Scott in his most delicate and refined mood; "Nimrod, the Mighty Hunter," who has chased a deer to the summit of some mountain-peak, and there pierced it with his great javelin just as the rosy light of dawn breaks in the east, is an autotype reproduction of the oil painting; and the six "Monograms of Man" are direct impressions from the original plates. Among the most pleasing of the other illustrations are the two from the "Ancient Mariner" series, "Ariel and Caliban," "Vasco di Gama rounding the Cape," the "Angels crying, Holy, Holy, Holy," the "Procession of Unknown Powers," and "The Footprint of the Omnipotent." To obtain some clear idea of the power and originality of Scott's more imaginative designs it is almost necessary to turn to these reproductions, for the originals are rare and seldom to be found in one collection; and to no pleasanter guide or biographer than Mr. Gray could any reader or student entrust himself.

As a rule, as Mr. Ruskin has remarked, monochrome seems to be the especially appropriate vehicle of that art "which is mainly that of imagination and thought rather than of mere sensation;" but, while this general rule would apply to most of the compositions of David Scott, it would not do so invariably. Mr. Gray's words will best describe an exception:—

"It is interesting to compare the 'Sarpedon' of Scott with Mr. W. B. Richmond's rendering of the same subject exhibited in the Grosvenor Gallery of 1879. In the English artist's great canvas of the monochrome we have academic skill and finish, and an impressive sense of amplitude in the moonlit space of sky and sea, against which is seen the downward sweep of the spirits that bear the dead hero. In Scott's picture the grim presences loom out from the blackness of a night swept clear of moon and stars, a darkness dense, and that could be felt;

yet the work is full of colour—in the pallor of Death, the rosy flesh-tints of Sleep, and the dark crimson poppies of his chaplet. There is a weird and tragic power in this conception of the three figures, their limbs twining and involved, their bodies pressed each to each, as though Sleep and Death, and the man they carry, had become indeed one flesh."

Mr. Gray has very considerable faculty for terse and vivid description, an invaluable quality in an art-critic, who can convey so much more to a reader's mind by acute suggestion than by many almost inevitably confusing details of fact. The following is an example:—

"The 'Sappho and Anacreon,' a piece of strong masculine colour, is a scene of feast and revelry, a triumph of the glowing things of sense. The white-skinned poetess, clasped by the brown vine-crowned Anacreon, holds aloft her lyre. The scene is a pavilion, richly hung with crimson curtains, and open overhead to the blue. On the floor are strewed shed roses and other blossoms, an emptied wine-goblet, and a flute untouched of finger. And, if we ask, 'What of the end?' there seems some hint of solemn warning in the beautiful grave face of the Cupid to the left, and in the long upright line of sky that is seen beside him growing keen and pale towards evening, and pierced by the dark finger of a single poplar."

Scott has been called the "Scottish Blake;" but, despite a strong affinity between the genius of the two men, there is no doubt that the English visionary and the Scottish dreamer differed widely on one point. The difference lay in temperament: David Scott had more of weakness, more of mere baseless dissatisfaction, more of the elements of moral and artistic shipwreck, than the serene and joyful singer of the *Songs of Innocence*. In the words of Mr. Gray, "there was wanting to him that calmness and perfect faith which gave such a gladness and beauty to the life of Blake."

Whether Scott was so much a colourist as Mr. Gray would have us believe is open to doubt; as to his slight grasp of form there can be no question. After all, the artist of the "Monograms of Man" will be remembered chiefly because of his individuality, because he stands alone, because his most characteristic designs are as unique as those of the English poet-artist he at times so closely resembles, or as the "Melancholia" of Dürer. In the highest art, as in the truest poetry, form is not everything, nay, more, it is wholly secondary to emotion, whether the passion of the heart or the intellect, wholly subservient to intensity. Nothing in art or poetry will live by form alone; in perfect emotion only is there saving grace.

WILLIAM SHARP.

THE EXHIBITION AT THE BURLINGTON CLUB.

THE present exhibition of drawings of architectural subjects is of much interest and variety. It is, indeed, too varied for specialists; but, as explained in the Preface to the Catalogue, it is partly experimental, and the committee was prevented by circumstances from limiting it to any very special class. Its diversity has, however, the benefit of making it agreeable to a large number, and both the architect and the amateur will find in it plenty to study and admire. The works shown comprise purely architectural drawings like the designs of Inigo

Jones for Whitehall Palace, lent by the Queen, topographical scenes of archaeological interest like Hollar's views in London in the seventeenth century, and others like the abbeys by Girtin and Turner, in which the picturesque is paramount. But it is not without homogeneity, for these three classes blend into one another by degrees almost imperceptible, and the subjects of the various drawings are all architectural. Out of many things to be learned from the collection taken as a whole is the interdependence of the two arts of painting and architecture. We learn also what excellent draughtsmen of architecture some painters have been, and what clever painters some of our architects. Between these two classes lie the topographical draughtsmen, who have done so much to stimulate the love of architecture, and who were the founders of our great national school of water-colour painting. The exhibition is, as we have said, experimental, but it is an experiment which can scarcely fail to be fruitful. We see in the miscellaneous collection what may well be the germs of more than one more special exhibition.

Nothing, for instance, could be more interesting than a collection purely designed to show the rise of the water-colour school out of the illustrations to works on the archaeology of Great Britain. As in Italy in the thirteenth and fourteenth centuries, so in England in the eighteenth and the beginning of the nineteenth, the love of antiquity—the archaeological interest in the remains of ancient art—preceded the development of a Renaissance, accompanied in both cases by a fresh study of nature, the research of new methods, and the production of original works of art. Such men as the Sandbys and Dayes, the Maltons and Thomas Hearne, by their "picturesque" treatment of architecture and their "picturesque views" of places, gradually led the way from mere draughtsmanship to the study of the light and air, of the trees and the water, with which their subjects were surrounded; and in due time came Turner and Girtin, who found in the experience of these men a soil ready made for the germination of their artistic genius. By Girtin there is but one drawing here; but this, a view of Jedburgh Abbey, is broad and masterly, showing how much more quickly he ripened than Turner. Sure, confident, and expressive in every touch, original in colour, and broad in treatment, it tells us that Girtin knew what he wished to do, and went straight to his end without hesitation. The broadest drawing by Turner here is of a cloister arch in Evesham Abbey, lent also by Mr. James Worthington, but it is less original in touch than Girtin's, and more conventional in colour. There has seldom been a better opportunity afforded of studying the cautious but rapid progress made by Turner in his early years before he emancipated himself from his architectural bondage. Until he went to Yorkshire, in 1797, his work was mainly architectural in subject. The list of his thirty-eight contributions to the Royal Academy between 1790 and 1798 is, with some half-dozen exceptions, of this character; and here you can trace him from his boyish efforts when in Mr. Hardwick's office to the perfect mastery of his craft. In its way the drawing of Ely Cathedral, lent by Mr. Winkworth, and probably that exhibited in 1796, was never excelled by himself or anyone else. Other drawings of singular interest are the "Gateway of Lambeth Palace" and a "Sketch of a Building after a Fire," both lent by Mr. P. C. Hardwick. The former was possibly Turner's first "exhibit" at the Royal Academy (in 1790), and the latter may perhaps be identified with the drawing of the Pantheon after the fire which appears in the Catalogue for 1792. His finely drawn and dexterously coloured drawing of "Leicester Abbey," belonging to Mr. Jackson, is hung near two fine examples of Thomas

Hearne, and affords an admirable opportunity of comparison between the accomplished work of the elder artist and that of the young draughtsman who was soon to leave him so far behind. The other drawings by Turner are full of interest, and one, the "Interior of Westminster Abbey," lent by Mr. John Morris, is almost as fine as the "Ely." Other very interesting subjects for comparison are the drawings of Edridge and Prout, from which it would seem that the broken and expressive touch of the latter master was employed by Edridge, who was fifteen years his senior. He was also the senior of Turner by six years, and in drawing both architecture and trees must be considered to have led the way. Some drawings of Paul Sandby and Thomas Malton, the masters of Turner, and one by Dayes, the master of Girtin, are also of great interest to the students of water-colour painting. A fine drawing by James Malton, and a noble "Interior of Westminster Abbey" by Frederick Nash, should not be overlooked by those who wish to see to what skill Turner's seniors arrived. A brilliant little sketch by Bonington should also be noticed.

Another very interesting part of the collection suggests that the unfulfilled designs for the improvement of London might of themselves furnish an interesting exhibition in the future. Among the drawings of this class are the projects of Allom for a stately line of buildings on the banks of the Thames, those of Inigo Jones already mentioned, and Mr. Decimus Burton's for the still incomplete arches at Hyde Park Corner.

What we have said has far from exhausted the interest of the exhibition. Of beautiful but more purely architectural work, the drawings of Blore and Coney, and the Pugins, of admirable sketches like those of Prout and Cotman, of finished pictures like those of W. W. Deane, there are enough, without other help, to repay a visit. We would call special attention to the twenty-three sheets of various designs by Inigo Jones lent by the Duke of Devonshire, which have been made the subject of an interesting note by Mr. Eustace Balfour.

COSMO MONKHOUSE.

EGYPT EXPLORATION FUND.

EXCAVATIONS AT SAN.

DURING the last three or four weeks of exploration on the site of Tanis, Mr. W. M. Flinders Petrie has been working simultaneously at various points both within and without the huge wall of Pisebkhannu. Beyond this wall, about a mile to the southward, a singular avenue of large granite blocks has long excited the curiosity of archaeologists. Twelve on each side, they lie due east and west, resting merely on the surface of the soil, and appearing at first sight to lead to nothing. Concluding that they must point the way to a temple, Mariette moved some of these blocks, sunk two or three pits in the line of the avenue, and cleared a space at the farther end, but with no result save the discovery of some remains of a brick enclosure and the leg of a basalt statue. Mr. Petrie, attracted in his turn by this mysterious avenue, and observing that the ground thereabout is thickly strewn with limestone chips and lime-slag, thought that he too would try to find the vanished temple. He therefore began digging, and his efforts have been rewarded by the discovery of (1) a large block, evidently from some building—it is sculptured on one side with a Ptolemaic king adoring Osiris and Isis, the spaces being filled in with "a quantity of inscription;" (2) innumerable fragments of statues, including part of a large bas-relief of a queen wearing the vulture head-dress; (3) a limestone pavement, together with

some blocks of a gateway, and the remains of what appears to have been a small sandstone pylon. To the already ascertained fact that Tanis was a flourishing place under the period of Greek rule we may now, therefore, add that one or more of the Ptolemies so far patronised the city as to endow it with a temple.* In the soil of the avenue itself, strange to say, Mr. Petrie's Arabs turned up a number of lancet-shaped bone pins, about two inches in length, well pointed at one end, but roughly finished at the other.

The great wall of Pisebkhannu, it will be remembered,† is eighty feet in thickness, and still in places some twenty feet in height. Its continuity is broken by two large gaps, which doubtless indicate the position of two gateways. Private houses of various periods—pre-Ptolemaic, Ptolemaic, and Roman—have been built against and upon this wall, their ruins forming part of the mass. A few other houses are found grouped, however, in a spot described by Mr. Petrie as situate "on the north side of the great pass between the mounds east of the temple." This pass, and the other similar pass on the west side, must, he thinks, have been protected by law as highways, since the space would otherwise have been encroached upon, and in time filled up. Along the sides of this east gap are two rows of large detached houses, four or five on each side of the passageway, consequently looking north and south, and facing each other. "They probably belonged," says Mr. Petrie, "to magnates who could trespass on the building laws, and who, therefore, planted their houses in the most convenient and desirable place." These houses are now in course of excavation. Some, if not all, have perished by fire, their contents apparently having been buried in the ruins. Considering the masses of burning wood and bricks which fell in at the time of the fire, and which now have to be removed, it is surprising to learn how many valuable and interesting objects have escaped destruction. Though but two houses had been attacked and only partly excavated when Mr. Petrie's latest report was despatched, we read of the discovery of a large quantity of burnt and carbonised papyri, of a variety of domestic utensils in granite and basalt, of pottery and alabaster deities, of amphorae curiously decorated with grotesque ornaments in relief, of some splendid specimens of blue-glaze ware; of an important iconic statuette twenty-one inches in height, with a demotic inscription along the base; and of a great store of weights, coins, keys, iron nails, broken bronze vessels, moulds, bone-pins similar to those before described, &c., &c. Part of an ivory tessera bears the letters . . . $\pi\alpha\iota$. . . ; and a large spouted dish, shaped somewhat like a horse-collar, bears an impressed stamp O O V which looks as if it had belonged to the canteen of the Fifth Cohort. A granite basin weighing eighty pounds; a Phœnician (or Babylonian) terra-cotta Venus; and a broken bas-relief slab in the Assyrian style, representing an Andro-sphinx with recurved wings, are also worthy of mention. Most curious of all, however, is a piece of glass, which Mr. Petrie describes as "colourless; plano-convex; 2 inches 6" diameter and 5" thick; the curved side spherical. It looks as if intended for a condensing lens; but is coated with a pearly decomposition which prevents experiments being made with it." Another house has yielded a charming Greek vase, the subject being a little boy crawling on the ground with a leading-string tied round him under the arms; the figure red, on a black

ground. Weights of various sizes and materials have also been found from time to time in the ruins of private houses. Among these are a basalt specimen weighing 6,305 grains, of which Mr. Petrie remarks that "it seems to be fifty shekels of 126 grains;" also a curious bronze weight, which, although of the "kat" standard, is of the Assyrian barrel form, and weighs 142 grains, from which Mr. Petrie deducts three or four for carbonation, so leaving 138 or 139 grains. A square weight of eighty-eight grains has also been found in a house of the Roman period. In a Ptolemaic house excavated about eight weeks ago was found a complete set of three weights, value five, two, and one "kat." Of these Mr. Petrie reported as follows:—

"They weigh 728 grains, 289 grains, and 150 grains respectively; but, allowing for increase by carbonation, they were originally about 692 grains, 279 grains, and 138 grains respectively, which is very concordant. In any case, they belonged to the light 'kat' of 140 grains, and not to the heavy one of 146 grains. This shows that the light 'kat' belongs to a late period."

The latest metrological find occurred the other day in a Ptolemaic house, and is described as being of the usual "kat" shape, but not of the true "kat" weight, for it weighs 130 grains. Mr. Petrie allows three or four grains for carbonation, and conjectures that it must be a shekel.

The Egyptian "kat," it may be added, was the middle weight of three which are known to us by inscriptions and specimens—namely, the "ten," the "kat," and the "pek."

AMELIA B. EDWARDS,
Hon. Sec. Egypt Exploration Fund.

[In consequence of a misunderstanding, a line was unfortunately omitted from Mr. W. M. Flinders Petrie's report on "The Site of the Great Temple of San" in the ACADEMY of last week. In the second column of that report, where mention is made of the only statue of Ramesses III. which is found among the ruins, the sentence in question should read thus:—"Of Seti II. there is but one block, and of Ramesses III. but one statue." This "one block" of Seti II. forms an important link in the historical chain of royal names discovered on building blocks at Tanis; for it shows that the successor of Meneptah not only surcharged his cartouche upon the statues of his predecessors, but that he must have added to the temple or its dependencies.]

THE FOUNTAINE SALE.

THE operations of a syndicate, to which reference is made in another column, would cause any detailed account of the Fountaine Sale to be ridiculous and misleading, since so many of the objects have found but a temporary resting-place, and not a permanent home. We append, however, the prices realised for the moment at Christie's of certain of the principal objects, on which public curiosity has been most fixed, and as to which it has been most genuine. The collection at Narford, though unnecessarily extensive, was undoubtedly of rare interest. The better part of it was brought together in the last century by Sir Andrew Fountaine, an accomplished gentleman of Norfolk, who, indeed, succeeded in amassing more than has been lately retained, for he sold his medals to the Lord Pembroke, the Duke of Devonshire, and the Venetian ambassador of the period, and others of his fine things were destroyed by a fire at White's Chocolate House, where he stayed. Still, there remained an interesting and unsurpassed assemblage of Palissy ware, of Limoges enamels, of Henri Deux ware, and of majolica; and to the treasures of majolica already massed together, a descendant of Sir

* See Mr. W. M. Flinders Petrie's report on "The Site of the Great Temple of San" (the ACADEMY, June 14, 1884).

† See Mr. Petrie's report on "The Great Temple of San" (the ACADEMY, May 15, 1884).

Andrew—the Mr. Andrew Fountaine who died eleven years ago—added some of the best instances dispersed during his lifetime. Thus the Narford Collection came to be, both by subtractions and additions, what we have lately known it. There remains only to record some principal prices fetched by the best pieces as they passed this week under the hammer in King Street.

A famous Faenza plate, dated 1508, and engraved in Delange's *Recueil des Faïences italiennes* (one of the three books which this learned person has given to the world), sold on Monday for 920 guineas—it was said, to a Parisian dealer. An Urbino plate, which was numbered 2,050 in the Bernal Collection, and which was subsequently in the collection of M. Roussel, of Paris, fetched 375 guineas; and a Pessaro lusted dish, with portraits of Giovanni Sforza, Count of Pessaro, and of his mother-in-law, Camilla da Marsana, of about the date of 1486, sold for 270 guineas. Of the Palissy ware, "the Briot ewer" was in some respects the finest instance. It is engraved in the *Monographie de l'Œuvre de Bernard Palissy*, and its design is attributed, with what reason we know not, to Palissy's great brother in art and in adventurous life, Benvenuto Cellini. An oval Palissy cup, with a figure of Ceres, fetched 800 guineas, and a pair of ewers 1,510 guineas. A large oval cistern, engraved in Marryatt as well as in Delange, realised the gigantic sum of 1,810 guineas; and another oval cistern, similarly distinguished by reproduction in both these authorities, fetched 1,050 guineas. On the same day, among the Limoges enamels, there was sold an antique-shaped ewer, in coloured enamels, with soldiers on horseback carrying trophies on one side, and on the other sixteen female figures playing on different musical instruments. This was signed "Susanne Court," and fetched 1,250 guineas. A tinted *grisaille* cup fetched 600 guineas.

On Tuesday, among the Limoges enamels, there was particularly noticeable a set of twelve *grisaille* plates, with subjects from the story of Psyche, which realised 310 guineas. They were exquisite alike in conception and in ornamentation. A pair of tiny salt-cellars fetched 430 guineas, and 800 guineas was given for a fountain on a triangular base—the whole only nine inches high, and bearing the cypher "D. D." in two oval medallions. The compiler of the Catalogue averred that this remarkable piece of enamel was probably made for Diane de Poitiers by Leonard le Limousin. This and several other examples of Limoges were pieces of curious interest, though not equalling the oval-shaped dish, with sunk centre, which was sold later in the week, and of which we shall say a word next week. But, in truth, the chief attraction of Tuesday's sale was the Henri Deux ware. There were but three pieces of it, and one had been, it is announced, rather badly broken; but such is the rarity of Henri Deux, and such undoubtedly the mechanical, if not precisely the artistic, exquisiteness of its workmanship, that huge prices were commanded. A *biberon*, formed as a vase, with handles on each side and across the cover, realised 1,010 guineas; and a *mortier à cre*, the lower part of the bowl spirally fluted, sold for 1,500 guineas. But the sensation of the day's sale was undoubtedly the little Henri Deux flambeau, twelve inches high, whose appearance before the rostrum was the signal for applause—chiefly, it may be satirically remarked, among a crowd who were unable to see it. The little piece, however invisible to the mass of innocents who took its beauty for granted, was, we may add, of really unique quality. It was bought, we are given to understand, by a private purchaser, for 3,500 guineas, having been started at 1,000 guineas.

NOTES ON ART AND ARCHAEOLOGY.

MR. BROWNING has permitted Mr. Dunthorne to reprint his poem of "The Pied Piper of Hamelin." The text, accompanied by a series of quaint line-with-line emblems by Mr. W. H. Hooper, leaves the Chiswick Press in time to reach subscribers for the choicer states of Mr. Macbeth's etching of Mr. Pinwell's study of "The Piper" on June 28—the six-hundredth anniversary, according to tradition, of the event narrated. Like Meissonier's pictures, we understand that Mr. Hooper's designs were drawn on a large scale, and have been reduced, together with the text, by the Typographic Etching Company to the *brochure de l'œuvre* form in which the little masterpiece is now printed.

EXTRAVAGANT as has been the notice bestowed in some quarters upon the art sale that has taken place during the present week, and uninstructed as has been the enthusiasm of those who have hurried to Christie's at the bidding of one daily newspaper, there can be no doubt that the collection lately removed from Narford, in Norfolk, was in its own kind unsurpassed. The Fountaine Collection, though it ought by no means as a whole to have been bought by the Government, contains, among its mass of objects, much that the State might profitably own; and we wish that the munificence of private individuals might yet endow the national museums with some of the finer pieces of majolica, of Limoges, or even of Henri Deux ware, though of that most rare ware it is asserted that South Kensington does already possess its full share of specimens. It seems that the Government declined to make a special grant for the purchase of certain costly articles; but so desirous have several amateurs and, it must be added, several dealers shown themselves that Government should have time to reconsider its decision that it was found possible to establish a syndicate, whose agents were armed with powers to buy, for the time being, what they reckoned most desirable. It is intended to hold the pieces so bought for a while, and to submit them to the Government with a view to purchase eventually. What is not taken—and it is yet possible that nothing will be taken—will then be re-sold. The funds guaranteed by the members of the syndicate will be drawn upon in case of loss; while, if the proceeds of the second sale should exceed the prices paid under the hammer this week, the surplus will be bestowed on the British Museum. There is no doubt every reason to have sympathy with the objects of the syndicate, but it is questionable how far they can be attained. Furthermore, it would be a bad precedent to establish were a private organisation, however pure its intentions, to step in, at every important sale, to relieve the Government from the duty of a prompt decision. The Government should know its own mind, and it should know it at the right time; and—in most cases, though we do not say in all—its decision, even when faulty, should be accepted as final. Upon it rests the responsibility of its own mistakes. And, to our minds, one of the best and one of the most obviously disinterested methods which the enthusiastic amateur or dealer could adopt, when Government is inclined to be what some people would call "stingy," and others "economical of public money," would be to buy upon his own account, and then to give to a national or local museum an object of art which he considers especially desirable. If the country at large is fairly wealthy, it is certain that individuals are pre-eminently so, and we would urge upon the fortunate amateur an increased measure of reliance upon his own power to bestow.

THIS the fifth year of Lord Ronald Gower's *Great Historic Galleries of England* is to be entirely devoted to the Northbrook Gallery.

The first part has at last made its appearance, having been delayed by difficulties in the method selected for the reproduction of the pictures. It contains eight fine photographic plates, printed directly on to the paper. They include the "Madonna and Child" ascribed to Raphael, but thought by others to be a Lo Spagna or a Eusebio di San Giorgio, or a Timoteo Viti; the "Daughter of Herodias with the Head of the Baptist"—another fine picture of much-disputed authorship, but traditionally attributed to Giorgione; "The Holy Family," by Fra Bartolommeo, from the Hamilton Collection; a Crivelli; and a Bugiardini. The others are of the Spanish school—a portrait of a son of Philip II. of Spain, by Coello; and two magnificent works by Murillo, the "Immaculate Conception," once in the Le Brun Gallery, and the famous portrait of Andres di Andrade. As usual, the information given about each picture is full and accurate.

WE learn from the *Scotman* that the Ayrshire and Wigtonshire Archaeological Society has been exploring the cave on the seashore in Glasserton parish known as the cave of St. Ninian, which has been associated from time immemorial with the earliest apostle of Christianity in Scotland.

"When the surface rubbish was cleared away, it was found that stone steps led down to a regularly paved floor, extending from a rudely built wall across the entrance to the end of the cave. Close to this entrance, but outside the wall, was a large stone with an artificial depression on it, which might have served as a receptacle for holy water, as a natural drip from the top of the cave falls into it. A very well constructed stone drain leads from this to the outside. Inside the cave several fragments of apparently very old crosses were discovered; and on one of the stones of the floor, immediately below an early incised cross in the rock, is inscribed, in Roman letters, 'SANCTI . . . R.' Immediately outside the wall, and close to it, at a depth of several feet from the surface, was found a human skeleton in a very remarkable position, and in fair preservation."

The operations were conducted under the personal supervision of Sir Herbert Maxwell, who will prepare a detailed account of the results, with drawings and plans.

Correction.—In the ACADEMY of last week the address of Mr. W. Thompson Watkin, author of *Roman Cheshire*, was given wrongly. It ought to be 242 (not 22) West Derby Road, Liverpool.

THE STAGE.

THE time has gone by when the beginning of the season of French plays in London constituted an important dramatic event. Singularly little variety has of late been introduced into the playbills of performances in a foreign tongue, and M. Mayer, the manager of French plays at the Gaiety, has but scanty novelty to provide. M^{me}. Judic, M^{me}. Sarah Bernhardt, and the others have now somewhat over-familiar names; we are too well acquainted with their talents to be greatly stirred by the annual exhibition of them. Perhaps the luxury of costly stalls somehow fails to be appreciated quite as much as it used to be, and certainly it is remembered that we have far less to learn from the French in the matter of acting than we had some years ago. The French system of training produced a certain delicacy of execution; it was never able to produce genius. The appearance of genius in this as in every other art is a matter of accident; and as regards that accident, if the French have at the present time M^{me}. Sarah Bernhardt, we have Mr. Irving and Mrs. Kendal. But it was with regard to the secondary actors or those of the rank and file that the difference in merit between the English and the French used to be most marked, and it is here that an equality is now not so very far from

being established. When nothing was ever done at the English theatre with *ensemble* and effect—when we revelled in Adelphi guests and were content for a presentable walking gentleman to drop his h's and to retain his hat in the society of a lady—there was doubtless visible a painful difference between the performance of a comedy in England and in France. But all that has been changed. We have not only advanced; we have advanced with rapid strides. With managers like Mr. Hare at the St. James's, Mr. Cecil and Mr. Clayton at the Court, Mr. Bancroft at the Haymarket, and Mr. Barrett at the Princess's, the *ensemble* of a performance is sure to be attended to. The better-class public has even become a little exacting in this matter, and quite sure to insist upon the right thing being done. We record the change with pardonable satisfaction, even if, while chronicling it, we must be grateful to that French example which has led to our own present improvement. At the Gaiety, during the present week, M^{me}. Judic has been appearing in "La Cosaque," and M^{me}. Sarah Bernhardt opens on June 30, possibly with "Ruy Blas."

Nor to count for the moment the elaborate record of Mr. Irving's American tour which has been issued by Mr. Hatton, and of which we have already spoken, two volumes of professed biography concerned with this distinguished artist have but lately been published. The first was by Mr. Austin Brereton; but we were not favoured with a copy of it, and are comparatively ignorant of its contents. The second, which is published by Mr. Fisher Unwin, is written by Mr. Frederic Daly; and, in place of the different illustrations of Mr. Irving in character which bedecked the volume of Mr. Brereton, we have a graceful, but rather finicky, etching of Mr. Irving by M. Lalauze. Did M. Lalauze ever see Mr. Irving, we wonder? If he did, what he saw in him appears to have been chiefly a striking resemblance to M. Sardou. But to the book itself. Mr. Daly's too continuous jealousy for the honour of Mr. Irving makes the tone of the volume—whether for the moment it is concerned with the praise of the actor or with the dispraise of those few critics who have not liked him—somewhat monotonous. But when Mr. Daly can forget the fact of Mr. Irving's phenomenal triumph, and can forget likewise the existence of Mr. William Archer, and can address himself simply to the subject before him, he writes thoughtfully and in a way that we respect. His analysis of certain of the parts assumed by Mr. Irving is at times keen, and generally sound. The book derives additional value from its including what we take to be a verbatim report of very many of Mr. Irving's public utterances. Mr. Irving always speaks to the point; he is never diffuse; he expresses an opinion with judgment; and—though readers of this volume will not necessarily be aware of the fact—his manner in public or semi-public speech is one of delightful ease and *bonhomie*. Furthermore, the dry humour which could hardly be foreign to the character of an actor like Mr. Irving, who plays so many and such various parts, and who is inevitably as great a social favourite as he is a favourite of the public, comes out in many of his speeches. He said at least two excellent things in the provinces last autumn before he set sail for America—the one, when he told the Provost of Glasgow that had that worthy and Mr. Irving lived two centuries ago the Provost would have committed Mr. Irving to durance vile, doubtless with characteristic grace and courtesy; and the other, when he said at Liverpool that he had many recollections connected with that town, and that not the least lasting of them was of the day, eighteen years since, when he stood on the steps of the Alexandra Theatre, and reflected that he was

out of an engagement, and wondered what on earth he should do next. Mr. Daly's book contains a long list of the parts played by Mr. Irving in London since he first acted Doricourt in "The Belle's Stratagem" on October 6, 1866. When one reads this, and all the accompanying record of the actor's great achievements, one can forgive the occasionally extravagant enthusiasm that has inspired Mr. Daly, nor can one then allow one's self to think with more than a touch of genial humour of the several instances afforded by this book of Mr. Irving's and Miss Terry's perfect state of preparedness for every incident that was to befall them. There was never a moment when either actor or actress was not equal to the occasion, and the occasion had more than once a fair claim to be considered extraordinary.

MUSIC.

GERMAN OPERA AND RECENT CONCERTS.

WAGNER'S "Die Meistersinger" was given again at Covent Garden on Friday evening, June 13, with three changes in the cast. Herr Oberländer was by no means an improvement on Herr Gudehus as the Walther, but there was more life about Herr Reichmann, the new personator of Hans Sachs, and the small but important part of Kothner was well sung and acted by Herr Scheidemantel. The performance of the Opera was, on the whole, better than on the opening night. We missed the enthusiasm shown by the public two years ago, but we have already hinted at the cause: the fault lies neither with the music nor the conductor. "Tannhäuser" was given on Saturday morning. Herr Stritt, who took the part of the weak-minded minstrel, is a good actor, but the music was beyond his strength. It will be sufficient to say of M^{me}. Biro de Marion (Elisabeth) and Fräulein Cramer (Venus) that they were not all that could be desired. And now, having fulfilled one part of a critic's duty, let us turn to the other and more agreeable one. First, let us mention Herr Scheidemantel: his Wolfram was quite a feature of the performance, and the applause which followed his singing of the song to the Evening Star in the third act showed how ready the public always are to acknowledge merit. His voice is of excellent quality, and he uses it naturally and therefore with good effect. The rendering of the overture was another success which roused the audience to loud demonstrations of approval. With one exception the chorus sang remarkably well, and for their meritorious efforts generally we have to thank Herr Carl Armbruster, who has had charge of the choral music. The Opera was attractively put upon the stage. We have to acknowledge receipt of a letter from Herr Franke, expressing regret for the unfortunate confusion on the "Lohengrin" night to which we alluded last week.

The programme of the ninth and last Richter concert, on Monday evening, June 16, contained three masterpieces and a novelty. Joachim Raff's Prelude to Shakspeare's "Romeo and Juliet," possibly the very last of his compositions, was heard for the first time in England. What we have written on various occasions respecting Raff's later works applies also to this "Vorspiel;" it possesses the interest which naturally belongs to the latest utterances of a great writer, but it lacks the charm and logical development of his ripest productions. Such, at any rate, is the impression made on us after a first hearing. The performance of Brahms' "Schicksalslied" was a very fine one so far as concerned the orchestra. The choir sang with precision and intelligence, but the tone of the voices was far from good, for the sopranos were shrill and the basses of poor quality. For similar reasons the second

part of the Choral Symphony was not so impressive as some of the renderings of past seasons; and the singers, Frau Schuch-Proska, Fräulein Schaernack, Herr Oberländer, and Herr Wiegand, in the solos, proved anything but satisfactory: Herr Oberländer's singing was, indeed, very coarse. The overture to "Tannhäuser" came before the Symphony; it was not only the finest performance of the evening, but one of the best we ever heard under Herr Richter's baton. Frau Schuch-Proska sang in a pleasing manner an *aria* from "Figaro." Three concerts are announced for the autumn, and the usual series of nine next summer. Herr Richter is always welcome; this year, apart from his concerts, there has been no orchestral music of any importance in London.

M^{me}. Frickenhaus and Herr J. Ludwig gave the third concert of their present series at the Prince's Hall last Thursday week. We are unable to devote to it all the space which it deserves, but the excellent performances may be mentioned. M^{me}. Frickenhaus was heard in Schumann's Sonata in G minor (op. 22); her reading of the first movement was not quite to our taste, but in the rest of the work she proved herself a clever and intelligent player, and thoroughly merited the applause bestowed on her. She also took part in Saint-Saëns' Pianoforte Quartett (op. 41) and Beethoven's Piano and Violin Sonata (op. 96). The programme ended with a Quartett for Strings in E flat by Dittersdorf, one of Haydn's contemporaries. It is instructive to listen to the works of men whose names were once famous, but now almost forgotten. The Quartett was played by Messrs. Ludwig, Collins, Zerbini, and Albert. Miss Ambler was the vocalist. The hall was crowded. J. S. SHEDLOCK.

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But we need also to understand the unity, or solidarity, of the race. He who has truly realised in his life and intuition that he is in, from, and for, the whole has realised and per-

fecting his own true central self in harmony with all. Now that was done by our Lord, who is therefore pre-eminently, and in a special sense, the Son of God, exalted to be a Prince and a Saviour by virtue of His perfect obedience and faithfulness even unto death. His will as individual man specially circumstanced was conformed to the Divine, or universal will; hence, He is not only an ideal for adoring contemplation, but, since He still lives, He is also (dispensational) Lord, Leader, and Helper of the race. The Captain of our Salvation needed to be made perfect through suffering, by earth-experience, by patient, trustful, triumphant endurance; and thus He became under time-conditions what He is (and what, indeed, all are eternally in their inmost being), one with the Father, conscious Source and Dispenser of the Holy Spirit of Life to defective and developing souls.

For the author insists that what Jesus Christ was and is we are potentially. Thus there is no impassable chasm between God and man, nor between Jesus Christ and other men. Unitarians have always urged that the orthodox severance of Christ from His brethren by ascription to Him of a Divine nature in which they have no part nor lot makes Him practically useless to them, because His human nature, being one with Deity, as theirs is not, must necessarily find tasks easy which remain impossible to mere men. But if the orthodox, and still more the Unitarian, sever God and man, putting God outside man and nature, and so representing the substance and strength of both as dependent on the good pleasure of an external Power, the Positivist, on the other hand, deprives human life of significance and value by denying its substantial reality and permanence—a position which, indeed, almost stultifies his proclamation of its worshipful solidarity; for what is the solidarity of a shadow or an illusion? Whereas, according to our author, the Christ-life, by which he means the universal self in each, is potentially in every man, though not, as he is careful to explain, even when realised, to the exclusion or "absorption" of personality; rather to the consummation and perfecting of each by universal sympathy. Our veritable personalities are not yet unfolded. The true inner life of our spirit is not yet in harmony with the outer soul-life of our mundane conditions; but this can only be brought about by fruitful experience of them. Harmony has to be induced between the conflicting elements of our nature, and that is Atonement. In one individual it has been accomplished; but, since "no man liveth or dieth to himself," because Humanity is one society or organism, His life and death were for the salvation of the race. It is the law of the order of existence to which He was voluntarily subject—nay, it is the order of all existence—that only through dying to one kind of life can we "rise again" to a higher. That is the law of self-renunciation, or sacrifice. Hence the obedience of Christ Jesus unto death was necessary for His resurrection and ascension to the inmost or highest Heaven, that from such central position at the heart of things He might operate as a quickening spirit in the lowest and most various conditions, coming again as the Comforter, always with us as the

Enlightener. So far, therefore, the Atonement is vicarious; but it must be fulfilled in every member of the body. Certainly all we think, say, and do is vicarious for good or evil, in subtler ways, moreover, than we can accurately define.

But the author gives little place to what is termed "the satisfaction of Divine Justice," if by that be intended retribution or punishment. At least, he complements this idea by the idea of reformation, holding that Divine Nemesis is always and for ever the infliction of Love for the purpose of purging offenders from their transgression; it is the purifying fire, destroying the dross of sinful or lower defective nature, that the Refiner may behold His own image stamped on the true metal. In a very remarkable chapter on the "Last Judgment," he says that "last" in its highest sense has the meaning that belongs to it when it is applied to the Word of God: "I am Alpha and Omega, the First and the Last." The last judgment is the complete, or perfect judgment.

"Man is judged in any respect when he has been shown his deficiencies, and he has not got full justice until they have been remedied." "There can be no last judgment which leaves its subjects for ever outside the Kingdom of righteousness. What a poor impotent judgment would that be which could remain content to have an enemy prostrate in abject terror at its feet, suing vainly for mercy, compared with a power equal to the will to overcome all evil with good, all the impotence of hate with the invincible might of Love." "We say that one who is helplessly in the power of another is at his mercy. It needs not to be asked what must be the result when one finds himself, where he is always, at the mercy of the Highest. Forgiveness is a noble revenge. We shall interpret the words wrath of God, terrors of the Lord, according as we have learned to conceive of God." "Our notion of the end and nature of justice necessarily advances with our moral growth." "The larger the nature, the less susceptible to personal injury. When a child strikes a man, there is at most the moral injury to the child."

The author quotes a striking parable from Hindu mythology, intended to prove the supreme divinity of Vishnu by his supreme humility and anxiety to serve one who had behaved insolently toward him. Surely the vindication of Divine Justice can only be attained when all unjust men have become just. The full penalty due must, indeed, be exacted, and who can tell what that is? But, in the author's view, "present obedience, resulting from full accordance of nature, is itself perfect remission of all past ignorant or wilful discordance" (p. 176). Yet since the Father meets His prodigal son, man (and, indeed, all creatures), "when yet a great way off," on the plane proper to each, the primitive sacrificial system may be regarded as of Divine institution, and prophetic of higher realisations of the idea of sacrifice. "Without shedding of blood is no remission," that is, without the slaying of the lower and merely psychical or self-seeking natures, of which animals are a type, though certainly primitive peoples worship revengeful, self-centred gods, who are believed to love worship, honour, propitiation, and the abasement or even cruel suffering of their votaries—actually to feed on the blood of their victims. "But while in pagan and Jewish sacrifices

men bring offerings to the gods, in the Holy Eucharist God offers Himself to man." Anthropomorphism is inevitable and well; yet we are not bound to deify bad or weak men.

Still, the popular doctrine of Atonement must seem to satisfy some human need. Does the author sufficiently allow for this?—though, no doubt, it is partly a solution of difficulties our own mistaken systems, ethical or other, have created. But evil habits grow more and more inveterate, and the sins of the fathers are visited upon the children, re-appear in the third and fourth generation. The poison germs multiply to infinity, however dead they may seem, when a *nidus* favourable to their regermination is provided. How to stop this? Well, men of science tell us that a low malefic organism, *Bathybius*, mother of malaria, springs up in waste lands when they are left unoccupied, unutilised by vegetation of nobler race. And what loathsome "life" batters on a once living body! But is the Divine Power willing and able to arrest the ravage of moral decay by a process of effectual regeneration or spiritual New Birth in all? The author would answer in the affirmative. The God of Calvinism, partial and capricious, cannot be Love, cannot be just. But is God able, as He is willing? A more difficult question! Here comes in the ever-vexed controversy of Free-will. Can men go on always resisting God, choosing their own perdition for evermore? If so, the Almighty is no Almighty, but very much the reverse. The writer believes in His omnipotence; and, strange to say, it is here he is likely to give most offence to the orthodoxy of the hour, which is jealous for what is termed *Free-will*, a certain "unchartered freedom," which is indeed both illusory and a curse, the only true liberty being that of perfect wisdom and goodness, which cannot hesitate or balance between folly and wisdom, good and evil. "I feel the weight of chance desires," sings the poet.

The Calvinism of the New Testament, methinks, wears an aspect more agreeable to conscience when interpreted in this sense. It is not alleged that God would, or can, force men to be good against their own will, only that, at some appropriate period, and under certain circumstances foreseen and provided for, every case by infinite Benevolence guided by infinite Wisdom, the good-will, which is salvation, must take effect in all; the needed discipline and experience shall not be wanting. But of course the writer would not grant that this momentary flash of time we mortals call "life" is the eternal God's only opportunity. If, indeed, this metaphysical liberty of indifference, which some are so eager to vindicate, existed, then the Almighty would provide motives and incentives all in vain, since He might always be baffled by the incalculable caprice of those innumerable godlets who, perhaps with some inconsistency, are regarded as the creatures of His hand, and yet as satraps in everlastingly successful rebellion against Him. But then, to adapt an expression of the Irishman in the story, "save for the honour of the thing," God might as well not exist at all! It is true that moral and physical causation differ. It is we who determine ourselves—that is, *our* character, and *our* motives, determine us; and so we feel no constraint. But how largely

is our character at the moment determined by inheritance and by circumstances! And the "I" of every instant is but a fleeting isolated fragment of myself, too often out of harmony with the rest of me, and unreconciled with other members of the cosmic organism. But since our true being is in the whole, and not in the selfish, repellent atom we now call "ourselves," there can be here no true self-determination, in which Liberty verily consists. The true being of the cell is in its functional subordination to the whole body. For it to assume independence implies defective vitality and disease. "If the Son shall make you free, ye shall be free indeed"—not otherwise. That is Biblical teaching, and commends itself to reason.

It may be objected that the author throws the responsibility of sin, as of all other evil, upon God. But then sin, like other evil, is with him a condition of our defective existence; it is nothing absolute. It is hateful, and to be hated *as sin*—nay, it exists for this very end, that we may grow into the fullness of our own true life by resisting and overcoming it. As sin, God hates it more than we do; but then He regards sin and suffering also in the totality of their orbited destiny or cycle, in their essential idea, wherein they are sin and suffering no longer. Sin, after all, is the abuse or non-use of our capacities; but this rudimentary abuse or non-use appears to be the inevitable condition of their right and fertile function. The burial and death of the bright isolated seed is not good, yet so only can it have fruitful fellowship with light and air, becoming green leaf, sweet flower, and golden harvest—as grain, bruised and eaten, moreover, very part and parcel of Divine humanity. "The serpent grasped by the hand of Moses (*i.e.*, law) became a rod of power. It became a healing force against its own poison when raised above the earth." But, as we are members of one body, the transgression of each is to be regarded as evidence of moral disease or defect in human society, past and present. Such, any of us should feel, would have been *my* act in that transgressor's place, with his inherited nature, in his special circumstances. And, while virtue and wisdom can only be perfected through the discipline of life (or something equivalent), the experiences and trials of each become the property of all. But "admonition, disapproval, and punishment are factors in the restorative process of life."

I do not think, however, that the author would differ from the following statement. Since it is admitted that every man is a substantial source and centre of his own world, a thought or word of God, as spontaneous idiosyncrasy immortal (for what is, must always be), each is, indeed, responsible for all he does, as we do assuredly feel, in however bewildered a fashion, that we are. It must be, then, our own very selves who, in consort or harmony with all (a harmony which is our true being), intend and consent to all that happens, including evil, though in our actual earth-consciousness we are cut off for a time from this Plerôma of Divine Wisdom and Consolation, which is our inmost personality. I confess that one is not always able to hold such a creed firmly in face of one's own horrible incon-

sistencies and the spectacle of the world with its hourly tale of cruelty and wrong, hereditary folly and ignorance, devouring accident, apparently fortuitous disaster. Yet, is that not because our sensibilities are out of proportion to our faith? On the other hand, may such a creed land us in some inhuman quietism of indifference to human woe? How, if it is trust in the Omnipotence that works for righteousness? Can a loving and just man do otherwise than desire to co-operate with Supreme Love? Must he not work with more heart and courage, though also with more dignity and calm, if he knows that Love is absolute, nor can suffer final defeat? I regret that the author should have given any colour at all to such a charge by asserting that a Christian man could not join in a revolution, since beneficent changes in the body politic will be brought about by Heaven when they are ripe. Surely; but through the instrumentality of man! And in what higher work can a man engage than in wisely assisting them? Assuredly the confidence withdrawn from pet nostrums that are idols may be transferred, ennobled and enhanced, to the Living God. RODEN NOEL.

Heinrich Heine's Memoiren, etc. Hrsg. von Eduard Engel. (Hamburg: Hoffmann & Campe.)

The Memoirs of Heinrich Heine. With an Introductory Essay by T. W. Evans. (Bell.)

DISAPPOINTMENT surely awaits anyone who takes up these Memoirs in the expectation of finding that terrible and sensational work so often referred to in Heine's correspondence. These hundred and odd pages of very unstartling matter are but a makeshift substitute for the great book which was to form the conclusion and the crown of the poet's collected works. The present memoirs were begun—probably in the last year and a-half of his life—to fill up the gaps made by the voluntary destruction of parts of the original book. And in the prelude the author tells us that he may possibly see cause to deliver over the remainder of his thirty years' work to the flames of an *auto da fe*. As the original MS. seems to have wholly disappeared (with the exception of a few fragments, evidently preserved accidentally), all that we can do is to accept what is offered to us and be thankful.

We have here reminiscences of Heine's youth, sketches of scenes and of people, and occasional digressions into subjects which have but a slender connexion with the main purpose of the book. We see from the descriptions he gives of his near relatives and his schoolmasters that he must have brought with him into the world the germs of those mental qualities which afterwards made him one of the foremost names in German poetry. His mother, who appears to have been the person who most strongly influenced his youth, was in religion a strict Deist, and in philosophy a disciple of Rousseau; and she had a great dread of her son becoming a poet. Heine himself appears to attach great importance, in a religious and philosophical sense, to the fact that in his thirteenth year he was made acquainted with the free-thinking systems of the ancients, and that by

the head of the Düsseldorf Lycée, Rector Schallmeyer, a Roman Catholic priest. But when we learn that Rector Schallmeyer could suggest to M^{me}. Heine that she should send her son to Rome to be educated for the Church, and that M^{me}. Heine proposed—or, at least, did not oppose—the sending of that son to a German university to study law at a time when the practice of law was prohibited to Jews, thereby giving an implicit consent to his forsaking the faith of his fathers—when we read of these things we feel strongly that the atmosphere which surrounded young Heine was not favourable to the cultivation of a fine perception in things appertaining to morality and religion. In fact, Heine was as much of a Jew after his public acceptance of Christianity as before it. Even in the days when he was weak enough to desire that his Jewish origin should be unknown or forgotten, he was continually harping on Jewish subjects in a manner impossible to any but a Jew.

The portrait of M^{me}. Heine is not so fully worked out as that of her good-natured ne'er-do-well of a husband, Samson Heine, although the latter apparently stands for next to nothing in his son's life. His less purposeful but more sociable nature serves as a peg whereon to hang a number of stories and anecdotes which combine to present him to us in a very vivid fashion, and at the same time they show us something of the sort of life which went on around the future poet. He, with his dreamy, sentimental, and impractical temperament, must have seemed a strange creature if anyone had cared at that time to observe him. He tells us how he lived for something like a year possessed by the idea that he was a sort of *avatar*, or resurrection, of his great-uncle, Simon van Geldern—known in the family legends as "the Oriental."

These Memoirs do not enable us to trace the successive stages of mental development through which he passed—the circumstances under which they were written made that well-nigh an impossibility; but they give us brilliant sketches of persons and scenes as they appeared to the memory of the dying man across the gap of nearly half a century. The golden glamour of distance may be over them, but the impression on reading them is one of truth. Heine seems to have resolved to nothing extenuate nor aught set down in malice, and we can only regret that he did not live to make the book a more important one. His hand, when the pen—or pencil, rather—fell from it, had lost none of its cunning.

Dr. Engel, the German editor, has made a volume of the Memoirs by adding an introductory essay on the burnt MS., and the circumstances under which the present work was written, discovered, and published; a few poems, letters, and scraps not published before; and the Heligoland letters from Heine's book on Börne. These last are really fine and important, and originally formed part of the burnt memoirs.

Dr. Evans, the possessor of "the right of translation for the English language," has made up his volume by the addition of three of the scraps mentioned above (these fill thirty pages), and an introductory essay on Heine's life and works filling 130 pages. The main purpose of this essay seems to

be to prove that Heine was a very religious man, and to assert the superiority of Leland's translation of Heine's poems to all others. The translation in general presents fairly the meaning of the original, but the English is not good enough to fairly represent Heine. Certain passages which might offend the modesty of an English or American reader are omitted, but *en revanche* Dr. Evans has inserted twice over a piece of coarseness for which Heine is not to blame.

R. M'LINTOCK.

Frederick the Great. By Col. C. B. Brackenbury. (Chapman & Hall.)

THE publishers of this work deserve credit for endeavouring to supply the popular demand for military literature of a high order which the memorable wars of the present age has certainly caused to grow up among us. It was a happy thought, too, to impart this knowledge in the attractive form of short biographies of the great commanders of different times, scientific enough to show distinctly the rank they held as masters of their art, and yet written in a style calculated to please the general and unprofessional reader.

We cannot say, however, that this volume—the first of the projected series—carries out adequately this good idea, or realises what we had expected from it. Col. Brackenbury, no doubt, is a well-read soldier, and what he has published as a war correspondent is, we believe, of no little value; but, somehow or other, this brief sketch of Frederick the Great is very unlike what, in our opinion, it ought to have been, and, as a military work, is a weak performance. Whole chapters might have been well omitted; and the space occupied by disquisitions on the rise and growth of the Prussian Monarchy, on the causes that led to the two great wars of the Austrian Succession and the Seven Years, on the characteristics of the Prussian government, and on the squabbles between the King and Voltaire would have been better filled by really thoughtful criticism of the author's special and exclusive subject. In truth, nothing like a sufficient estimate of Frederick as a military chief is to be found in any part of the work; and able comments on his various campaigns, with good summings up, are equally absent. The narrative, too, though fairly good, is dull, and greatly overladen with details; and the account given by Col. Brackenbury of Frederick's strategy and tactics in the field, if tolerably accurate, in part, at least, is deficient in clearness and real insight. The book, in a word, is wanting in breadth, in complete knowledge, in mature reflection; and its artistic merit is very small, though this, perhaps, is of little importance. The maps, we must add, ought to have been much better. They do not give the student a clear notion of the theatres of the operations of the King; they do not mark out, as they ought to have done, the main lines only and the main strategic points; and they puzzle the eye by their crowded fullness.

It is in his moral rather than in his mental qualities that we chiefly find the distinctive excellence of Frederick as a leader in war. "The first merit of a general is not intelli-

gence, but strength of rule and character"—we quote Napoleon's emphatic language; and no commander has surpassed Frederick in decision, firmness, and tenacious constancy. Occasionally, no doubt, his resolute energy degenerated into obstinate rashness; he owed to this his defeat at Künersdorf, and his narrow escape from disaster at Ingau; nor was his judgment always sound and well balanced, like Marlborough's and, in a less degree, Wellington's. But Frederick's greatness lay in his firm daring, and in perseverance that nothing could subdue; and his extraordinary success is, in a large degree, to be ascribed to these mental faculties. It is a mistake, indeed, to assert that the King was victorious over a united continent; Maria Theresa was his only deadly enemy; and neither Russia nor France put forth her whole strength against him in the Seven Years' War. Yet the fact remains that, almost unaided, this great warrior, with the resources only of a military State of the third order, confronted, through a protracted struggle, an armed league of three of the chief Powers of Europe, and came triumphant out of the unequal conflict; and this wonderful achievement was mainly caused by his invincible will and heroic steadfastness. In the conduct of war these priceless qualities of Frederick are seen in two main particulars. No general, not Napoleon himself, assumed the offensive more boldly against divided and distant enemies, and no general ever encountered disaster with more unbending firmness or so often plucked success from defeat. This last, indeed, is perhaps the feature of Frederick's career that is most distinctive. After the rout of Kölin, he triumphs at Rosbach; half ruined at Künersdorf, he still defies Daun; defeated at Hoch-Kirch, he pounces on Neisse; hemmed in at Bungenwitz, and in the extreme of peril, he escapes and retains his hold on Silesia.

We have dwelt on this side of Frederick's nature, for, though it is noticed in the volume before us, it has not been placed in sufficient relief. The intellectual gifts of the King were very inferior, in our judgment, to the high and commanding moral qualities which form his chief title to military fame. He can hardly be said to have displayed genius, at least in the large operations of war; his combinations were not profound, original, or, in any sense, brilliant; he was deficient in fine strategic skill; and he committed most serious strategic mistakes. Col. Brackenbury is, we think, right in saying that Frederick's strategy was not remarkable; we only wish he had endeavoured to give an intelligent and thorough account of it. As a tactician, the King ranks very high; he had probably studied the subject carefully; he had certainly witnessed a continual round of military exercises at the reviews of Potsdam; and in this part of the science of war a marked improvement is to be ascribed to him. Col. Brackenbury has dwelt on Frederick's tactics; but his description of them is not sufficient, and in some points is, we believe, misleading. The peculiar merits of the King in tactics were that he employed the then arms with more skill and effect than had been seen previously; and, possessing, as he did, a much better army than any of those opposed to him, he repeatedly succeeded, by rapid manoeuvres,

in outflanking and so defeating an enemy. Undoubtedly, however, even as a tactician, Frederick sometimes fell into grave errors; and mere tactical skill, though of the highest order, is not one of the decisive excellences which make a commander of the first rank. We have no space to discuss the problem of Frederick's attack "in oblique order," the subject of much very stupid writing; we shall only say that we do not concur in all that this volume lays down about it. Notwithstanding some very marked defects, and though he did not possess supreme genius, still Frederick, in virtue of many high qualities, is certainly entitled to rank among the leading warriors of modern Europe.

WILLIAM O'CONNOR MORRIS.

Tennyson's "In Memoriam," its Purpose and its Structure: a Study. By John F. Genung. (Macmillan.)

THIS book is one of an increasing class of writings in which the authors seem to have put to themselves every question in relation to their subject except one: Is my disquisition on this subject necessary, or likely to be useful to any appreciable number of readers? It is impossible not to respect a labour of love like the present volume—accurate, careful, enthusiastic; yet, at the end, it is equally impossible not to ask, Are there really any readers to whom "In Memoriam" appeals at all who require, or who will welcome, such assurances as the following (pp. 25, 26)?—

"I have intimated in what way alone the poem before us is to be profitably studied, in the same way by which the devoutest minds of the age have found it fruitful of thought and comfort—namely, through the spirit of it. 'In Memoriam' does not yield its whole secret at once. Nor does it reveal itself willingly to an uncongenial or impatient reader. Catch-words and mechanical devices count for little in its structure. We need to lay, as it were, our hearts by the side of the poet's heart," &c.

Now, if there were any real danger of "In Memoriam" being read as *vers de société* this plea might be necessary; as it is, the remarks seem perfectly obvious—trite and barren, though exceedingly true. Mr. Genung cannot bear that the object of his adoration should be scanned lightly or merely skimmed through; he forgets that "In Memoriam" has a fine, almost unequalled, power of self-defence. A Transatlantic critic, I believe, once summed up his judgment of "In Memoriam" by asking, "What on airth is the good of screaming against the calm facts of Creation?" Mr. Genung seems haunted and pestered by such estimates; he would like to convert such a critic. Hence the laborious and platitudinous assurances in which he deals—not from want of thought, still less from want of zeal or of literary expression, but from a misconception of what readers of "In Memoriam" really need. If I might venture on an opinion as to their requirements, it would be that not a *study* but an *edition* of "In Memoriam"—an edition with severely reticent notes explanatory of the harder verbal puzzles—will one day be required. Mr. Swinburne has, I think, somewhere laid it down that, in works of imagination, "mysteries should have

place, but riddles should have none." Nothing can be truer; and Mr. Genung's attempt to unfold the mysteries of "In Memoriam" comes of forgetting that such mysteries explain themselves to the student, but cannot be explained to him. The riddles, on the other hand, can and should be explained as soon as possible; till that is done, they are simply deterrent.

Putting aside the introductory matter, which seems, as has been already said, to be mainly occupied in discerning the sun at noonday, Mr. Genung's book divides itself into two treatises—one on the purpose of "In Memoriam," the other on its structure. The first includes a comparison of it, as an elegy, to "Lycidas" and "Adonais," and, as a memorial of friendship, to Shakespeare's Sonnets. This distinction, though treated in an interesting manner, seems to have a vitiating flaw. Whatever else "Lycidas" and "Adonais" may be, they are assuredly memorials of friendship, as most elegies are; nor is it possible to compare "In Memoriam" with them, except in relation to this common quality, which quality, accordingly, cannot be reserved for the comparison between the Sonnets and "In Memoriam." To me, indeed, it appears that "Lycidas" and "Adonais" may profitably be compared, as possessing, amid all their differences, the same sort of unity. "In Memoriam," on the other hand, would be more profitably compared to the Sonnets or to the Psalms. Here, too, there is unity, but of a wholly different kind. But, in any case, it should have been possible to institute these comparisons without the supererogatory tedium (p. 32) of assuring us that "Lycidas" commemorates under pastoral forms the death of Edward King, and that "Adonais" was written on occasion of the death of John Keats. It is the obtrusion of remarks of this kind, very fit for a primer of English literature as they are, that makes the book tiresome. The best part of this chapter, however, is the conclusion (pp. 70-76), where what Mr. Genung aptly calls the "chorus-poems" of "In Memoriam" are discriminated, and their office described, with much skill. The distinction between these poems and the others is, of course, vital, and not in itself difficult to grasp; yet Mr. Genung is probably right in thinking that it eludes many readers.

The final and longest treatise, that on the structure of the poem, is well worth reading, though somewhat unduly prolix, and not free from the fault of obviousness. The discovery, for instance (pp. 88, 89, &c.), of the "cycles" of the poem is one which has hardly ever, one would think, eluded an intelligent reader; yet, if I mistake not, Mr. Genung regards it as a new light. The short prose analyses of the poems are gracefully expressed, and very much fuller than those published in F. W. Robertson's *Remains*; and, little as one may think that the poem gains by such explanations, there is no doubt that explanation should be thorough, if it be given at all. The most interesting thing by far in the whole book is the connexion, worked out, I think, for the first time, between the thoughts of "In Memoriam" and passages from Arthur Hallam's own *Remains* (see e.g., pp. 151, 167, &c.).

In minor matters of style and taste the

book is, on the whole, commendable. There are one or two crudities, such as (p. 58) "it remains first to indicate," and (pp. 40, 41) "to commemorate that companionship and to interpret the involvements of that undiminished love"—"there's a stewed phrase indeed," enough to rouse the wrath of the servant of Pandarus. But these are given, not as characteristic of the style of the book, but as exceptional and worth erasing. It is a book written with loving care, but with no discrimination between thoughts worth having and thoughts worth recording.

E. D. A. MORSEHEAD.

Norman Britain. By W. Hunt. "Early Britain" Series. (S. P. C. K.)

THE period which Mr. Hunt here treats is one that has, of late years, peculiarly engaged the attention of historians. He thus enjoys the singular good fortune of having to his hand such an abundance of first-class material as is afforded, it may fairly be said, by no other period in our history. But this very plethora of material constitutes a grave difficulty when it has to be compressed into so small a space, and Mr. Hunt therefore judiciously decided to present us with "a series of short essays, treating facts rather as illustrations than as invested with any independent importance." He has thus been enabled to give his readers a very complete and successful *aperçu* of the important results obtained by the labours of many students. It is satisfactory to find that among his sources of information is so recent and valuable a work as the *Corpus Poeticum Boreale*.

Mr. Hunt is, necessarily, chiefly indebted to the elaborate works of Mr. Freeman, whose *Norman Conquest* and *William Rufus* exactly cover his period. Permitted by Mr. Freeman "to make use of all that he had written," and enjoying "the benefit of his criticism and counsel," it is not to be expected that Mr. Hunt should deviate from his teacher's track. Yet there are evidences that he has not hesitated to form, in some cases, his own conclusions. We may instance his views on the election of Harold, where he contends that

"it was a strange event, for it was wholly contrary to Teutonic ideas that anyone should be made a king who was not of a kingly line"

—a contention which he illustrates from the *Corpus Poeticum*. This, surely, savours rather of Mr. Green's view, that it was "a constitutional revolution of the gravest kind, the setting aside a great national tradition," and of Dr. Stubbs' sound canon that "royalty, though elective, belongs to one house, one family" (*Const. Hist.* i. 141, cf. i. 135), than of Mr. Freeman's somewhat illogical conclusion on this, "the central point of this history," that, because one member of the royal house might be selected in preference to another, it was quite constitutional, as a consequence, to select an outsider, who was not of the royal house at all. Again, in the matter of chivalry, on which Mr. Freeman, as is well known, holds strong views, Mr. Hunt ventures, in the case of Rufus, "to differ to some extent from his conclusions."

But, on the whole, Mr. Hunt follows Mr. Freeman closely. Thus his description of the

anarchy in Normandy, on Robert's death in 1035,

"Castles sprung up everywhere. New mounds were raised, or ancient earthworks were used again, and on these were built the square and massive donjon towers which mark the Norman fortress."

reproduces that of Mr. Freeman:—

"The land soon bristled with castles. The mound crowned with the square donjon rose as the defence or the terror of every lordship."

Here Mr. Freeman's words should have been checked by the well-known conclusions of Mr. Clark, the recognised authority on this subject, who holds that of the rectangular keeps in Normandy "very few, if any, can be shown" to have been constructed before the English conquest. Moreover, even if any of these fortresses had been built so early as 1035, the mound would have been "crowned," not "with the square donjon," but with the shell-keep, it being only, as Mr. Clark has shown, the greater durability of the rectangular form that has caused it to be described (erroneously) "as the type, instead of as but one of the two types, of a Norman keep." So, too, in the matter of Harold, Mr. Hunt, with unquestioning enthusiasm, embraces Mr. Freeman's view:

"Patient, just, and affable to all men, strenuous in action, valiant in fight. . . Like his father, he was wise and politic; unlike him, he was also generous and self-denying."

We are given no hint that there is another side to the question, that expressed by Mr. Green in the words—

"His civil administration during his first ten years of rule is the mere continuation of his father's. There is the same scheme of family aggrandisement, carried out in even a less scrupulous way."

Mr. Hunt, of course, also takes the favourable view of his relation to the mysterious Northumbrian rising.

Of the *Constitutional History* Mr. Hunt has made good use, and his sketch of Domesday is excellent. But it might be wished that, in finance, Danegeld had been touched upon, and the *firma burgi* more carefully explained. It is stated that, even before the Conquest, the English towns had advanced so far as "to pay their own dues to the Crown" (p. 58); and yet we are told in a parallel passage (p. 195) that "at the date of the Conquest" their dues were still "included by the sheriff in the ferm of the shire."

We read, in the chapter on "The Norman Nobles," of old Roger de Beaumont, that he

"gained by marriage the county of Meulan, in the French Vexin, and thus became a French as well as a Norman noble. . . . When William invaded England he was left to help Matilda in the government of the Duchy. He refused to take any share in the spoils of England," &c., &c.

But it was not till long after Roger's marriage—indeed, long after the invasion itself—that his brother-in-law, the Count of Meulan, died, and, even then, Meulan passed, not to himself, but to his son. Moreover, though it is stated by Mr. Freeman himself that he "refused to share in the spoils of England" (*W. Ruf.* i. 184), we can here check William of Malmesbury by what Mr. Freeman loves to term "the simple process of turning to

Domesday," and learn that his conscience allowed him, as a fact, to "share in the spoils" in more than one county. Nor can it be stated with certainty that his son "was made earl of the shire and town" of Leicester (though it is so held by Mr. Freeman, and even by Dr. Stubbs), for on this point Orderic's solitary assertion, however positive, is surely outweighed by accumulated record evidence. It is, however, right to add that Mr. Hunt, as a rule, is most accurate. But there is a strange slip in the passage quoted from the Fitzwalter decision, where the words were not "fit to be received," but "fit to be revived" (*Collins on Baronies*, p. 287).

We owe Mr. Hunt a debt of gratitude for his praiseworthy determination to give us proper names, both English and Norman, in a rational form. It is to be hoped that such monstrosities as "Aluric" and "Mellent" may now soon be swept away. We wish, however, that, on the same principle, the story of "Liveger" (p. 224) had been told as of *Leofgar*.

The absence of a date from the title-page, hitherto a flaw in this series, is now remedied; but the Index continues poor, and the absence of a table of contents is, in a book of this character, inexcusable. J. H. ROUND.

NEW NOVELS.

Princess Napraxine. By Ouida. In 3 vols. (Chatto & Windus.)

The Unloved. By George Gissing. In 3 vols. (Chapman & Hall.)

Lucia, Hugh, and Another. By Mrs. J. H. Needell. In 3 vols. (Blackwood.)

The Ironmaster. From the French of Georges Ohnet, by Lady G. O. In 3 vols. (Wyman.)

Mumu, and The Diary of a Superfluous Man. By Turgeneff. Translated by Henry Gersoni. (New York: Funk & Wagnall.)

Dorothea Kirke; or, Free to Serve. By Annie S. Swan. (Edinburgh: Oliphant.)

We are disappointed in Ouida's last work. Although *Princess Napraxine* contains some original views of life, expressed with great vigour, as a whole it falls far short of the author's best work. The mannerisms to which we have grown accustomed in her later books are more conspicuous and glaring than ever, while the general construction of plot and moulding of character are altogether artificial, and lack the breath of life. The background is laid chiefly in the Riviera and in Paris; and, when we say that the author has placed her personages in the fashionable world, it is as much as to say that bright colours have not been spared in the scenery. Princess Napraxine, who, for want of a better word, may be called the heroine of the story, is a very carefully finished study, and forms one of the most repulsive figures in literature. Her character is dissected and examined with the minute care characteristic of modern fiction. The reader is called upon to pity the sorrows of a woman, bad indeed, but young, beautiful, and wedded to an uncongenial husband. The Princess had, at the age of sixteen or so, married Prince Napraxine's great wealth to escape the chilling poverty to which her father's improvidence would have

doomed her. The Prince is a good-hearted man with little brains, and only succeeds in disgusting his wife with mankind in general, and with himself in particular. Princess Napraxine feels the marriage "a profanation"; and, after bearing two sons to her husband, thinks she has fairly done all that may be required of a wife and mother. She henceforth utterly neglects her husband, and, aided by a pair of "languid, voluptuous eyes," makes a series of conquests, which end for the most part in the removal of her adorers by duel or suicide. The heroine's flirtations are purely platonic, as she is a strictly chaste woman, not from principle, as the author is careful to explain, but from a peculiar coldness of temperament. Her way of dealing with her many lovers is to smile on each man who approaches her until he begins to tire her, or his attentions become a subject of remark, when he is dismissed with as little ceremony as a clumsy page-boy. When the scene opens, one of the many adorers of the Princess is a certain Count Othmar, a financier of fabulous wealth. Othmar, be it remarked, is not a Jew, but the descendant of a line of Croatian money-lenders, who rose from obscurity during the last century. Othmar is madly in love with the Russian Princess; and, failing to persuade her to elope with him to Central Asia, or some other secluded portion of the world's crust, he goes and marries out of spite. His bride, Yseulte de Valogne, is a portionless girl of good family, who has been left an orphan, and is dependent upon the kindness of distant relatives. Othmar marries her primarily to punish the Princess for her coldness, and a little because he is touched by her youth (she is but sixteen), beauty, and forlorn condition. The maiden purity of the young bride is not, however, sufficient to charm away the hero's passion, and he is once more at the Princess's feet. Presently Prince Napraxine is killed in a duel, and Othmar proposes once again to run off with the heroine. At last, however, the conscience of the Princess is touched, and she refuses in a letter to wrong Othmar's wife. The letter falls into the hands of Yseulte, who is heartbroken by this confirmation of her worst fears, and who promptly puts an end to her life, leaving her husband free to try the doubtful experiment of wedded life with the Princess. This conclusion is somewhat lame; but the reader is consoled by the thought that the wrongs of poor Yseulte will be avenged by the second wife. Nadia Napraxine is, in truth, as vile a woman as can be imagined; and it is difficult to see why the author should have tried so desperately to win sympathy for such a character. Othmar cannot be called a success; but some of the more lightly sketched figures command our attention and sympathy. Yseulte is a charming creation; and Friedrich Othmar, the hero's uncle, is one of the few genial characters that the author has drawn. For the rest, the book is, as already said, marked by Ouida's most characteristic mannerisms and outrageous extravagances. Physical passion is obtruded with unnecessary vehemence, and the author is continually airing matters which, in this country, are not usually discussed in general literature, and least of all in novels. She has apparently some consciousness of this fact, as she veils

many allusions in French sentences which look fresh clipped from *La Vie parisienne*. By-the-way, the English of *Princess Napraxine*, while often vigorous and picturesque, is not the English of a native; the book, as a whole, reading like an unidiomatic translation from French.

The author—or rather authoress, for the work plainly shows a female hand—of *The Unclassed* has written a tale of lower middle-class life in London in the manner of M. Zola and his disciples. We say in the manner, for the manner of the *naturalists* school is to give sufficient prominence to the shadows of life to produce a picture of powerful effect. The spirit of the modern French realists differs in no way from that of generations of French writers in every branch of literature, who have ever sought to feed the national craving for the *sel gaulois* (read the English “dirt”) on one pretext or another. The spirit of *The Unclassed* is not the spirit of Zola, as the book is not prurient; but the manner of the book is realistic to a degree which will shock many readers. For the rest, the author has not sufficient control over her imagination to bring her characters and incidents into thorough harmony with nature. The story abounds with situations in which verisimilitude is sacrificed for effect. And, while on this subject, we may remark that a long-continued platonic attachment between a normal young man—even of aesthetic tastes—and a London prostitute is an incident hardly within the range of probability, to say the least. The drawing of the characters, though unequal, is in parts very vigorous, and shows a capacity which may be expected to reward its cultivation with good fruit.

Lucia, Hugh, and Another is not a book which calls for any special remark. It is a good old-fashioned love-story, with the latter part of the nineteenth century for its background. The drawing of the figures is above the mean, and the dialogue is distinctly better than that in the pages of nine-tenths of the Society novels of the day. A good book for a lazy midsummer day.

The Ironmaster is a translation of Georges Ohnet's *Le Maître de Forges*, one of the most characteristic works of the modern French school. Ohnet's novel has been widely read in this country in the original, and any detailed analysis of the plot would be out of the question. The intrigue turns on a misunderstanding between a husband and wife, which is cleared up, after endless heart-burnings, by the wife throwing herself between her husband and his antagonist as they are about to exchange shots in a duel. The wife receives in her hand the charge that was meant for her husband, and the barrier which pride and reserve had erected between two people who ought to have made each other happy is at length broken down. It is a question whether, in seeking effects, the author has not strained the possibilities of human action; but, when all is said, *Le Maître de Forges* will remain one of the finest productions of modern French literature. This version, although crude and harsh in places, gives a better idea of the original than would probably be the case with a more studied rendering.

Mr. Henry Gersoni has contributed two more of Turgenev's tales to the large stock which the enterprise of English and American publishers has accumulated. The two stories in this little volume are well selected as samples of the Russian novelist's genius, as they both belong to his best time. *Mumu* is the tale of a serf, who had a little dog, and nothing else in the world on which to bestow his affection. He was forced to drown his pet because its barking disturbed his mistress. The second story introduces the reader to the former masters of the serf, known, for want of a better word, as the nobility. The translator, who, if we are not mistaken, is a Russian Israelite, has done his work very creditably; although here and there a phrase shows that the writer is using a tongue to which he was not born.

Dorothea Kirke is a little tale which first appeared in the *Christian Leader* under the title “Free to Serve.” It seems that, though the author was not aware of the fact, a story bearing that name was already in existence; hence the change of title. *Dorothea Kirke* is a tale fashioned on the general lines of religious fiction, death-bed scenes, happy and unhappy, alternating with much grave discourse on the “love of the world,” which is a cant phrase for the non-reception of a certain rule of ascetic life. The author has not exactly produced a work of art, but she is certainly entitled to the credit of writing in pure, plain English. The artist has illustrated this book with four wood-cuts which, in the present state of engraving and book illustration, are singularly out of place.

ARTHUR R. R. BARKER.

BOOKS OF TRAVEL.

Diary of an Idle Woman in Spain. By Frances Elliot. In 2 vols. (White.) This is an irritating book to review; and, if our remarks seem too harsh, the author must lay the blame either on her own carelessness, or on that of the corrector of the press. She is a practised writer, and cannot now claim the indulgence due to a beginner. Nearly every Spanish or historical or geographical term used in these volumes, if repeated, is spelt once or twice rightly, and many times wrongly. We can give only an example or two of what occurs frequently. The favourite wine of Central and Southern Spain, Valde-peñas, appears as Valid Peñas on p. 65; la casa de las Siessa Churimeas for Siete Chimeneas (p. 63); Dos de Marjo for Dos de Mayo; Alcyade for Alcalde (pp. 50, 51); though all are rightly spelt elsewhere. The history with which the book is crammed is a compound of Murray's Guide-book, Schiller's *Don Carlos*, and Washington Irving; and the changes are rung on the same theme with most wearying iteration. The apocryphal story of Count Julian and his daughter is told in connexion with Toledo, Cordova, the Guadalete, Malaga, and other places; that of Boabdil occurs still more frequently; while, as the author truly remarks, “one meets Philip II. everywhere.” And all this is told in the old fashion, as if neither Dozy, Gachard, Stirling, nor even Prescott had ever written. Yet the author has no need of all this farrago; she has some power of true description, and when she throws aside her ill-digested learning she brings a scene before us well, whether it be of art or of nature. The description of Seville cathedral, and that of the procession at Granada, are excellently done. A declared lover of cities, and, above all, of Madrid (the healthiness of which she extols at the moment when its inhabit-

ants are aghast at its ever-increasing mortality), she visits only great towns, and seeks no acquaintance with “untrodden Spain;” and we feel at each new locality that the comfort or discomfort of the hotel will have more to do with the appreciation of it than either natural or architectural beauty. Our author wisely made acquaintance with H.B.M. consuls in the South of Spain, and pays them a well-deserved compliment. She saw, too, a little, though but a little, of Spanish society at Seville. If nine-tenths of the history were cut out, the book might be useful to tourists like herself; as it is, nothing can be more tedious to those who have any previous acquaintance with Spain and Spanish history.

Round the World. By Andrew Carnegie. (Sampson Low.) Though Mr. Carnegie's voyage round the world happened earlier in time than his famous drive through Britain, yet this description of the voyage comes to us as a sort of continuation of his description of the drive. Unfortunately, Japan and China, India and Egypt, have become familiar ground to the general reader, while much of our own island is still strange. And it must also be confessed that Mr. Carnegie's experiences in the East were not out of the common. For ourselves, we have been most interested in his account of India, though it would be scarcely possible for a traveller to see less of the country and the people. While he bears ungrudging testimony to the efficiency and the honesty of the British administration, he was still more deeply impressed with the anomaly of Englishmen holding down a subject race, whom, at the same time, they are educating into discontent. Oddly enough, he also protests against the misrule of the Rajahs, and seems to anticipate for India a confederacy of native republics. Misprints are singularly rare. But we may remind him that Lord Wolseley has had nothing to do with Abyssinia, and that it is Neill and not McNeil who lies buried at Lucknow. The type and paper of the book reflect credit upon the American “manufacturer.”

A Jaunt in a Junk: a Ten Days' Cruise in Indian Seas. (Kegan Paul, Trench, & Co.) The second title of this book corrects the first, for the “junk” was not a junk, but a Bombay harbour boat, which two brothers, of an original turn of mind, chartered for a cruise along the western coast of India. Some of the incidents they encountered were certainly worthy of record; and if the author had confined himself to description we could have honestly awarded him nothing but praise. But, unfortunately, he has availed himself of the opportunity to inflict upon us many pages of tedious moralising and rapid speculation, which go near to shipwrecking the venture. This is a fault, we have observed, to which Anglo-Indian writers are particularly prone.

MESSRS. SAMPSON LOW have issued an English edition of *Tungking*, by Gen. William Mesny, noticed in the ACADEMY of April 19. We are glad to learn that this is only an instalment of a larger work which will give an account of Gen. Mesny's travels, experiences, and observations in the Chinese empire.

Our Maoris. By Lady Martin. (S. P. C. K.) Every reader of books of travel must have been struck with the varied accounts of the same races given by different writers. One, a missionary perhaps, will accredit some aboriginal people with every virtue; a planter will charge the same people with every crime. In the present work we have a pleasing and impartial account of the Maoris by one who knew them well, having lived and laboured among them for thirty-four years. The author, the wife of the first Chief Justice of New Zealand, landed at Auckland in May 1842, and, in concert with

Bishop Selwyn; at once set to work among the natives. She is very modest as to her own share of work, but no one who reads her book can doubt how valuable her help must have been. Lady Martin writes gracefully and naturally, and gives us many pretty and touching stories of the early converts to Christianity with all the simple faith and earnestness of primitive times. We quote one of a woman who

"every Sunday helped her daughter to paddle across [from an island to the mainland] to attend church. She always brought a little basket of potatoes or other food to cook between the services. The missionary's wife said to her: 'Why do you trouble yourself to do this? I will give you dinner.' 'No,' the old woman would reply, 'I do not come to get earthly food, but heavenly.'"

Though this old lady lived to over ninety, the majority of the Maoris with whom Lady Martin came in contact seem to have had poor constitutions, and were the victims of horrible sores, mesenteric disease, and consumption. Lady Martin attributes this unhealthiness to the change of habits induced by civilisation, but she is not of opinion that the race will die out. During a great and very fatal epidemic of measles the natives who were rationally treated did as well as English patients. We are indebted to the Society for Promoting Christian Knowledge for this little book, which we heartily recommend to our readers.

South Australia: its History, Productions, and Natural Resources. By J. P. Stow. (Adelaide: Spiller.) Mr. Stow's thick pamphlet was written at the request of the Government of South Australia, for the use of visitors to the Calcutta Exhibition of last year. The connexion is not very obvious; but whether it was much read at Calcutta or not the author has produced a very comprehensive account of his colony, its foundation, progress, institutions, climate, natural history, and productions, which would certainly be of great use to anyone intending to settle there. It is a pity Mr. Stow did not put his work into a cloth cover; it is sure to come to pieces if much handled. It is a creditable specimen of colonial printing, though we cannot say much in praise of the forty-nine illustrations.

Early Experiences of Life in South Australia. By John Wrathall Bull. (Adelaide: Wigg; London: Sampson Low.) Mr. Bull's volume is an enlarged edition of a work privately printed in South Australia, which was, doubtless, acceptable there. We think he would have been wiser had he not attempted to circulate it in England. But, as he has done so, we must say that his book appears to us ill put together, and indigested. He himself settled in the colony in 1838, and his own experiences are worth recording; but these, and what else is interesting in his work, must be sought for through a mass of dry extracts, poor old jokes, and details which, to us, appear ridiculously trivial, however valuable they may be to his fellow-colonists.

Greater London: a Narrative of its History, its People, and its Places. By Edward Walford. Illustrated with numerous Engravings. Vol. I. (Cassells.) All those who possess *Old and New London* will be glad to have this continuation, written by one of the two authors in the same interesting manner. The area covered is that of the metropolitan police jurisdiction, which extends some fifteen miles from Charing Cross in every direction; and the present volume is limited to the north of the Thames, from Chiswick to Poplar. Though the south is probably more familiar to most of us, and certainly better served by railways—we do not say, served by better railways—we think Mr. Walford was well advised to begin with the north. For the still rural parts of Middlesex,

the borders of Hertford, the River Lea, and Epping Forest afford him just the material that his gossiping pen knows how to treat. Every village has supplied some traditions to his industrious research; while his chapters on the greater centres—Twickenham, Hampton, Harrow, Barnet, Enfield, Waltham, Epping, Ilford—give us no small portion of English history in epitome. Nothing can be more sad than the fate that has befallen nearly all the great houses near London. Where are Richmond and Nonsuch, Theobalds and Canons, Wimbledon and Wanstead? The abundant wood-cuts add much to the value of the work; but they do not make up for the absence of a map. The Index is doubtless reserved for the second volume.

South Devon and South Cornwall. By C. S. Ward and M. J. B. Baddeley. Maps and Plans by Bartholomew. (Dulan.) Those who already know the "Thorough Guide" series will need no recommendation to the new volume. For them it will be sufficient to say that the walks along the coast and the natural and antiquarian interests of Dartmoor are here described with even more than the usual accuracy and fullness of the joint authors. Murray, of course, will always be invaluable to those who wish to acquaint themselves with historical traditions, with architectural styles, and with the contents of country mansions. Messrs. Baddeley and Ward have followed the example of Baedeker in addressing themselves to the ordinary tourist, and they have bettered their example. In reading their guide-books—and still more in using them—one feels that their work has all been done at first hand, and with intelligence. By nothing is this more shown than by the relative importance they attach to different places. In the present volume there are two maps of Dartmoor, and also two plans, which will in the future be indispensable to anyone visiting that region. That the book can be sold at 3s. 6d. is a marvel. On only two points have we any criticism to offer. One is that some space is occasionally wasted in repetitions; the other is that Mr. Baddeley has not yet worked himself entirely free from the guide-writer's besetting sin of facetiousness. We are glad to observe that *North Devon and Cornwall*, due solely to Mr. Ward, has already reached a second edition.

Cassell's Illustrated Guide to Paris is cheap at a shilling. Besides being profusely illustrated, it has a single clear map; but we would gladly exchange the cuts that have to do with English places on the several routes for some more plans of Paris itself.

MR. CHARLES B. BLACK has issued an eighth edition, carefully revised, of his *Touraine with Normandy and Brittany*, which, in these days of cheap Guide-books, is one of the best specimens of its class, if regard be had to the variety and freshness of its information, and the abundance and clearness of its maps and plans. The book is happily free from two of the worst faults of many otherwise excellent Guides—ill-timed high falutin' and worsted jocularities. Fireside travellers will find many curious details regarding local customs, like the "pardon" of St. Herbot at the village of his name. In the ninth edition it might be well to give a few facts respecting the great zoological station at Roscoff.

MESSRS. GEORGE PHILIP & SON have published a *Cyclists' Map of the Country Round London*, on the scale of half-an-inch to the mile, and extending from twenty to thirty miles in every direction. Its merit is the clearness with which it marks not only the roads, both large and small, but also the chief places of interest. We have used it, and found it trustworthy.

We have also received:—*Fair Italy: The Riviera and Monte Carlo*, by W. Cope Devereux (Kegan Paul, Trench, & Co.); *Business and Pleasure in Brazil*, by U. R. Burke and R. Staples (Field & Tuer); *A Visit to the Isle of Wight by Two Wights*, by John Bridge (Wyman); *Through Auvergne on Foot*, by Edward Barker (Griffith & Farran); and the following New Editions:—*A Handbook for Travellers in Central and Northern Japan*, by Ernest Mason Satow and Lieut. A. G. S. Hawes (John Murray); *Walks in Florence and its Environs*, by Susan and Joanna Horner, in two volumes, with Illustrations (Smith, Elder, & Co.); *Across the Ferry: First Impressions of America and its People*, by James Macaulay (Hodder & Stoughton); *Gujarat and the Gujaratis*, by Behramji M. Malabari (Bombay: Education Society's Press); *The "J. E. M." Guide to Davos-Platz* (Wyman); &c., &c.

CURRENT LITERATURE.

The Art of Fiction. By Walter Besant (Chatto & Windus.) Mr. Besant has printed his Royal Institution lecture in pamphlet form, and thereby definitely submitted it to the critical judgment of impartial outsiders. On the whole, it must be confessed that, like most other artists, Mr. Besant makes too high a claim on behalf of his own special art. Nor are we sure that the rules which he lays down for its production are by any means always sound or practicable. For example, he dogmatically declares, first and foremost, that "everything in fiction which is invented and is not the result of personal experience and observation is worthless." We should be loth to judge so harshly of the Abbey of Thelema and the Palace of Delight, which are surely not the result of any personal experience of Mr. Besant's in this prosaic, proper nineteenth century of ours. Then, again, to the obvious objection that this rule cuts too severely against historical novels, Mr. Besant answers airily that when the historical novelist must describe he must borrow. Why not do the same thing with contemporary life? Because, says our theorist, if you do, you will most assuredly be found out. That is by no means certain; indeed, we could quote more than one case to the contrary, where a writer has been universally credited with an intimate knowledge of places where he has never been, and societies in which he has never mingled; but, even if it were certain, what does it matter? The small minority who have been in China may catch out Mr. Payn in *By Proxy*; the small minority who know all about the private life of English bishops or exiled princes may catch out Trollope or Daudet; but who else on earth cares twopence about it? If you choose to make a lot of Western miners ride from Pike's Peak to Cheyenne Gap in a single evening, as somebody once did, and the fraud (a perfectly deliberate one, obviously) is detected by the handful of readers who know the Rocky Mountain passes personally, does it in the least interfere with their enjoyment of a good story? We have reckoned up mentally a few of the fine novels or fine episodes we should have missed if all previous writers had stood by this hard saying, and the list is far too long to inflict upon our readers. Kingsley's tropical sketches are none the worse, even for those who know the West Indies and the Spanish Main, because he had never been there when he wrote them; and it isn't every novelist who has had the luck to go to Mauritius.

MR. T. FISHER UNWIN has published an English translation, by Miss E. J. Irving, of that striking novel by M. Carl Vosmaer, *The Amazon*, the Dutch original of which was reviewed in the ACADEMY of April 9, 1881. This edition has a Preface by Prof. Georg

Ebers, and a graceful frontispiece by Mr. Alma Tadema.

MESSRS. FREDERICK WARNE & Co. have issued an English edition of *Ben-Hur*; or, the Days of the Messiah, by Lew. Wallace, which happens to have been reviewed in the ACADEMY the very next week—April 16, 1881—when it appeared (if we remember rightly) in its original American dress.

FROM Messrs. Macmillan comes a new edition of *Alice Learmont*, by the Author of "John Halifax, Gentleman;" and from Messrs. Smith, Elder, & Co. no less than four new editions of novels—*Cranford*, and *other Tales*, by Mrs. Gaskell; *No New Thing*, by W. E. Norris; *Ben Milner's Wooing*, by Holme Lee; and *Mrs. Geoffrey*, by the Author of "Phyllis."

NOTES AND NEWS.

MR. SWINBURNE contributes to the July number of the *Nineteenth Century* a ballade called "On a Country Road."

MR. HERBERT SPENCER's article in the *Contemporary* will be entitled "The Great Political Superstition."

WE understand that Lady Bloomfield is engaged in editing the letters of the first Lord Bloomfield written to his wife from the Court of Sweden, where he was Minister. They contain a good deal about Bernadotte, and are otherwise interesting. Messrs. Chapman & Hall will be the publishers.

MESSRS. CASSELL & Co. have been entrusted by the Corporation of London with the publication of a volume entitled *London's Roll of Fame*, consisting of extracts from official documents connected with the presentation of the honorary freedom of the City, or congratulatory addresses to distinguished persons for the past century and a-quarter. The work, which will be illustrated with portraits and other engravings, will be ready next month.

THE following volumes are announced as in the press for the "Parchment Library":—*English Sacred Lyrics*; *Sir Joshua Reynolds' Discourses*, edited by Mr. E. W. Gosse; *Milton's Poetical Works*, in two volumes; *Selections from Swift's Works*, edited by Mr. Stanley Lane-Poole; and *Irish Lyrics*, edited by Mr. Justin McCarthy. Somewhat later will come a volume of *Selections from Coleridge's Prose Writings*, edited by Mr. T. Hall Caine.

A NEW novel, entitled *The Counter of this World*, by Lilius Wasserman and Isabella Weddle, will shortly be published by Messrs. Hurst & Blackett, in three volumes.

Travels in Search of a Settler's Guide Book in America and Canada is the title of a new work by Mr. G. J. Holyoake, to be published shortly by Messrs. Trübner.

MR. ALEXANDER GARDNER, of Paisley, is projecting a series of books under the title of "The Antiquarian Library," of which Mr. William Andrews, secretary of the Hull Literary Club, will write four volumes. The first will be entitled *Gibbet Lore*; the next, called *Obsolete Punishments*, will give an historical account of the ducking stool, brank, jouge, pillory, stocks, drunkard's cloak, repentance stool, whipping stool, public penance, &c.; the third will furnish a popular *History of Bells*; and the fourth is to be entitled *Wells: their History, Legends, Superstitions, Folk-lore, and Poetry*. Numerous illustrations will be included.

MR. GARDNER is also about to publish a second edition of *Rambling Sketches in the Far North*, by Mr. R. M. Fergusson. The articles of which the volume is composed originally appeared in the *Fifehire Journal*.

MESSRS. SIMPKIN, MARSHALL, & Co. have just issued a reprint of *Hamlet* from the First Folio of 1623, retaining the spelling, initial capitals, and italics. The price is only eighteenpence, for a convenient and handsome small quarto of 148 pages. It is intended to issue another play every month until the whole has been reprinted.

MR. WILLIAM M'DOWALL has commenced in the *Dumfries and Galloway Standard* a weekly column dealing with local history, antiquities, biography, &c., under the heading of "Auld Lang Syne." He has nearly ready for the press a volume on *Lincluden Abbey*, which was built about the middle of the twelfth century, and is now a picturesque ruin; it was often visited by Burns, and here he composed several of his most popular poems. A new and enlarged edition of Mr. M'Dowall's *Burns in Dumfriesshire* has recently been issued.

THE members of the Harleian Society have received this week the *Visitation of London, 1633-34*, vol. ii., edited by Dr. J. J. Howard. The *Visitation of Gloucestershire in 1623*, edited by Sir John Maclean and Mr. W. C. Heane, will also be ready for members this year; likewise vol. i. of the *Registers of St. James, Clerkenwell*, edited by Mr. Robert Hovenden.

THE first number of the *Illustrated Naval and Military Magazine*, which is to be published on July 1, will contain articles by Admiral Sir George Elliot, Capt. Berkeley, Mr. Lynal Thomas, Col. Brackenbury, and Majors Hutton and Elliott; and illustrations by Messrs. Linley Sambourne, R. Caton Woodville, W. H. Overend, and Rudolf Blind.

TO the July issue of the *Genealogist*, which will be ready next week, Mr. John A. C. Vincent contributes two papers of interest—one on "Wanley's Harleian Journal," the other a "Calendar of Heirs," compiled from the Edward II. Inquisitions *post mortem*; Mr. T. Bond concludes his criticism of Mr. Pym Yeatman's *History of the House of Arundel*; and Sir Bernard Burke remarks most favourably on Mr. Vincent's *Queen Elizabeth at Helmingham*. Among the other articles are "Sir Francis Knollys," by the Rev. M. T. Pearman; "Oliver Cromwell's Descent from the Steward Family," by Mr. Walter Rye; the "Falkener Family," with a large chart pedigree; and a very curious "Diary of Travel in 1647-8."

THE Town Council of Edinburgh has had prepared a careful inventory of the more important charters and documents belonging to the city, with a view to their deposit for safe keeping in the Register House. They number 106 in all, the earliest being a charter of David I., circ. 1143, and the next a charter of William the Lion, circ. 1171.

THROUGH the courtesy of the Council of the Surtees Society several volumes of its publications have been presented to the Archbishop's Library, Lambeth Palace. The recent addition of modern ecclesiastical and historical works considerably enhances the utility of this collection to those who are entitled to borrow—residents, clerical and lay, in the diocese of Canterbury, and in the parishes of Lambeth, Southwark, and Westminster. The library is open from 10 a.m. to 5 p.m. in the summer, Saturdays excepted.

THE annual meeting of the Victoria Institute will be held on Monday next, June 30, at 8 p.m., in the Society of Arts' House. Prof. Dabney, of the United States, will deliver an address, with the Earl of Shaftesbury in the chair.

THE Council of the Society of Arts has awarded silver medals to the following readers of papers during the session 1883-84:—The Marquis of Lorne, the Rev. J. A. Rivington,

Mr. C. V. Boys, Prof. Fleeming Jenkin, Mr. I. Probert, Mr. H. H. Johnston, Prof. Silvanus P. Thompson, Mr. Edward C. Stanford, Mr. W. Seton-Karr, and Mr. C. Purdon Clarke.

A COPIOUS selection from the correspondence of Turguenev is to be published at St. Petersburg by the Russian Society for Self-help among Men of Letters.

A WRITER in *De Portefeuille*, an Amsterdam literary weekly, *à propos* of the publication of Heine's *Memoirs* in the *Gartenlaube*, and the editor's assertion that these are the only genuine memoirs the world is likely to see, says that many years ago he came across a book purporting to be written by a lady, and entitled *Heinrich Heine's First Love*, in which the whole story of Sappho, the witch of Goch, the nocturnal synod of the high-priests of the sharp sword, &c., was related in almost the same words as in the recently published *Memoirs*.

THAT indefatigable worker, M. Paul Sébillot, has just published, in the series of "La France merveilleuse et légendaire" (Paris: Cerf), a selection of the best French folk-lore tales, under the title of *Contes des Provinces de France*. The volume is without notes. Several of the tales are printed for the first time in a French dress, and a few are entirely inédits. The work will thus, we think, be the most generally popular of all that this author has given us, for it presents the foreigner who is not a specialist with a sufficient sample of French folk-lore legend.

THE *Euskal-Erria* of San Sebastian puts forth an appeal for the formation of a Basco-Navarrese Folk-Lore Society, and offers its own pages as the organ for publication.

WE have received tomo iii. of the *Historia del Ampurdan*, by Don José Pella y Forgas. The photograph is of the town of Rosas; the other illustrations are quite equal in execution and in utility to those of former numbers. The period treated is that of Gallic and Roman rule and civilisation.

THE total number of periodicals printed in Polish amounts to 230, of which 106 are published in Austria, 81 in Russia (including Poland proper), 35 in Prussia, 5 in America, 2 in Switzerland, and 1 at Paris.

WE have omitted to notice before the useful Supplement for 1884 to *Meyer's Konversations Lexikon*, which contains interesting articles on Danish literature, Darwinism, the German empire, &c. "English Literature in 1882-83," and notices of the two English writers Canon Dixon and Mr. G. M. Fenn, are from the pen of Dr. Eug. Oswald, long a resident in this country. We here get drawn together within the compass of eight pages all the principal threads of English literary work for the past two years, classified according to poetry, drama, fiction, criticism, and literary history, biography, history of various sorts, travels, miscellaneous, and translations. Characterising each author or work by a defining word or link, Dr. Oswald has provided a valuable synopsis such as we should hardly find elsewhere.

THE author of *The First and Second Battles of Newbury* (Simpkin, Marshall, & Co.), of which a new edition was announced in the ACADEMY of last week, is Mr. Walter Money, of Newbury.

AMERICAN JOTTINGS.

THE Americans are going to send an archaeological expedition to excavate in Mesopotamia, under the leadership of Dr. William Hayes Ward, of the *Independent*. The entire cost will be defrayed by a single individual.

PROF. JEBB has gone to America to deliver

the annual Phi Beta Kappa oration at Harvard. He has taken as his subject "Ancient Organs of Public Opinion," meaning the chief agencies which in ancient Greece and Rome performed some of the functions of the modern newspaper press.

Mr. E. W. Gosse will pay a visit to America this winter, and give lectures at the Johns Hopkins University, Baltimore, and the Lowell Institute, Boston.

THE annual meeting of the American Library Association will be held this year at Toronto from Wednesday, September 3, to Saturday, September 6, thus immediately following the meeting of the British Association at Montreal. The steamship companies allow special rates to the English delegates, for whom it is hoped that the total expense will not exceed £80. It is proposed that Sunday, September 7, shall be spent at Niagara; and excursions by rail are being planned for the following days.

MR. EDMUND CLARENCE STEDMAN and Miss ELLEN M. HUTCHINSON have compiled a *Library of American Literature*, in ten volumes, consisting of selections from American authors from the earliest settlement down to the present time.

THE last number of the *Library Journal* (vol. ix., No. 5) prints a letter from Mr. S. S. Green, giving an account of his experience of the Sunday opening of the Worcester Public Library. This was the first public library in New England to be opened on Sunday, and the "experiment" has now lasted for ten years with complete success, the average number of readers being nearly three thousand. It has been found that the Sunday readers

"are mainly persons who are engaged in exacting avocations during the week, and who consequently have little time or strength for reading or study on secular days or evenings, or persons who live at a distance from the library building. They are largely, too, men who do not belong to churches, and men without quiet, comfortable homes, and without books and magazines."

The reading-rooms are open on Sunday from 2 to 9 p.m., and are in charge of two ladies, who are not employed in the library on week-days.

THERE seems no longer room to doubt that the Dorsheimer Copyright Bill will be submerged beneath the excitement of the Presidential election; even the literary journals seem to have lost their interest in it. As an example of what an average "Congressman" thinks, the following letter from a member for New York is worth attention:—

"I am in favour of protecting authors, whether foreign or American, by copyright, so far as this can be justly done consistently with the interests of the people of this country; but I doubt very much whether an author resident in a dukedom or other unimportant foreign country should be afforded the protection of the courts of this great country in exchange, upon equal terms, for similar rights to be given to American authors in countries of so much less importance and extent. In this country, unlike most others, fortunately, abouring men and their families all read; and it is certainly for the interest of the people that good books be brought within their reach at a reasonable price, and that no policy should be supported by this government which will exclude or prevent this. In my judgment, the subject equires very careful consideration; more so than have thus far been able to give to it. I do not think that foreign authors, who generally do not write much in advance of the thought of the world, should receive a higher degree of protection, for a longer period, than is afforded to that class of our own citizens who, by their inventions, enlarge the boundaries of, or create new, human rights. At the present time the country seems bent upon destroying, or reducing to the minimum, the

protection to American inventors, who have contributed more to the progress, happiness, wealth, and achievements of the country than all the foreign authors since the days of Shakspeare."

ACKNOWLEDGMENTS.

WE have on our table:—*Wiclif and Hus*, from the German of Dr. Johann Loserth, Translated by the Rev. M. J. Evans (Hodder & Stoughton); *John Wiclif: Patriot and Reformer, Life and Writings*, by Rudolph Buddensieg, Quincentenary Edition (Fisher Unwin); *John Wiclif: his Life, Times, and Teaching*, by the Rev. A. R. Pennington (S. P. C. K.); *Life of John Wycliffe*, by Frederic D. Matthew (S. P. C. K.); *Miscellaneous Essays*, Second Series, by W. R. Greg (Trübner); *Railway Rates and Radical Rule*, by J. Buckingham Pope (Kegan Paul, Trench, & Co.); *Hunt-Room Stories and Yachting Yarns*, by the Author of "Across Country," with Illustrations by Edgar Giberne (Chapman & Hall); *Letters and Essays on Wales*, by Henry Richard (James Clarke); *Biographies of Celebrities for the People*, by Frank Banfield, Series I. and II. (J. & R. Maxwell); *Railway Adventures and Anecdotes*, Edited by Richard Pike (Hamilton, Adams, & Co.); *Darkness and Dawn, the Peaceful Birth of a New Age* (Kegan Paul, Trench, & Co.); *On Laodiceans, and other Essays*, by R. M. Eyton (Griffith & Farran); *What Social Classes Owe to Each Other*, by Prof. William Graham Sumner (Trübner); *The Objectivity of Truth*, by George J. Stokes (Williams & Norgate); *Mr. Spencer's Data of Ethics*, by Malcolm Guthrie (The Modern Press); *Metaphysica Nova et Vetusta: a Return to Dualism*, by "Scotus Novanticus" (Williams & Norgate); *The Wordsworth Birthday Book*, Edited by Adelaide and Violet Wordsworth (Kegan Paul, Trench, & Co.); *Higher than the Church: a Tale of the Olden Time*, Adapted from the German of Wilhelm von Hillern, by M. F. P. F.-G. (Trübner); *Cabal and Love*, Translated from the German of F. von Schiller, by T. C. Wilkinson (Sonnenschein); *Selim's Progress: a Tale of Hindu Muhammadan Life* (Religious Tract Society); *An Innocent*, by Sidney Mary Sitwell (S. P. C. K.); *Only a Flower-Girl, and other Tales*, by the Author of "My Neighbour Nellie," Illustrated by Hal Ludlow and other artists ("Fun" Office); *The Fortunes of Rachel*, by Edward Everett Hale (Borden Hunt); *Hans Andersen's Fairy Tales Set to Music*, by Annie Armstrong, Words by Jessie Armstrong (Sonnenschein); *The Little Flower-Girl, and other Stories in Verse*, Told for Children by "Robin" (Sonnenschein); *The English in Egypt: England and the Mahdi, Arabi and the Suez Canal*, by Col. Hennebert, Translated by Bernard Pauncefote (W. H. Allen); *The Art of Attack and Defence*, Illustrated with Sixty-three Positions, by Major W. J. Elliott (Dean); *Confessions of an English Hashish Eater* (George Redway); *Holy Blue!* by Alphonse de Florian, Translated into the English by himself, with an Introduction by James Millington (Field & Tuer); *Student Life at Edinburgh University*, by Norman Fraser (Paisley: Parlange); *The Kittlegairy Vacancy*; or, a New Way of getting Rid of Old Ministers, by John Plenderleith (Edinburgh: Gemmell); *Commentaries on Law*, by Francis Wharton (Philadelphia: Kay; London: Sampson Low); *Memorie and Rime*, by Joaquin Miller (New York: Funk & Wagnalls); *Twelve Months in an English Prison*, by Susan Willis Fletcher (Boston, U.S.: Lee & Shepard; London: Trübner); *What Shall we do with our Daughters?* by Mary A. Livermore (Boston, U.S.: Lee & Shepard; London: Trübner); *Above the Grave of John Odenswurge*, by J. Dunbar Hylton (New York: Challen); &c., &c.

ORIGINAL VERSE.

CHURCH-MICE.

Two little church-mice!
Some good folk they laught—
"Going to be married!
Why, they must be daft!"

Two little church-mice!
Some good folk they sighed—
"Not a rap to bless them with!
How will they provide,

"Two little church-mice,
For servants, house, and dress?
Isn't it a painful thing?
Quite immoral? Yes.

"Two little church-mice,
With nought but health and brains
In the way of capital—
Fools for their pains!

"Two little church-mice!
Much they know about
All the troubles of the world,
Sooth, a mighty rout!

"Two little church-mice
Tempting Providence!
Won't they have a time of it,
Learning common-sense!

"Two little church-mice!
Won't they find it sweet—
Bread and cheese for working-days,
Beef for Sunday treat!"

Two little church-mice—
All folk know it's nice,
When young folk from older folk
Meekly take advice.

But these little church-mice,
Very bad of them,
Gaed their ain gait quietly,
And let who will condemn.

For the two little church-mice
Found it less a bother
To do without all sorts of things
Than do without each other.

The two little church-mice,
In rain as well as sun,
Stick to text which sayeth *Two*
Are better than is one.

And the two little church-mice
Find, whate'er befall,
What poets call the cruel world
Is not so bad at all.

Two little church-mice—
What about them? oh!
They are happy little mice,
That is all I know.

EMILY H. HICKEY.

MAGAZINES AND REVIEWS.

Le Livre, which for some months has had a remarkable succession of articles of purely literary interest, is, for June, rather more miscellaneous in character. The best paper is M. Derome's "Discredit des Livres écrits en latin," which is spiritedly written, and (though the barbarous notions of which he complains do not apply quite so much to England as to France) is a great deal too true of both countries. Incidentally, M. Derome smites bibliophiles pretty sharply, and not undeservedly, for their slavish following of fashion, and their habit of estimating books by the market value only in other cases besides that of the classics. Some "Notes on Philhellenic Bibliography," and an account of the tribulations of Girouard the bookseller during the Terror, are more curious than interesting. But the number is well illustrated with a photogravure of a wonderful binding in silver-gilt *repoussé*, and with two reproductions of Revolution engravings, representing, one the taking of the Bastille, the other the guillotine,

THE CAMBRIDGE HONORARY DEGREES.

THE following are the speeches delivered by the Public Orator, Mr. Sandys, in presenting to the university the several distinguished persons on whom honorary degrees were conferred at Cambridge on June 12:—

W. H. WADDINGTON.

"Unum ex alumnis nostris, scholae magnae Britannici discipulum, Collegii maximii Britannici olim scholarem, nuper honoris causa socium electum, virum honoribus Academicis et in Britannia et in Gallia cumulatam, et Reipublicae Gallicae inter viros primarios insignem—virum tantum, inquam, publicarum rerum e luce Academiae umbraculis paulisper redditum, quanta voluptate, quanta animi elatione hodie iubemus salvere. Salutamus illum, qui quondam e certamine nautico, Isidos cum alumnis Thamesis inter undas commisso, ad Camum nostrum victor reversus, fortasse nunc quoque, sive Thamesis sive Sequanae suae prope ripam, inter rerum publicarum fluctus Cami sui arundines salicesque nonnunquam recordatur. Salutamus illum qui Asiam occidentalem itineribus tam prosperis plus quam semel lustravit, ut e regionis illius numismatis antiquis, monumentis inscriptis, fastis denique provincialibus, per Europam totam inter omnes doctos famam insignem acquireret. Salutamus Reipublicae maximae civem senatoreque, qui imperatoris Romani edictum celeberrimum, a Britannis olim repertum, ordine lucido descripsit, et commentario eruditissimo illustravit. Salutamus denique Reipublicae illius legatum fidelissimum, cuius adventus populo utrique concordiae non interruptae pignus, pacisque in perpetuum duraturae omen feliciter existit. Ergo Academiae nostrae oliva illum hodie libentissime coronamus qui, sive inter Gallos, sive inter Britannos, Galliae devotissimus, idem est omnium Gallorum Cantabrigiae carissimus."

JAMES WILLIAM REDHOUSE.

"Virum de Ottomannorum litteris praeclare meritum titulo nostro honorifico ornare, illo ipso anni die senatus nostro nuper placuit, quo urbs celeberrima Constantinii Ottomannorum armis olim expugnata est. Quantum autem tum Europae totius, tum praesertim Britanniae intersit gentem illam penitus cognitam perspectamque habere, non est quod longius exsequamur, illo praesertim praesente qui uni haec omnia quam nobis omnibus notiora esse arbitramur. Adest scilicet vir qui, partim Ottomanorum, partim Britannorum auspiciis, gentis illius linguae et institutis penitus cognoscendis annos plus quam quinquaginta dedicavit. Quod Nelsoni nostri vita, quod Paleii nostri argumenta, quod Testamenti Novi oracula in linguam illam sive primum sive nunc demum accuratius reddita sunt, huius inter laudes merito commemoratur. Quod Persarum carminum mysticorum pulchritudo etiam Britannis patet, huic nuperrime acceptum retulimus. In grammaticis autem questionibus explicandis quam lucidus est! in lexicis condendis quam eruditus! Quanta vero spe et expectatione opus illud maius dñi flagitamus, in quo tot populorum Orientalium doctrina velut in thesauro quodam immenso condita conservabitur. Tantis profecto laboribus ad exitum felicem aliquando perductis, huius ex amplissimis doctrinae copis litterarum respublica fiet, ut Horati verbis utamur, *thesaurus Arabum opulentior*."

GEORGE STEPHENS.

"Adest deinceps vir e gente nostra oriundus, qui, in ipsa iuventute patria relicta, patriae de sermone antiquo, patriae de monumentis vetustissimis per annos plurimos peregre bene meritis est. Scilicet inter Danos illos, qui artissimo necessitudinis vinculo nobiscum coniuncti sunt, nostram linguam et antiquiorem et recentiore praecclare professus, linguae illius simplicitatem robustam non praecipit tantum suis sed etiam exemplo suo aliis identidem commendavit. Qui igitur lingua illa nostra quam dulcis sit, quam ampla, quam tenera, quam virilis, non immerito commemorat, ille profecto hodie patrio illo sermone debuit vobis commendari, non nostra quacunque Latinitate laudari. Neque tamen (ne minora referamus) opus illud ingens hodie silentio praeterire possumus, in quo Europae septentrionalis monumenta antiquis-

simis, litteris Runicis quae vocantur inscripta, omnia quae adhuc innotuerunt diligentissime in unum collegit, accuratissime descripsit, fidelissime interpretatus est. Ergo saeculorum priorum fragmenta illa, non iam in sedibus remotis dispersa et dissipata, hominum incuriae obnoxia, imbribus ventisque vexata, oblivione sempiterna minutatim obruentur; sed vindicem tam fortem fidelemque nacta, et extra omnem fortunae aleam iam in tuto collocata, posteritatis memoriae perpetuae tradentur. Tanto enim in opere (Latini verbis pace huius dixerim) et monumentis illis et sibi ipsi

exegit monumentum aere perennius . . . quod non imber edax non aquilo impotens possit diruere aut innumerabilis annorum series."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BROHMANN, A. Der Kauf nach gemeinem Recht. 2 Thl. 1. Abth. Erlangen: Deichert. 10 M.
D'ALVÉYRE, Saint-Yves. Mission des Juifs. Paris: Calmann Lévy. 30 fr.
DUTUIT, E. Manuel de l'Amateur d'Estampes. T. 1. 1^{re} Partie. Paris: A. Lévy. 40 fr.
EKKHOUD, G. Kermesses (Romans Campinois). Bruxelles: Kistemoekers. 5 fr.
HENNET, L. Les Milices et les Troupes provinciales. Paris: Baudouin. 5 fr.
LE PETIT, Jules. L'Art d'aimer les Livres et de les connaître. Paris: Le Petit. 10 fr.
MARTEL, J. Manuel d'Archéologie étrusque et romaine. Paris: Quantin. 3 fr. 50 c.

THEOLOGY.

- ZAHN, Th. Forschungen zur Geschichte d. neutestamentlichen Kanons u. der altkirchlichen Literatur. 3 Thl. Supplementum Clementinum. Erlangen: Deichert. 7 M.

HISTORY.

- BOEHMER, J. F. Regesta archiepiscoporum Maguntinensium. 2 Bd. 2. Lfg. Mit Benutzg. d. Nachlasses v. J. F. Böhmers bearb. u. hrsg. v. C. Will. Innsbruck: Wagner. 8 M.
DUNCKER, M. Geschichte d. Alterthums. Neue Folge. 1. Bd. Leipzig: Duncker & Humblot. 11 M.
FRIEDENBURG, W. Zur Vorgeschichte d. Gotha-Torgauser Bündnisses der Evangelischen 1525-26. Marburg: Elwert. 3 M.
JUNG, R. Herzog Gottfried der Bärtige unter Heinrich IV. Ein Beitrag zur Geschichte d. deutschen Reichs u. besonders Italiens im 11. Jahrh. Marburg: Elwert. 2 M. 40 Pf.
MARCKE, E. Die Ueberlieferung d. Bundesgenossenkrieges 91-99 v. Chr. Marburg: Elwert. 2 M.
PHILIPSON, M. Les Origines du Catholicisme moderne. La Contre-révolution au 16^e Siècle. Bruxelles: Muquardt. 10 fr.
RAUBER, A. Urgeschichte d. Menschen. 1. Bd. Die Realien. Leipzig: Vogel. 10 M.
REVEILLAUD, E. Histoire du Canada et des Canadiens français. Paris: Grasset. 7 fr. 50 c.
SAINT-AMAND, I. de. La Cour de l'Impératrice Joséphine. Paris: Dentu. 3 fr. 50 c.
SÃO MARCELO, le Comte de. Don Sébastien et Philippe II: exposé des Négociations entamées en vue du Mariage du Roi de Portugal avec Marguerite de Valois. Paris: Durand. 5 fr.
VAUTREY. Histoire des Evêques de Bâle. Einsiedeln: Benziger. 8 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRODBECK, A. Mensch u. Wissen. Eine Untersuchung. Ab. d. anthropolog. Grundfragen der Erkenntnistheorie. Stuttgart: Metzler. 2 M. 80 Pf.
GÖTTER, H. Die wichtigsten amerikanischen Reben, welche der Phylloxera widerstehen. Graz: Leykam. 4 M.
HARPE, A. Die Ethik d. Protagoras u. deren zweifache Moralbegründung. kritisch untersucht. Heidelberg: Weiss. 1 M. 80 Pf.
HAUSNICKEL, C. Monographie der Gattung Epilobium. Jena: Fischer. 45 M.
HILDEBRAND, F. Die Lebensverhältnisse der Oxalisarten. Jena: Fischer. 18 M.
PLUMACHER, O. Der Pessimismus in Vergangenheit u. Gegenwart. Geschichtliches u. kritisches. Heidelberg: Weiss. 7 M. 80 Pf.
STOLL, O. Zur Ethnographie der Republik Guatemala. Zürich: Füssli. 6 M.

PHILOLOGY.

- COMMENTARIA in Aristotelem graeca edita consilio et auctoritate Academiae litterarum regiae Borussiae. Vol. 23, partes 3 et 4. Berlin: Reimer. 9 M.
HYTEL, J. Die alten deutschen Kunstwerke der Anatomie, gesammelt u. erläutert. Wien: Braumüller. 10 M.
UHLE, P. Quaestiones de orationum Demostheni falso addictorum scriptoribus. Pars I. Hagen: Elsel. 2 M. 40 Pf.

CORRESPONDENCE.

THE GREEK INSCRIPTION AT BROUGH-UNDER-STANMORE.

Fanny Compton: June 19, 1894.

Living in the country, I did not see until this morning Mr. Sayce's account of the Greek inscription recently found in Westmoreland. The discovery is certainly a curious one, and I should like to be made better acquainted with the circumstances of the finding of the stone, and the material and shape of the monument: above all, I should desire to consult the original inscription, or at least a paper impression, before committing myself to a final opinion as to its origin and its exact readings.

There can be no doubt of the genuineness of the monument. But it is right to suggest the possibility that it may have only accidentally found its way to England, and may conceivably have been a purely Greek monument, brought by a traveller from Greece, and by some strange fortune built into an English wall, and rediscovered once again. Such a thing has happened to other Greek monuments before now. Only last night I saw at the Middle Temple a similar Greek funeral monument from Euboea (Boeckh, C. I. 2152, i.), which we know to have been discovered and brought to England by Mr. Swan in 1826. It was dug up in the Temple Churchyard a few years ago, together (so it is said) with the Templar tombs, just outside the porch. But how it came there we have no information whatever. If, as it seems, the Westmoreland inscription be a monument originally set up on British soil, its interest is considerable, for British-Greek inscriptions are very rare. I think, however, Mr. Sayce has been somewhat hasty in judging the Greek of this inscription to be barbarous, and the names to be Grecised Celtic. From a hurried reading of Mr. Sayce's copy (given in cursive Greek only), the monument appears to me to be in fairly good Greek, considering that it is provincial, and not earlier than the Christian era. I think Mr. Sayce is wrong in dating it as late as A.D. 400. It may be much earlier.

Mr. Sayce does not notice that the inscription is part of a metrical epitaph, and runs in limping hexameter verse. I read ll. 1-3 somewhat as follows:—*Ἐκκαίδεκτη ὁ δειδὼν τύμβῳ σκαφθεῖν ὑπὸ μορῆς, | Ἐρμῇ Κομμαγενῇ κ. τ. λ.* I do not see why there should not have been some youth named Hermes of Kommagene travelling in Britain during the Roman occupation. He was sixteen years old (l. 1), and died on his tour, and was buried in Britain and honoured with a Greek epitaph. The rest of the inscription I forbear to restore by conjecture until I have the advantage of seeing a facsimile or the original. Either the beginning is incomplete, or the composer was forced, by the exigencies of the word *Ἐκκαίδεκτης*, to commence his first line with an "anacrusis."

E. L. HICKS.

[Mr. Henry Bradley, who has compared Prof. Stephens's copy with Prof. Sayce's transliteration, sends the following conjectural restoration:—

Ἐκκαίδεκτη προσιδὼν τύμβῳ σκαφθεῖν ὑπὸ μοι γῆς, | Ἐρμῇ κομμαγενῇ, ἔως φασάτω τις δδότης. | Χαῖρε σὺ καὶ Πάρμῳ. | Κῆρυκε θνητὸν βίον ἔρπης, | Ὀκυδῶτος, φίλε Πάρμῳ, καὶ σὺ ἴδων ἐπὶ κοίλῳ . . .]

COVERDALE'S "SPIRITUAL SONGS" AND THE GERMAN "KIRCHENLIED."

St. Andrews, N.B.: June 17, 1894.

It is only within the last few days that I have had an opportunity of perusing Mr. Herford's letter on this subject in the ACADEMY of May 28. I rejoice to find an Englishman drawing attention to a matter so long overlooked. Many years ago, in giving an account of *The Wedderburns and their Work*—the Scottish

Book of *Godlie Psalms and Spiritual Songs*—which also is in large measure derived from the German—I referred briefly (at pp. 31-34) to the origin and character of Coverdale's book, and expressed my regret that the editor of the reprint of it in the Parker Society's edition of Coverdale's Works had not adverted to these things, even though including in his biographical sketch the statement of Bale that Coverdale had translated into English *Psalterium Joannis Campensis*, lib. i., and *Cantiones Wittenbergensium*, lib. i. Mr. Herford has pointed out the significance of this, and traced up a considerable number of the hymns to the German originals or prototypes, for both Coverdale and the Wedderburns at times rather imitate than translate closely. With this limitation, not only the eighteen hymns Mr. Herford has mentioned, but all the forty-one the book contains—possibly with the exception of the last—may be traced up to the German. Perhaps it may gratify those of your readers who are interested in hymnology that I should subjoin from the notes I made several years ago the particulars of this.

The first hymn, which its contents show to have been intended for use before sermon, was one of several hymns to the Holy Spirit which, as Coverdale mentions in his account of the "Order of the Church of Denmark,"* it was customary to sing before sermon. The nearest approximation not only to the stanza, but to the contents, which I know is "Eingesang vor anfang der Kinder-predig," given in Wackernagel's *Deutsche Kirchenlied*, vol. iii., No. 674. The numbers of most of the others I shall give from Wackernagel's earlier work of 1841, which is the basis of his *Bibliographie* and more generally accessible; and I shall set under the first line of each English hymn the first line of the corresponding German one:—

- II. Come Holy Sprite most blessed Lord
199. Komm Heiliger Gheist Herre Gott
(*Luther*)
- III. Thou Holy Sprite we pray to thé
208. Nun bitten wir den Heiligen Geist
(*Luther*)
- IV. God the Father dwell us by
204. Gott der Vater wohn uns bey (*Luther*)
- V. These are the holy commandments ten
190. Diess sind die heiligen zehen Gebot
(*Luther*)
- VI. Man wyll thou lyve vertuously
206. Mensch wilt du leben seliglich (*Luther*)
- VII. We beleve all upon one God
203. Wir glauben all an einen Gott (*Luther*)
- VIII. In God I trust for so I must
224. In Gott gelaub ich das er hat (*Speratus*)
- IX. O Father ours celestiall
805. Ach Vater unser der du bist (*Moibanus*)†
X. O oure Father celestiall
Vater unser der du bist (*Moibanus*)†
- XI. Be glad now all ye Christen men
184. Nun freut euch lieben Christen g'mein
(*Luther*)
- XII. Now is oure helth come from above
223. Es ist das heil uns kommen her
(*Speratus*)
- XIII. Christ is the only Sonne of God
236. Herr Christ der eyngig Gotts Sohn
(*Creutziger*)
- XIV. In the myddest of our lyvyng
191. Mitten wir in leben sind (*Luther*)
- XV. By Adam's fall was so forlorne
234. Durch Adam's fall ist gantz verderbt
(*Spengler*)
- XVI. Wake up wake up in God's name
241. Wach auff inn Gottes name (*Sachs*)
- XVII. I call on thé Lorde Iesu Christ
226. Ich ruff zu dir Herr Ihesu Christ
(*Agricola*)
- XVIII. Now blessed be thou Christ Iesu
193. Gelobet seist du Ihesu Christ (*Luther*)
- XIX. Christe is now rysen agayne
792. Christ ist erstanden

- XX. Christ dyed and suffred great paynie
197. Christ lag in todes banden (*Luther*)
- XXI. To God the hyghest be glory alwaye
420. Allein Gott in der hùhe sey ehr (*Decius*)
- XXII. My soule doth magnyfie the Lorde
521. Meyn seel erhebt den Herren meyn
(*Pollio*)
- XXIII. With peace and with joyfull gladnesse
205. Mit Fried und Frend ich fahr dahin
(*Luther*)
- XXIV. Helpe now O Lorde and loke on us
185. Ach Gott von Himmel sieh darein
(*Luther*)
- XXV. Werfore do the heithen now rage thus
1805. Ihr heiden was tobt ihr umsonst
(*Aberlin*)
- XXVI. Oure God is a defence and towre
210. "Ein feste burg," &c., combined with
435 (*Luther* and *Heyd*)
- XXVII. Except the Lorde had bene with us
207. War Gott nicht mit uns dieser zeit
(*Luther*)
- XXVIII. At the ryvers of Babilon
282. An wasserflüssen Babilon (*Dachstein*)
- XXIX. Blessed are all that feare the Lorde
196. Wol dem der in Gottes furchte steht
(*Luther*)
- XXX. Blessed are all that feare the Lorde
635. Wol dem der den Herren fürchtet
- XXXI. O Lorde God have mercy on me
280. O Herr Gott, begnade mich (*Greiter*)
- XXXII. O God be merciful to me
233. Erbarm dich meyn O Herre Gott
(*Hegenwalt*)
- XXXIII. Out of the depe crye I to thé
187. Auss tieffer noth schrey ich zu dir
(*Luther*)
- XXXIV. I lyft my soul Lorde up to thé
292. Herr ich erhebe mein Seel zu dir (*Kohl-rose*)
638. Von allen menschen abgewandt
Zu dir mein seel erhaben, &c. (*Waldis*?)
- XXXV. God be mercyfull unto us
189. Es wolt uns Gott genädig sein (*Luther*)
- XXXVI. The foolish wicked men can saye
186. Es spricht der unweisen Mund wol
(*Luther*)
- XXXVII. Prayse thou the Lorde Hierusalem
Hierusalem des lonen stadt (*Decius*)*
- XXXVIII. Behold and sé forget not this
543. Nun sieh wei fein und lieblich ist
(*Huber*)
- XXXIX. O Christ that art the lyght and daye
Christe du byst lycht und de dach
(*Decius*)†
- XL. O heavenly Lorde thy godly worde
637. O Herre Gott, dein Göttlich wort
- XLI. Let go the whore of Babilon
Her kyngdom falleth sore
Zu Rom is umbgefallen
Die Brant von Babylon.

This last piece has a little resemblance in stanza and ring to the German one I have named, but I regard it, as I said already, as being more of native origin. It has considerable resemblance in form and matter to several of the English satirical ballads of the time of the Reformation.

Coverdale, as Mr. Herford observes, "was almost devoid of the lyric faculty;" his translations are generally very prosaic. This, I take it, is the main reason why his book never got hold of his countrymen or passed through more than one edition. The Scotch Book was not less fiercely denounced and proscribed; but its author had more lyric faculty, and his work got hold of the hearts of the people, and was prized and guarded by them. It maintained its hold for nearly three-quarters of a century, and passed through several editions. The four best hymns in Coverdale are four which are found also in the Scotch Book—viz., the translation of "Herr Christ der einig Gottes Sohn," of "Ich ruf zu dir Herr Ihesu Christ," and those of Ps. lxxvii. and of the Magnificat. Who was the author of these four translations I do not venture to determine. Possibly both

Coverdale and Wedderburn got them from someone else; but, if they came from either, I think Wedderburn has the best claim. Coverdale was not the only exiled Englishman who sought to conciliate the regards of his countrymen to the German hymnology. Some of Robert Wisdom's Psalms and Hymns are from the German, though, like our author's, they are rather prosaic. Bishop Cox's version of Luther's hymn on the Lord's Prayer is more spirited, and held its place longer in the old Scottish as well as in the old English Psalter. Capito's hymn, "Gib fried zu unser zeyt O Herr," was also translated into English.

When Coverdale's book was published is a question still undetermined. In the first edition of Foxe's *Acts and Monuments* it is included in a list of books said to have been prohibited in 1539; but the list was withdrawn from subsequent editions of the *Acts* published by Foxe. Townsend, in his edition published by Seeley, has restored it, but under the year 1546, to which, from the entry in Bonner's register, it is clear that it belonged (see Townsends edition of Foxe's book, vol. v., pp. 565, 566, and Appendix No. xviii.). All that one seems warranted to conclude, therefore, is that it was published by the year 1546, probably after its author had fled from England and become teacher and minister at Bergzabern, in the Palatinate. Two or three of the hymns translated by him only make their appearance in German hymn-books between 1539 and 1543, according to Wackernagel.

ALEX. F. MITCHELL.

THE "INSTITUTES OF THE LAW OF NATIONS."

Kellie Castle, Pittenweem, Fife: June 18, 1884.

In justice to my friend M. Ernest Nys, I must request your permission to explain a slight mistake into which the writer of the notice of my *Institutes of the Law of Nations* in the ACADEMY of June 7 has inadvertently fallen. He mentions that I had entrusted the drawing-up of a list of writers on International Law to M. Ernest Nys, and says that he has not done it very well. In proof of his allegation, he calls attention to the fact that the names of Bar, Calvo, Field, Hall, Laurent, Phillimore, Stowell, Twiss, and Westlake are omitted. Now, with the exception of Stowell, whose name ought certainly to have been there, all the others are included in the list of the members of the Institute of International Law which will be found at pp. 594-96.

Neither M. Nys nor I felt that we could with propriety make a selection among the names of living jurists, almost all of whom were our colleagues, and most of them our personal friends. We consequently resolved to print the list of the members of the Institute in full. The Institute is a self-electing body, which depends for its very existence on the prestige which it derives from the reputation of its members. In addition to the guarantee afforded by the ballot, it has recently been found necessary, in order to diminish the pressure on its ranks, to require a previous nomination, not, as at first, by two individual members, but by the Bureau. In these circumstances it is not possible that favouritism can be carried very far; and membership of the Institute may consequently be taken, for the present, as a pretty fair indication of eminence in this branch of study.

As regards my own share of the review, I have only to thank the writer for the pleasant and courteous tone which pervades it; and if, from my desire to emphasise my dissent from the opinions of the school of jurists to which he belongs, I have permitted a certain "vehemence" to characterise my style which has wounded the susceptibilities of my opponents, all that I can now do is to ask their forgiveness. When I likened utility to a red herring, I was

* Coverdale's *Works*, vol. i., p. 471.

† Wackernagel, iii., Nos. 594 and 594.

* Wackernagel, iii., No. 625.

† *Ibid.*, No. 645.

prepared for chaff from the utilitarian point of view beyond what I had experienced, and only afraid that I should have the worst of it at the hands of so witty a people as the English. But what I cannot understand is the difficulty which so many of my English critics tell me that they find in understanding what I mean by natural or absolute law. There are 176 verses in the 119th Psalm, and in every one of these the word "law," or what are there its equivalents, "statutes," "commandments," "testimonies," and the like, occur always two and often three times. Do my critics suppose that these expressions have reference to Jewish ceremonial observances regarding the blood of bulls and goats, or that they have a prophetic reference to British Acts of Parliament? If not, what meaning can they have except that which I, in common with all European jurists, except English utilitarians, have attached to the term "natural law" since the days of the Stoics?

J. LORIMER.

JOHN WYCLIFFE.

York: June 19, 1884.

"R. B. S." may like to know that Wycliffe-on-Tees is locally pronounced with a long y, while, according to Mr. Hylton Longstaffe (*Richmondshire*, p. 142), Whicklyffe is the sound given to Whitcliff or Whittlecliff Wood, in the neighbourhood of Richmond.

In connexion with the present revival of enthusiasm for the great English Reformer, the following passage from the work above referred to will be read with interest:—

"In this district, if anywhere, lingers the genuine old language of the time of Wycliffe. We have heard it remarked by a gentleman that he once read aloud to an old woman in the parish of Wycliffe, utterly uneducated, a chapter from John Wycliffe's translation of the New Testament; and, perhaps because entirely uninformed, she understood, without question, every word as he proceeded, and expressed her delight at hearing the tongue in which she was nurtured read from a printed book. She said it was universal in her younger days, 'before folks became so fine.'"

E. G.

"THE NEW DANCE OF DEATH."

Oxford: June 23, 1884.

I refuse to disgust the readers of the ACADEMY, or to advertise this bad book, by disproving at length the three charges brought against my review. They are disingenuous, and trivial verbal quibbles. I retract nothing except the obvious and unimportant misprint of "State" for "Stage."

E. PURCELL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 30, 8 p.m. Victoria Institute: Annual Meeting; Address by Prof. Dabney.

THURSDAY, July 5, 4 p.m. Archaeological Institute: "Roman Antiquities in Switzerland," by Prof. B. Lewis; "The Church Plate of Rutlandshire," by Mr. R. C. Hope; "Stone Coffins lately discovered in Herts," by Mr. F. Helmore.

5 p.m. Zoological: Davis Lecture, "Dogs, Ancient and Modern," by Mr. J. E. Harting.
FRIDAY, July 4, 11 a.m. Telegraph Engineers: "Electric Lighting in Relation to Health," by Mr. R. E. Orompton; "The Physiological Bearing of Electricity on Health," by Mr. W. H. Stone.

SCIENCE.

The Annals of Tacitus. Edited by H. Furneaux. Vol. I., Books I.–VI. (Oxford: Clarendon Press.)

A good deal has been done lately towards making the *Annals* of Tacitus intelligible to English readers. It is not very long since Mr. Frost published his edition in the "Bibliotheca Classica," and Messrs. Church

and Brodribb their translation. Last year appeared Prof. Holbrooke's edition (reviewed in the ACADEMY, March 21, 1883), and now the "Clarendon Press Series" contains the first instalment of another scholar's text and commentary. Mr. Furneaux' work is meant for more advanced students than that of Prof. Holbrooke; it gives more reasoned opinions on passages, fuller explanations of the text, and larger lists of references. Like Mr. Watson's *Selection from the Letters of Cicero*, in the same series, it contains also an Introduction so full as to serve for a thorough historical setting to the text.

Pupils of the late Mr. T. F. Dallin will be glad to hear that some of the work of that gentleman, who had undertaken to edit part of the *Annals* for the Delegates of the Oxford University Press, is embedded in Mr. Furneaux' notes. The actual editor comes to his task well equipped. His commentary shows familiarity with all the best of the matter which the erudition of Germany offers to the curiosity of England. His use of Draeger, his citations of Wilmanns, the *C. I. L.*, Mommsen, Marquardt, and Friedländer, leave little to be desired. But he has used a sound judgment of his own, too; and the result is an extremely helpful and suggestive commentary. The very condensed character of the information which Tacitus gives us, for instance, in book iv. 5, 6, makes those chapters a severe test of an editor, and students must be grateful to one who explains the technicalities and fills out the allusions so successfully as Mr. Furneaux. There is some further curious matter about the race or origin of the men in the *cohortes praetoriae* to be found in Oscar Bohn, *Ueber die Heimat der Prätorianer*; but it is likely that Mr. Furneaux has seen this pamphlet, and passed over its contents in the exercise of a discretion for which no one can blame him. We should, however, like to add Mr. J. R. Green's interesting paper on Capreae to the other authorities given on iii. 67.

The text adopted is, in the main, that of Halm. We cannot help thinking—though it is, of course, no part of Mr. Furneaux' work—that in the constitution of a text too much deference may be paid to reasoning. For instance, the MS. reading in iii. 49 is *Clutorium Priscum*. This is often—and, we think, rightly—printed *C. Lutorium Priscum*, for Dio "gives the full name as Gaius Lutorius Priscus." But against this positive evidence Ritter and Halm retain the form *Clutorium*, because "it would be unusual for Tacitus, in speaking of a somewhat obscure person, to mention him twice by three and thrice by two names." The name *Clutorius*, however, is certainly known from inscriptions to have been a Roman name. Inscriptions might, perhaps, be invoked again to settle between the readings *Celendris* and *Celenderis* in ii. 80. The Athenian tribute-lists (*vide* Köhler, *Urkunden u. Untersuchungen zur Gesch. des delisch-attischen Bundes*) have the form *Keléndēps*.

Mr. Furneaux' Introduction gives to a recent attempt to prove that the *Annals* were forged in the fifteenth century the unnecessary honour of a regular refutation, in which he puts together many curious confirmations furnished by epigraphy or numismatics to passing phrases or minor incidents of the text.

The other sections are a very valuable summary of what is known on the constitution and circumstances of the early principate. The only fault we can find with it is that it is too faithful to known facts; it is not always easy to ascertain the author's own views, and, without some little infusion of a personal view, a discussion, and still more a *résumé*, is apt to be dry. With Mr. Furneaux' dissent from Mommsen's theory of the dyarchy of Emperor and Senate, if he does dissent from it, we heartily agree. Dr. Mommsen's *Staatsrecht* contains the statement of his position; but we find in it nothing to override the *de facto* evidence for an unrestrained despotism at Rome from the time of Augustus. When we see the emperors allowing themselves violent acts with no fear of interference on the part of the Senate, enjoying undivided and perpetual generalship, bestowing *civitas*, arranging elections practically at their pleasure, stamping their image on money, interfering uninvoked with the disposal of the Senatorial provinces, besides disposing unquestioned of the *provinciae imperatoriae* and the corresponding funds, it is hard to see that there is much left for the other half of the dyarchy. We admire the ingenuity shown nowadays in finding an appropriate ticket, its *potestas* or *imperium*, for each despotic act or privilege; but we can only say that this is indeed *scelera nuper roperia praeis verbis obtegere*. Mr. Furneaux' view seems expressed with hesitation. "The duality of government is thus shown to be fictitious," he says on p. 81; but on p. 75 we read that "The early *princeps* has no such monarchy as that of Diocletian or Constantine." Probably not.

The language of Tacitus is very carefully annotated by the help of the lexicon of Gerber and Greef, and of other German sources indicated in Mr. Furneaux' Preface. But we cannot help wondering whether at the bottom of some of the foreign work might not be found the solid verbal Index affixed by Mr. Horner, of Emmanuel College, Cambridge, to his handsome old edition of *Taciti Opera* (1790). Mr. Furneaux, if we are not mistaken, has not relied entirely on such authorities. His illustrations often seem those of a man well read in Augustan and some pre-Augustan and later writers, illustrating afresh for himself, and that very appositely. At all events, the reader is enabled to see clearly where a thought is borrowed or where a phrase comes from a poet, and to trace a slovenly construction or loose senses of words from carelessness in the Golden Age down to imitation in the Silver Age. Notes are specially required on Tacitus to show where the author is using technical words loosely, and where with a strict precision, which precision has in some cases only been cleared up by inscriptions. Thus inscriptions justify the *tricens aut quadragena stipendia* of i. 17, which might have been thought rhetorical. Mr. Furneaux points out the exact propriety of the word *obvenisset* (i.e., *sorte*) in iii. 33, for the proposal there could only apply to Senatorial provinces, which were assigned by *sors*, the Senate having no authority over Caesar's. This kind of information he furnishes abundantly, though we could have wished for a note, too, on the use of *tributum* in ii. 42, 47.

We have marked several passages in which

we dissent from Mr. Furneaux' interpretation, but have only space for one or two. It is tantalising to have no reason given for departing from the old explanation of *promptam possessionem*, &c., in ii. 5. Orrelli and Prof. Holbrooke understand it to mean that it would be easy, if Germanicus took his army by sea, to seize a position in Germany without the knowledge of the enemy; but Mr. Furneaux, following Nipperdey, but without argument, takes the words of the sea itself—"it was an element which they could readily occupy, and was unfamiliar to the enemy." In ii. 36, *domus*, which he takes of family connexions, might at least possibly be understood of the *numerus liberorum*, comparing c. 51. In iii. 3 we do not see why the description of Antonia as *Tiberio et Augusta cohabitam* "must be" equivalent to *Tiberii et Augustae exemplo*. The passages in the Introduction to which Mr. Furneaux refers us support the construction and the simpler sense of "kept at home by Tiberius and Augusta."

FRANKLIN T. RICHARDS.

SOME ARABIC BOOKS.

PROF. DIETERICI'S text of the so-called Theology of Aristotle—*Die sogenannte Theologie des Aristoteles*: aus arabischen Handschriften zum ersten Mal, herausgegeben von Dr. Fr. Dieterici, Professor an der Universität Berlin (Leipzig: Hinrichs)—is a useful contribution to our knowledge of the philosophical works which influenced the great Arab and Persian intellectual movements of the ninth and tenth centuries. The book is, of course, not Aristotle's, but it is not therefore unimportant. Every work which played a part in the learned discussions of the time of the earlier Abbaside Khalifs—the "Theology" appears to have been translated from Greek into Arabic in 834-43, under El-Mu'tasim—deserves the attentive study of the historian of Arabian civilisation. The translator of the tracts of the Ikhwan es-Safa, or Brothers of Purity, is the right man to deal with a book to which they refer by name, and which must have had its effect upon their doctrine. Like much of the philosophic speculation which attracted these early Arab and Persian enthusiasts, the Theology of pseudo-Aristotle is of a Neoplatonic cast. A paraphrase was published at Rome in 1519 under the title "Sapientissimi Aristotelis Stagiritae Theologia sive mistica philosophia secundum Aegyptios noviter reperta et in Latinum castigatissime redacta," and the work was reprinted by Carpentarius at Paris in 1572.

Ueber Leben und Werke des 'Abdullah ibn al-Mu'tazz. Von Otto Loth. (Leipzig: Hinrichs) This is the late Dr. Loth's *thema*, or "promotionsabhandlung," extracted by Dr. August Müller from the *Acts* of the Philosophical Faculty of Leipzig. It was worthy of a wider audience, and Dr. Müller has done well to edit it, and to prefix a few words on Loth's work and life. The essay itself begins with an interesting sketch of the times in which Ibn-el-Mo'tezz, the royal poet, and for a brief moment Khalif himself, occupied so prominent a place. A pupil of El-Mubarrad and Tha'lab, Ibn-el-Mo'tezz was well trained for such poetical composition as was the *vogue* in the days of the Baghdad Khalifate; and his temperament fitted him for his place as boon companion, laureate, and friend of El-Mo'tadid, on whose Court his poems throw an interesting light. His characteristics as poet are well set forth by Dr. Loth in the second part of the treatise, and a selection of his poems, chiefly in praise of wine, serves to corroborate the writer's views. Ibn-el-Mo'tezz

was, however, a versatile genius, and wrote a book of tropes, a history of Arabic poetry, a compendium of the art of song, and many other works, chiefly on literary criticism. The monograph is interesting and thorough, and introduces the reader to a pleasing and notable character in Eastern history and literature.

THE Rev. Anton Tien's *Egyptian, Syrian, and North-African Handbook* (W. H. Allen) looks to us like a reprint of an old Crimea book, but this may be merely the result of the very antiquated manner in which it is arranged. The book will be utterly useless to the British forces, civilians, and residents in Egypt, for whom it is intended. Nobody could possibly make out the pronunciation of the words from the spelling here employed. Who would guess, for example, that "itnne" is to be pronounced "itneyu," or that "koll youm" should be spoken "kull yome"? Not only are the Arabic words (which are given only in Roman characters) so written that they cannot be properly pronounced, but the words are often wrong. A peninsula is not "gazirah" (where, by-the-by, there is no indication that the accent is on the second syllable—*gazerah*); ice is not "bouz," but "thalg"; study is not "dars," but "dirasa"; a chair is not "kireesh" but "kursy," in Egyptian Arabic; pepper is not "foolfol," but "filfil"; a bedstead is not "kerewet," but "seer"; a railway station is not "almanzal," but "mahatta"; a train is "katr," not "zeyl"; an engine-driver is "sawak," not "tsharkji"; a rope is "habl," not "salbi." Nobody calls a nobleman "Shahzadeh" in Egypt, or a road "iddiroob." In fine, if the book were ever of any use, it would be in Syria; and even there it would not be worth its room in one's pocket, though it measures only $\frac{1}{2} \times 4 \times \frac{1}{2}$ inch.

SCIENCE NOTES.

A CONFERENCE of the Society of Telegraph Engineers and Electricians will be held at the International Health Exhibition on Friday next, July 4. At 11 a.m. Mr. R. E. Crompton will read a paper on "Electric Lighting in relation to Health," and at 2.30 p.m. Mr. W. H. Stone will read a paper on "The Physiological Bearing of Electricity on Health."

THE current number of the *Proceedings* of the Geologists' Association contains a variety of interesting papers, among which may be singled out, as quite novel, one by Prof. Rupert Jones, in which he describes, from a geological point of view, the various polished stones exhibited in the antiquarian departments of the British Museum. A great amount of information is pleasantly conveyed concerning the granites, syenites, and diorites of the Egyptian figures; the alabaster, or gypsum, of the Assyrian bas-reliefs; and the marbles, porphyries, and other stones of the Greek and Roman sculptures.

WE have also received:—*Life, Function, Health: Studies for Young Men*, by Dr. H. Sinclair Paterson (Hodder & Stoughton); *Death and Disease behind the Counter*, by Thomas Sutherst (Kegan Paul, Trench, & Co.); *The Guild of Good Life: a Narrative of Domestic Health and Economy*, by Dr. Benjamin Ward Richardson, "The People's Library" (S. P. C. K.); *Humely Hints on Health*, by Mrs. W. T. Greenup (Marcus Ward); *What to do and How to do it: a Manual of the Law affecting the Housing and Sanitary Condition of Londoners*, issued by the Sanitary Laws Enforcement Society (Kegan Paul, Trench, & Co.); *Health Studies*, by Dr. H. Sinclair Paterson, Cheap Edition (Hodder & Stoughton); *Series of Diet-Rolls for Special Diseases*—Diabetes, Gout, Dyspepsia, by Harvey J. Philpot (Sampson Low); &c., &c.

A GREAT number of books dealing more or less closely with health have accumulated on our table. Foremost we would mention seven fresh handbooks issued in connexion with the International Health Exhibition (Clowes), among which *Health in the Village*, by Sir Henry Acland, is conspicuous both for its literary merit and for its abundant illustrations. In the same series Capt. Shaw treats of *Fires and Fire Brigades*, Mr. Sept. Berdmore of *The Principles of Cooking*, Surgeon-Major Evatt of *Ambulance Organisation*, and Dr. Atfield of *Water and Water Supplies*.

PHILOLOGY NOTES.

THE next volumes in Messrs. Macmillan's "Classical Series" will be Xenophon's *Oeconomicus*, edited by the Rev. Dr. H. A. Holden, with a lexicon; and Ovid's *Metamorphoses*, Books XIII. and XIV., edited by Mr. C. Simmons.

THE current number of the *Journal of Philology* (vol. xiii., No. 25) contains a third portion of Mr. Henry Jackson's elaborate examination of "Plato's Later Theory of Ideas," dealing with the *Timaeus*; "Notes on Latin Lexicography," by Prof. Nettleship and Mr. F. Haverfield; and a first instalment of Bentley's notes on Books I. to VI. of the *Iliad*, transcribed by Messrs. Aldis Wright and Walter Leaf from a MS. in the library of Trinity College, Cambridge.

THE first number of the *Journal of the Asiatic Society of Bengal* for 1884 (vol. liii., part i.) contains the following articles:—"The Trade Dialect of the Naqqash, or Painters on Papier-maché, in the Panjáb and Kashmir," by Capt. R. C. Temple; "Tiomberombi, a Niobar Tale," by the late F. A. de Roepstorff; "The History of Religion in the Himalaya of the North-west Provinces," by Mr. E. T. Atkinson; and "The Psychological Tenets of the Vaishnavas," by Dr. Rajendralala Mitra.

WE quote the following from the *New York Nation*:—

"The continued deciphering of the collection of papyri with which the literary zeal of Herr Theodor Graf and the munificence of Archduke Rainer have enriched the Imperial Austrian Museum more and more reveals the vastness of that antiquarian treasure. The scientific examination is carried on in the Egyptian division by Dr. J. Krall; in the classical by Dr. K. Wessely; and in the Irano-Semitic by Prof. Karabacek. The twenty papyri belonging to pre-Christian times include a letter in hieratic style almost three thousand years old, a funerary tableau containing the well-preserved image of the dead Amasis, with hieroglyphic legends, and a mathematical writing in demotic characters. The Coptic pieces number about one thousand, all the three dialects being represented. There are some interesting new fragments of the Bible version in the Central-Egyptian dialect. A masterpiece of Alexandrian calligraphy contains a hitherto unknown speech against Isocrates. There are fragments of poetic, dramatic, philosophical, and patristic writings, and a *Metanoia* ('Repentance') of the beginning of the fourth century, which is perhaps the oldest Christian MS. in existence. Official documents issued under the Roman and Byzantine emperors, from Trajan to Heraclius, are exceedingly numerous. The hundreds of documents in Pehlevi, written on papyrus, parchment, or skin, are still more interesting. One of them, composed during the Sassanian occupation of Egypt in the time of Heraclius, is expected to furnish an important key for Pehlevi decipherments. Of the Arabic papyri, upwards of a thousand have been read by Prof. Karabacek. The oldest dates from the fifty-fourth year of the Hegira, another from the ninetieth. No equally ancient Islamic documents, supplied with dates, have hitherto been known. The Arabic collection also embraces upwards of 150 writings on cotton-paper, some dating from the beginning of the eighth century—that is, from the very time of the invention of this writing material."

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, June 16.)

SIR WILLIAM MUIR, President, in the Chair.—Prof. Terrien de La Couperie read a paper on "Three Embassies from Indo-China to the Middle Kingdom, and on the Trade-routes thither, Three Thousand Years Ago." During the first years of the reign of Tch'ing, the second king of the Tchen dynasty, about 1100 B.C., three embassies came to him from Indo-China, before his power was firmly established to the south of the Yang-tze Kiang. These were, really, travelling parties of merchants, who had heard from the tribes of West and South China, who had helped the Tchen to overthrow the preceding dynasty, of the great wealth of the new rulers. The original record of these visits was, probably, destroyed in one or other of the five great fires in which most of the historical literature of China perished. Only a few fragments of information about them have survived, and these in a much altered state. Curiously enough, these disastrous alterations have been caused chiefly through the conflict of the rival schools of Confucius and Lao-tze, the result of which was that the traditions were amended and completed by the addition of marvellous circumstances, or by the attribution to the earliest period of happy and glorious events similar to those of later times. One of such events would have been the arrival at Court of foreigners from distant regions. The three embassies were (1) that of merchants from the Nili, or Norai country, north of Burmah, by the Bhamo road; (2) that of merchants from the Kudang country, in the South-west of Yunnan, bringing monkeys, the geographical position and the details of the story showing the existence of Karen tribes in Northern Burmah and of Dravidians in the North-east parts of India; (3) that of merchants from Yueh-shang, or Cochín-China, who are said to have been sent back. At the close of his paper, the Professor passed in review six trade-routes between India, Cochín-China, and China previous to the Christian era. Of these, two are important—viz., the one through Assam to India, and the other to Tung-King by the Red River. It was by the latter that the sea-traders of Kattigara (Hanci) heard of the important trading State of Tsen (in Yunnan), this name being, in fact, the antecedent of that of China.—Dr. Theodore Duka exhibited forty pieces of Tibetan printed books, or MSS., which the late Alexander Csoma di Körös gave, in 1839, to the Rev. S. C. Malan, then secretary of the Asiatic Society of Bengal, and which this gentleman has just presented to the Hungarian Academy of Sciences at Buda-Pesth. Dr. Duka has been for many years past collecting authentic data for a biography of this eminent Hungarian scholar, as, hitherto, little has been known of him, and very erroneous opinions have been promulgated with regard to his philological researches.

SOCIETY FOR PRESERVING THE MEMORIALS OF THE DEAD.—(Wednesday, June 18.)

The second annual meeting of this society was held, under the presidency of the Bishop Suffragan of Nottingham, in the rooms of the Royal Archaeological Institute.—In opening the proceedings the Chairman congratulated the society on its steady advance. They had now over six hundred members. Their work was valued by the poor as well as the rich, for the poor had quite as keen an affection for the memorials of their dead as any other class in society.—The Report, which was read by the Secretary (Mr. Vincent), showed that by the exertions, directly and indirectly, of the society several well-known monuments, &c., had been replaced in their proper positions, from which they had been removed by careless "restorers." Among other instances cited were the restoration of the tomb of Lord Dacre in Saxton churchyard (by the Earl of Carlisle); the replacement of Dean Cannon's mural monument near its original place in Westminster Abbey: the tomb of Morant, Essex's historian, renovated; the Deane monuments at Great Maplestead, for which £17 towards £50 is promised for preservation from absolute decay; the De la Beche effigies at Aldworth, the preservation of which is under consideration; at Feckenham, the Culpeper monument; at Milford,

Hants, an important case of removal of memorial slabs is still in hand; intervention in the removal of the tomb of the great Countess of Cumberland at St. Lawrence's, Appleby; at Lusk, in Ireland, the Barnwell tomb, for the preservation of which the council desires funds. It was also stated that the tombs of Mrs. Siddons, of Banks, of Nol-lekens the sculptor, and of Haydon the painter, in Paddington churchyard, were to be repaired.—Several letters had been received explaining non-attendance. Among them was one from Mr. Henry Irving, who forwarded a contribution to the funds of the society. Another was from a member of the Darwin family, who wrote that the Darwin monuments in Breadsall church, which had been removed unknown to the family, have been restored to their proper places, after eight years' displacement, entirely owing to the exertions of the society and the publicity given to counsel's opinion on the law as to monuments. Several other instances of the restoration of interesting monuments were given, and a resolution was passed—"That the meeting hereby expresses its great satisfaction at the successful progress of the society, and confidently believes that its efforts to preserve memorials of the dead, which serve as illustrations of national history, will be followed by increasing support and the means of carrying out the objects it has in view in all parts of the United Kingdom."

SOCIETY OF ANTIQUARIES.—(Thursday, June 19.)

C. S. PERCEVAL, Esq., Treasurer, in the Chair.—Mr. Freshfield gave an account of the palace of the Greek emperors at Nymphio, near Smyrna, which was built by Michael Palaeologus during the rule of the Courtenais. It was during Michael's reign (1261) that Constantinople was retaken. The central hall of the palace only is left. Not far from these remains there is a bas-relief cut in the rock, which is one of the images of Sesostris mentioned by Herodotus. It does not, however, stand on the road from Smyrna to Sardis, as supposed by some travellers, but on the road from Ephesus to Phocaea.—Major Cooper Cooper exhibited some fragments of clay furnace bars and post-Roman pottery found near Luton. Ox-bones accompanied the pottery.

PHILOLOGICAL SOCIETY.—(Friday, June 20.)

PROF. SKERT, President, in the Chair.—A paper on "Irish Gaelic Sounds" was read by Mr. James Lecky. The pronunciation described was that of Mr. Thomas Flannery, a Celtic scholar resident in London, but a native of Connaught. Mr. Lecky read and analysed a list of 116 key-words, exemplifying the elementary sounds and their combinations. The visible speech symbols with which it was proposed to identify these sounds were given, and a Roman transliteration. At present, the phonetic distinctions in Irish are extremely numerous and minute. The so-called "slender" effect of certain consonants, several of which were then described for the first time, was due to three different modes of vocal action, with reference to the "front" part of the tongue. Criticising current views respecting the analysis of the broad *t* and *d* in Irish, Mr. Lecky thought that the peculiar quality of these consonants was not necessarily connected either with the dental or interdental position, but was due rather to the extreme flatness and sideward spreading of the tongue. This formation was also found in the broad *nn* and *ll*. There are several obscure vowels, somewhat resembling the English *err*. In the mixed position there are four series of vowels—two rounded and two unrounded. Nasality is much weaker than in French, but affects consonants and diphthongs, as well as simple vowels. Specimens of spoken Irish in prose and verse were given in phonetic spelling, and were read. The study of the modern language was described as greatly hampered by the unhistorical and unetymological character of the native spelling. Ten letters, *a, j, k, a, q, v, w, x, y, z*, though nearly all of them might be usefully employed, were absent from the Irish alphabet. The remaining eighteen letters were totally inadequate to symbolise a system of sounds so extensive and symmetrical as that which the language now possesses. Quantity was indicated by an acute accent, which in some

founts of type was not provided. Besides these defects of material, Irish spelling was extremely irregular, and filled with silent letters. This unphonetic orthography must be reckoned among the causes which were hastening the extinction of the language.—Mr. Sweet, who is at present in Germany, sent a communication dwelling on the importance of having the Irish dialects analysed and recorded while they were yet spoken. They were valuable (1) in themselves on account of the extreme delicacy of their phonetic structure; (2) as showing the sound-changes through which other languages, such as French and English, had passed in prehistoric times; (3) as the natural key to the forms, idioms, and phonetic laws of Middle and Old Irish.—Mr. Ellis said that a description of Irish sounds was especially useful on account of the irregularity of the native orthography. He thought Irish spelling worse than English. He also urged the necessity of comparing Irish sounds with those of the Slavonic and Scandinavian languages.—Prof. Rhys said that, hitherto, Celtic philologists had too much neglected the earliest and the latest stages of Irish—the ancient inscriptions and the modern dialects. Herr Zimmer, however, paid more attention to the phonetics of Irish than his predecessors. Nothing was being done in Ireland to investigate the modern speech. A Welshman in learning Irish would find the idioms familiar enough, and could guess his way through a great part of the vocabulary. But he would encounter a difficulty in the sounds, owing to the large number of *mouilli* or "slender" consonants, which did not exist in Welsh.—Mr. Furnivall said that the Philological Society would be glad to receive as members all Celtic students, and to learn the results of their researches.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chroms, and Oil-paints), handsomely framed. Everyone about to purchase presents should pay a visit. Very suitable wedding and Christmas presents.—Geo. HESS, 115, Strand, near Waterloo-bridge.

The Art of the Old English Potter. By L. Solon. (Bemrose.)

It is somewhat strange that it should have been left to a foreigner to do justice to the art of the Old English potter. The subject has no doubt engaged the attention of Englishmen. The science and history of it have been carefully investigated by the late Sir Henry de la Beche and Mr. Trentham Reeks in their admirable handbook to the collection in the Geological Museum; and Mr. Llewellyn Jewitt has taken great pains to gather together information, and his *Ceramic Art of Great Britain* is a mine of material, archaeological and documentary. But the artistic and the human aspects of the art were left pretty well alone until the publication of this beautiful volume. It is partly, perhaps, from their modest estimate of the beauty and skill of their ancestors' work of this kind that Englishmen have hesitated to make it a subject of artistic study. The achievements in earthenware of Greece and Italy, of Persia and Damascus, of France and Germany, nay, even of the ancient Peruvians and the modern Kabylese, and the splendours of porcelain from China to Chelsea, have presented attractions which have overwhelmed the sombre-coloured, ill-potted, and uncouth tygs and posset-pots of early England, primitive not only in shape, but in decoration. When such collections have been made as those of Col. Enoch Wood and Mr. Willett the sight of them, with their rude attempts at portrait, their doggerel rhymes, and general want of refinement and aesthetic feeling, has suggested material for social and political history rather than for a treatise upon art. In a word, till we

come to the middle of the eighteenth century and Wedgwood, the "Art" of the Old English potter is to most eyes most conspicuous by its absence.

Here, where it would be the tendency of ordinary writers on art to begin, M. Solon ends, judging that at this period all that was most native and (from the peculiar point of his study) interesting had ceased. The *nécanique* had been perfected; the decorations had become exotic, if exquisite; and the Old English potter, with his centuries of sincere and home-bred labour, was finally dead and buried in the material of his art. How M. Solon came to be interested in this extinct species of his own race he himself tells us. Having transferred his services from Paris to Stoke, he, a stranger without many companions, was accustomed, after the hard labours of the week, to spend his Saturday half-holidays in taking long walks. Having exhausted all the ins and outs of the neighbourhood, his interest in these excursions began naturally to flag, till one day he discovered, on peering through the window of a cottage, a new thing—indeed, two new things. What made this discovery the more attractive was that they were new things in pottery, he art in which he had spent his life, and we, at least, may add) achieved the highest distinction. It was their strangeness, probably, rather than their loveliness which arrested his attention, for they turned out to be two pieces of old salt glaze ware, a curious ware of a dull white, with a smeary glaze often forced into remarkable shapes, and decorated with elaborate ornament by means of pressure in a mould. These two pieces were promptly acquired, and became the nucleus of a collection and the germ of the present book. His walks regained their interest now, for he had an object; the chase of china and pursuit of pots became a weekly sport. He not only collected, but studied; and, when he made a prize of which he was unusually proud, he brew it for the admiration and envy of his brother huntsmen. Of the drawings, no less than of the study, we have ample and delightful evidence in this magnificent volume, illustrated with numerous etchings of a quality which is rare indeed. What the late Jules Jacquemart did for Nankin and Dresden, M. Solon has done for "tortoiseshell" and "Toft."

As a writer of English and as an etcher M. Solon has achieved success, as it were, at a low. He may be as modest as he pleases as to his composition, but no revision of proofs by English experts could account for his pleasant style or command of the language. His birthplace has not affected the manner of his book, and its matter has gained a little from the author's knowledge and experience of foreign wares. Although the essays of which the book is composed do not pretend to be exhaustive, they contain a fairly complete history of the subject, with valuable illustrations and comments which are not to be found elsewhere; and the reader after one perusal of their pages will have gained, easily and pleasantly, a knowledge of the different kinds of Old English pottery which he would otherwise have to extract with much labour from various sources. More than this; he will probably increase a little his respect and admiration for the Old English potter and his art.

The latter is, perhaps, the most desirable result of this book, which I hope will be reproduced in a cheaper form, for indigenous art in England is comparatively so little studied that many are scarcely aware of its existence. If, as is usually taken for granted, there is very little, and this little is of poor quality, the less can we afford to neglect it. But there is a world of human nature, if not of art, in these old cups and dishes. Each one tells its tale of domestic gathering and genial festivity, of feasts and christenings, of sorrowful leavetakings and merry meetings. There is a social and national spirit still lingering about the parting cups with their two handles, and the loving cups with many, about the mugs "published" in rejoicing at a victory, and the baking-dishes with the portrait of King Charles or King William, which is scarcely to be detected in the pottery of more "artistic" nations. But they have their "artistic" joys also—the rich harmonies of brown and yellow in ancient tyg, the delicate linen-like texture of the salt glaze, the elegant shapes and fine substance of the Elers ware, and many a bold and naïf essay at decoration. They have also the qualities of freshness, of appropriateness, of simplicity, of sincerity; and these are qualities which become more and more precious to all true lovers of art.

How much of interest M. Solon has found in these old-fashioned products may be seen in the vigour with which he has drawn them, and the care which he has taken to reproduce their peculiar qualities of surface. He has made his point, with a skill which is sometimes marvellous, show us how the light falls on the rich, treacley glaze of the old brown earthenware and the dull, fine body of Elers. He has made us feel not only the thickness, but the consistency, of the different wares; he gives us the smoothness of "slip" and the peculiar sharpness of an ornament cut with a metal mould. A tall mug of white salt glazed ware, embossed all over with low reliefs, is one of the most noticeable of these technical triumphs. COSMO MONKHOUSE.

THE ART TREASURES OF TOURNAI.

Tournai et Tournaisis. Par L. Cloquet. (Bruges.)

PROBABLY very few Englishmen in these days of rapid travelling ever think of stopping anywhere between Calais and Brussels, yet there are several places of interest on the road well worth visiting, none perhaps more so than Tournai, which is one of the oldest cities in Belgium, having been founded in the reign of Nero. Its cathedral (1066-1325), by far the finest in Belgium, is a monument of the first class, and, with its five lofty towers, presents a most picturesque appearance. It is rich in sculpture and works of art, first and foremost among which is the splendid shrine of St. Eleutherius (1247), certainly unsurpassed by any contemporary specimen of the goldsmith's art. Two other shrines, a very early reliquary cross, several carved ivory plaques, chalices, monstrances, a fine piece of tapestry, woven at Arras in 1402, some interesting vestments (among which is the chasuble worn by St. Thomas of Canterbury during his stay at the abbey of St. Medard), and a noble series of brass lecterns and standard candlesticks offer a rare treat to the artist and ecclesiologist. Of the parochial churches five at least are of considerable interest; while the belfry tower, several of the

houses (two of which date from the commencement of the thirteenth century), a fine bridge over the Scheldt of the thirteenth century, and Henry VIII.'s tower are well worth visiting, as also the public library, picture gallery, and museum.

Strange to say, there was, until now, no good local Guide. The present volume, evidently the result of careful research, will be most welcome to those who visit the locality. The descriptive portion is preceded by a brief historical notice of the town, occupying twenty-five pages, and by an excellent sketch of its art history. The typography of the book is fairly good; we must, however, take exception to the bastard Gothic used for the inscriptions, which is most painful to read. It is well illustrated with near upon a hundred cuts, including ground plans of the churches. The ivory plaque in the Fauquez Collection, representing the death of the Blessed Virgin (p. 96), was, however, not worth reproducing, as it is most certainly a forgery; indeed, several of the other ivories in the same collection have a very suspicious appearance. The value of this handbook would be much enhanced by the addition of a good index—a want which we hope will be supplied in the next issue.

W. H. JAMES WEALE.

THE ACQUISITIONS OF THE BRITISH MUSEUM FROM THE CASTELLANI SALE.

THE antiquities recently purchased for the British Museum at the Castellani Sale in Paris consist chiefly of bronzes and gold ornaments. Among the ornaments are several very delicate and exquisite examples of Etruscan work in gold, some specimens of the best Greek taste, and one or two illustrations of how the glitter of precious stones prevailed over design and workmanship in later times. The series of bronzes includes four *cistae*, such as were used by ladies to hold articles of toilet. Of the designs incised on these four *cistae*, two are specially interesting. The one appears to represent the race of Atalanta, whom the Etruscan artist here arms with a short sword, which looks very dangerous should she overtake Hippomenes; the presence of a Victory on his side indicates the effect of the apple which he holds in his hand as he runs. But there are several other figures and groups of figures in the composition which it is difficult to connect clearly with the legend as it has been handed down. It would not be altogether strange if the Etruscan artist, when he had used up the figures ordinarily employed for this subject, and still had some space left on his *cista*, had filled it in with attractive figures from quite different designs. One of these figures, an old man leaning on his staff, looks as if drawn from the east frieze of the Parthenon, in particular from a figure of which only a cast now remains. The Etruscan artist, while trying to be true to his Greek models, generally ended in infusing into them a good deal of his North-Italian nature—a rough expressiveness which the use of Greek models never wholly expelled. Even figures which at first sight appear to be purely Greek in the drawing reveal, on close examination, this North-Italian element. The other *cista* to which we have alluded is particularly interesting from its being one of the very few representations of strictly Roman legends. On the lid of the *cista* is engraved a scene, in the centre of which stands King Latinus in the act of accepting Aeneas (on the left) as the successful suitor of his daughter Lavinia (on the right). The dead body of Turnus is being carried away on the left; Amata rushes away frantically on the right; in the foreground lies the river god Numicius, with a thick bunch of reeds in one

hand, and with long, sluggish limbs. At his feet reclines a nymph, whom Brunn (*Annali dell' Inst. arch.*, 1864, p. 356) identifies as the nymph of the *fons Juturnae* (see the engraving in the *Monumenti dell' Inst. arch.* viii., pl. 7). At the head of Numicius reclines a satyr. With this explanation of the scene on the lid, there is no difficulty in understanding the terrific battle on the body of the *cista* as the battle which preceded the death of Turnus at the hands of Aeneas. It seems very probable that the date of the *cista* may be assigned to the latter part of the fourth century B.C., and we have thus in it an illustration of the legend which Virgil found ready to hand concerning the Trojan origin of Rome.

The Castellani purchase includes also a number of curious objects of toilet use found in *cistae*; two mirrors with incised designs, one of which has just been published in the continuation of Gerhard's *Etruskische Spiegel*; a mirror case, with a design in relief, representing Ganymede carried off by the eagle; two draped statuettes of female figures slightly archaic, and characterised, as usual, by much of the grace of the Greek models from which they had been studied, and not a little of the rough expressiveness of the native Etruscan spirit; and, lastly, a bronze axe-head made to be dedicated to the goddess Hera, and bearing an archaic Greek inscription to that effect.

From the Castellani Sale in Rome, of which an account appeared at the time in the ACADEMY, the British Museum obtained, among other things, two gold rings, with designs in *intaglio* of very unusual beauty, the one representing a figure on horseback, the other a female head.

THE FOUNTAINE SALE.

THE third day of the Fontaine Sale was memorable as the occasion of its crowning extravagance, for the last object of art offered for competition on that afternoon, or rather on that evening—for the auctioneer was unusually slow—was the large oval dish of coloured Limoges, representing a Feast of the Gods with portraits of a French monarch of the time and of his relations and of his most celebrated mistress. The work, which was undoubtedly of the very finest quality, and which united historic and romantic interest to its charm of beauty, was both signed and dated by the artist who wrought it—Leonard le Limousin. It was put up at we forget exactly what figure, but the biddings were soon among the thousands of pounds; and, after a scene of excitement in which ladies were apparently as much interested as ever was any English lady in a struggle between the rival Eights or any Spanish lady in the most delightful crisis of a bull-fight, the precious dish fell to the bid of seven thousand guineas. Mr. Wertheimer had secured it. A leading newspaper was informed that the purchase was made on his own account, and that Mr. Wertheimer would retain it as he has retained some of the finest pieces in the great Hamilton Collection of furniture; but it appears that the fortunate dealer has since disposed of it—perhaps even when he bought it, was already aware of its eventual destination—and that it has now gone to swell the treasures of the Rothschilds. On the fourth and last day of the sale the most noticeable object was to be found among the small collection of ivories. This was a large and exquisitely carved ivory horn—a miracle of design—worthy to bear upon it the inscription which does actually figure on an ivory casket wrought by a Moor of Spain in the eleventh century: "Beauty has cast upon it a robe bright with gems. There is nothing so admirable as the sight of it. It enables me to bear with constancy the things which happen

in my house." The horn has also been acquired by a Rothschild. It would be superfluous to add that, in the "house" to which it goes, nothing is likely to happen to cause its owner to have recourse to the consolation of its presence.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to hear that Mr. J. D. Linton's picture of the wedding of the Duke of Albany, which had been laid aside for a time, is now to be resumed, and may probably, on its completion, be shown to the public at a West End gallery, together with the series of five pictures, "Incidents in the Life of a Warrior," the last of which in point of painting, and the first in point of sequence, figures in this year's Royal Academy. To make the display more thoroughly representative of Mr. Linton's art it would be desirable to add some water-colour drawings.

THE Fine Art Society will hold, we hear, during the autumn an exhibition of selected drawings in black and white, to which many of the most noted book-illustrators of the day have been invited to contribute.

MR. ARTHUR EVANS has been appointed Keeper of the Ashmolean Museum at Oxford, in succession to the late Mr. John Henry Parker. We understand that, in accordance with the prevailing tendency of "reform" at Oxford, the duty of lecturing has been imposed upon the new Keeper.

THE July number of *To-Day* contains an article by Mr. William Morris on the Royal Academy and the pictures now on view at Burlington House.

THE Leigh Court Collection will fall under the hammer at Christie's to-day. Without following the example of one of the daily newspapers, which has adopted the course of describing with diffuseness each great collection announced as shortly to be sold, we may mention that the picture sale to-day will be, without doubt, the most important of the season. If the Leigh Court Leonardo is a little doubtful, the Rubens are beyond dispute, and the Claudes almost without rival; and there remain, besides, the agreeable Stothard and a couple of quite genuine and quite vivacious Hogarths.

THE sale of the collection of china, enamels, &c., left by the late Mr. J. Haslem took place at Derby on June 26. It contained many rare and valuable pieces of Old Derby, Pinxton, and other English china. Mr. Haslem, who commenced life in the Derby China Works, and wrote the *History of the Old Derby China Factory*—a volume full of valuable information—attained considerable eminence as a painter of portraits on china and in water-colours, and also as an enameller upon copper. Some of the best and most interesting specimens in his collection were presented by him to the Art Gallery at Derby on its formation. They included Billingsley's "Prentice Plate" and Pegg's "Thistle Plate."

THE pictures "by a group of artists of the French school" now to be seen at the Dudley Gallery do not equal in interest the similar collection of last year; and of sculpture here the only representative is M^{me}. Beaudouin, who sends some strange and clever, but not very agreeable, experiments in coloured plaster. The most notable work is the portrait of Victor Hugo, by Léon Bonnat, a finely modelled and impressive work. If anything, it is too impressive—too suggestive of Homer, in a frock coat. Here is Henry Gervex's huge "First Communion at the Eglise de la Trinité," which has been "purchased by the State." He has painted with great dash and cleverness this mass of white muslin, and has won what is called a triumph of

technique. Viewed at the right distance, you can make a good guess as to which folds belong to which dress, but we are getting tired of the treatment of "white upon white," which is becoming a common and not very interesting accomplishment. The contrast between the devout faces of the girls as they retire from the altar and those of their interested seniors who have long past "this sort of thing" is almost repulsive. "Such is life," however, and your modern painter seeks no other motive. Some pastels by de Nittis of fashionable life, which are not more extraordinary than the prices at which they are assessed, are worth seeing. Fortunately, the cult of the commonplace and the ugly is not universal, and extends with greater difficulty to landscape-painting. The cattle pieces of Barillon are very good, and the landscapes of Damoye, Barau, Flameng, Monténard, and Jourdain deserve attention. Especially noteworthy are Jourdain's large, uninteresting, but very carefully observed and cleverly painted "Road to Quesnoy," and Damoye's "Spring-time," with its river seen through a fringe of trees. The effect is almost stereoscopic.

MR. HAMPSON THORNTON, of Southport, is publishing a series of etchings from nature from the needle of Mr. T. Greenhalgh, a young local painter, whose work has excited a good deal of interest. As an etcher, Mr. Greenhalgh must be classed among amateurs, but in the prints we have seen there is nothing that can fairly be called amateurish; indeed, considering that experience counts for more in etching than, perhaps, in any other form of art, he has really achieved a noteworthy success.

THE "restoration" of another of the famous Burgundian tapestries at Bern, part of the spoil taken by the Swiss at Grandson and Murten, has just been completed. The work was commenced some years ago by Fräulein Katharina Bühler, the sister of the heraldic artist. Experts say that no one else could have executed the task so skilfully and reverently. Without some sort of "restoration," it appears that the tapestry must have soon fallen to pieces. One of its companions, the tent-carpet of Charles the Bold, was restored in the *atelier* of Fran Carey-Bay about five years ago. These works are judged from their "weft" to have been in part wrought at Arras, on the frontier of the industrial Flanders, and in part at Bruges. They are *à haute lisse*, in wool, interwoven with gold and silver thread, and were made piece-wise and afterwards joined together. The subjects are partly religious, partly historical, and partly heraldic. One of them represents the legend of the "Heiligsprechung" of the Emperor Trajan.

DURING the restoration of the tower of the Stiftskirche at Zurzach, in Aargau, consecrated 1347, it was necessary to take down the so-called "Güggel." In the metal globe on the little turret were found three well-preserved documents, dated 1585. They were folded round with straw, and enclosed in glass. An account of this very interesting church, which stands upon a site said to have been occupied by a church of the fourth century, is given by Prof. R. Rahn in his *History of the Arts in Switzerland*.

THE STAGE.

MR. W. ALBERRY's adaptation of "Tête de Linotte"—one of the most marked of recent comic successes in Paris—was brought out at the Criterion a day or two ago with success. Mr. Mackintosh, who was lately at the Court Theatre, has joined the Criterion company, and appears in this piece, while Mr. Wyndham takes the opportunity of enjoying a holiday. Mr. Mackintosh, in leaving the Court, has left a part

in "Play" which was ill-suited to him, and Mr. Arthur Cecil has now taken that rôle in "Play" which he might even earlier have assumed with advantage.

WEDNESDAY next will see the production, at the Avenue Theatre, of the drama by Mr. W. E. Henley and Mr. Louis Stevenson, called "Deacon Brodie."

THE last series of *tableaux* at Lady Freake's were in illustration of Schiller's "Das Lied von der Glocke," and were charmingly arranged by Mr. Carl Haag and other artists. Mr. Clifford Harrison, one of the most natural and agreeable of our "elocutionists"—to adopt an ugly Americanism—read the passages which offered themselves for illustration, and Romberg's beautiful music was sung under the guidance of Mr. Malcolm Lawson. By the choice of "The Song of the Bell," opportunity was given for the display of an order of costume—early German costume—little seen by the frequenters of *tableaux vivants*. Classic dress has hitherto been more popular.

THE management of the Savoy Theatre are making a new departure in the matter of theatrical programmes. They have just ready a little eight-page dainty—a picture chronicle of the Play, by Miss Alice Havers, the chief *tableaux* of "The Princess Ida" being chosen for illustration. A study of Prince Hilarion and his friends Cyril and Florian is first given; then comes a picture of the Princess and a grouping of her fair pupils, which is followed by a series of vignettes in monotone, and characteristic portraits, in costume, of Mr. Rutland Barrington and Mr. George Grossmith. At the end the three big brothers, Arac, Guron, and Scynthius, are depicted.

MUSIC.

GERMAN OPERA AT COVENT GARDEN.

"THE FLYING DUTCHMAN" was given at Covent Garden on Friday evening, June 20. This Opera, written during a transitional period of the master's career, has too much of the old style to please those who admire Wagner's later developments, and just enough of the new style to prevent its being enjoyed by ultra-classicists. The work, however, possesses considerable interest for students who care to look not only at masterpieces, the ripe fruits of time and the experience which it brings, but also to watch the first efforts of a great artist, and to follow him as he gradually ascends the hill of fame. If we regard "The Flying Dutchman" as a step above "Rienzi," instead of as a step below "Tannhäuser" or "Lohengrin," we listen to it in the right spirit to enjoy its beauties and appreciate its merit. Mdlme. Albani sang the part of Senta for the first time in German, and gave quite an ideal representation of the loving and faithful maiden. When she is on the stage we forget the brilliant vocalist, the clever actress; it is a real, a living Senta whom we see before us. Herr Reichmann was very satisfactory as the Dutchman, especially in the second act; the presence of Mdlme. Albani probably led him on to do his very best. Herr Oberländer took the difficult and somewhat thankless part of Erik, the discarded lover; apart from the counter-attraction of the Dutchman, his rough singing was sufficient to alienate the maiden's affections. The other rôles were creditably sustained; Herr Noldechen was the Daland, Herr Schroedter the Steersman, and Fräulein Schärnach the Mary. The chorus singing was excellent, and Herr Richter conducted with his accustomed care and ability.

"Die Meistersinger" was given for the fourth time last Saturday afternoon. The singing of the principals was not all that could be desired, but, nevertheless, the piece went smoothly, and afforded, indeed, great pleasure

to the large audience. In our first notice we scarcely did justice to the David of Herr Schroedter. It is a most finished performance; he makes the most of the part, and without exaggeration. Herr Stritt was the Walther.

"Fidelio," the greatest of classical Operas, attracted a large audience on Wednesday evening last. Herr Richter wisely commenced with the real *Vorspiel* to the Opera—that is, with the "Leonora" overture No. 3, an introduction after the manner of Gluck and Mozart and their successors Weber and Wagner. Frau Lugar, from Leipzig, was the Fidelio; she obtained great success with the *scena* of the first act, and she sang throughout with dramatic feeling. What specially impressed us, however, was her earnest acting; in the prison scene, whether in her grief while digging the grave, in her compassion for the prisoner, or in her defiant behaviour towards Pizarro, she was equally admirable. The other rôles were in good hands; Herr Wiegand, except for a lack of tone in his low notes, was a capital Rocco. Besides we would mention Herr Scheidemantel (Minister) and Herr Schroedter (Jacquino). Band and chorus were excellent; the performance, indeed, as a whole was most praiseworthy. J. S. SHEDLOCK.

RECENT CONCERTS.

THE fifth concert of the St. Cecilia Society was held at St. James's Hall on Thursday evening, June 19. The stringed band and the chorus were composed entirely of ladies. The singing was good, but truth compels us to say that the players were at times very much out of tune. Mr. Malcolm Lawson, the conductor, will have to consider the best means of promoting the efficiency of the orchestra. We have no objection to a band of ladies, but, if they undertake a task hitherto fulfilled by the male sex, they must be judged with impartiality. We do not, indeed, suppose that they would lay claim to any special indulgence. The programme contained an interesting Hymn by F. Hiller, a solo and chorus from Mr. Stanford's "Veiled Prophet," and some pleasing choruses from Mr. Lawson's "Tale of Troy." The "Song of the Sirens" is very pretty, and it was enthusiastically encored. Miss Mary Carmichael gave an excellent performance of the *adagio* and *allegro* from Bach's Concerto in D minor. Spontini's *Morgenhymne* from "La Vestale" and Schubert's "God in Nature" (two fine compositions) were sung in the second part of the programme. There was also some solo singing, and the serenade from Volkmann's *Suite* for Strings in F.

Mdlle. Janotha gave another, and last, recital at St. James's Hall last Monday afternoon. She commenced with Beethoven's "Sonata pastorale" (op. 28); we cannot say that we like her interpretation of the first and third movements, but, nevertheless, there was character, feeling, and intelligence about the performance. Bach's *Fantasia* in C minor was given with wonderful finish, but at somewhat hurried pace. This tendency to hurry was also noticeable in other pieces during the afternoon, as in Chopin's *Polonaise* in C minor, his *Berceuse*, and the "Promenade" of the "Carneval." Mendelssohn's *Variations* in E flat were beautifully rendered, and the pianist also deserves special praise for her brilliant execution in Chopin's B minor *Scherzo* and for her graceful playing of a *Mazurka* and *Gavotte* of her own. As a pupil of Mdlme. Schumann she naturally interprets Schumann's music in a very satisfactory manner. His *Arabesque* and *Novellette* in F were, with justice, much applauded. In the "Carneval," with which the programme ended, the "Valse allemande," with the difficult Paganini episode, and one or two other numbers were remarkably well played. There was a very good attendance.

Herr Adolf Friedman gave a concert on Wednesday afternoon, June 18, at Prince's Hall. This vocalist, a baritone, sang pieces by Mendelssohn, Massenet, Brahms, &c. He is more successful in *Lieder* than in operatic or oratorio music; the middle register of his voice is the best. He was aided by several well-known artists, and the interesting selection of vocal music was an agreeable feature of the concert.

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